

LONDON CULTURAL STRATEGY GROUP MINUTES

Date: Wednesday 27 February 2013

Teas and Coffees: 1.30pm

Meeting: 2.00pm

Venue: Committee Room 5, City Hall

ATTENDEES:

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

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

Members

Sharon Ament, Director, Museum of London Group

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

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

Ben Evans, Director, London Design Festival

Manick Govinda, Head of Artists' Advisory Services, Artsadmin

Tabitha Jackson, Commissioning Editor, Arts, Channel 4

Sir Nicholas Kenyon, Managing Director, Barbican Centre

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

Cllr Guy Nicholson, London Councils

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

Caroline Rush, CEO, British Fashion Council

Nii Sackey, CEO, Bigga Fish

Adrian Wootton, CEO, Film London

Observers:

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

GLA:

Justine Simons, Head of Culture, GLA

Amanda Neal, Cultural Policy Coordinator, GLA

Apologies:

Nick Allott, Managing Director, Cameron Mackintosh Ltd.

Alan Bishop, CEO, South Bank Centre

Geoffrey Bond, Lawyer, Businessman and Broadcaster

Gordon Innes, Chief Executive, London and Partners

Moira Sinclair, Area Executive Director, London, Arts Council England

Sarah Weir, CEO, The Legacy List

Guest Presenters:

Chris Gottlieb, Director of Strategy, Brand & Communication, London &

Partners

Ruth Mackenzie, Director Cultural Olympiad, LOCOG

Mark Camley, Director of Park Operations, London Legacy Development Corporation

Roudy Shafie, Senior Policy Officer - Immigration and Asylum

MINUTES

Welcome and introductions

The Chair welcomed all returning and new members to the London Cultural Strategy Group for the 2012-2016 Mayoral term.

The Chair outlined objectives of the Group including its role in advising the Mayor on the Cultural Strategy, promoting London, and representing Londoners and its' cultural constituencies.

Charlotte Jones was introduced as the new Vice Chair to the Group.

Apologies were noted.

- **Minutes of last meeting**

The minutes of the last meeting were approved by the Group.

2.05 The Story So Far -- Justine Simons

Justine Simons outlined the achievements made as a result of the current Mayor's Cultural Strategy led by the London Cultural Strategy Group (LCSG). The inaugural meeting of the LCSG and publication of the Direction of Travel followed the election of Boris Johnson in May 2008. Since then, the Mayor has delivered on 56 of 57 policy commitments set out in the Cultural Strategy.

The Strategy has achieved significant results enabling the Mayor to make a case for public funding to the cultural sector, direct investment towards key capital projects such as the Tate Modern extension, but also the integration of culture through investment in Outer London projects. He delivered a creative industries investment programme including film, fashion and design which has generated millions of inward investment to the London economy.¹ The Mayor has further committed to promoting London on the national and global arena through the establishment of London and Partners who provide strategic lead on promoting London abroad.

The Mayor has also campaigned against excessive regulation. For example, on behalf of music venues and promoters, successfully lobbied the Met Police to amend contentious elements of risk assessment Form 696. Additionally, the Mayor worked with London Councils to reduce red tape and bureaucracy for people producing local outdoor events and street parties. The successful outcome was that none of the local authorities charged for road closures for street parties during the Diamond Jubilee.

In widening the reach to excellence, the Mayor introduced a range of new

¹ Fashion: The British Fashion Council's Guest Programme directly funded by the Mayor has delivered a total of £158m in orders for British businesses over the past few years.

Film: The Mayor's investment in Film London delivered considerable returns of £110m worth of inward investment, production sales of £3.3m and £2.2m of investment into UK productions last year alone. This year we have agreed an extra £750k over three years to extend Film London's activities to animation/high end TV. This will take advantage of the Government's new tax reliefs which take effect in April.

Design: The London Design Festival has proffered £25m of new business for over 1,200 design companies in the capital, which constitutes a hundredfold return on the GLA's investment.

festivals reaching new audiences including Shubbak, Story of London, Gigs and Showtime. In addition, Big Dance grew from a London-wide festival to a UK-wide celebration as part of the London 2012 Festival with 3,600 events.

Delivering against the Mayor's priorities for education and skills, The Mayor's Fund for Young Musicians (MFYM) has raised £1.5m since its launch in 2011 and has supported 166 talented but disadvantaged children through music scholarships. Between 2009 and 2012 the Rhythm of London programme gave performance opportunities to over 1500 young musicians, has reached an audience of around 1.5million people to date and include events such as St George's Day concerts on Trafalgar Square plus workshops and seminars for young people at City Hall. Finalists from the Mayor's Gigs competition have gone on to make albums, perform in the run up to the BRITS awards, do gigs for Live Nation – and one young musician was approached by Joan Armatrading to be a support act for her next concert.

As part of the 2012 programme, the Mayor supported five producer apprenticeships for young people – the Culture Squad – hosted by English National Ballet, Roundhouse, Barbican, The Albany, and Watermans. Each apprentice participated in a one year placement gaining first-hand experience working for their host organisation and delivering high quality arts and cultural events as part of Showtime, the largest outdoor arts festival during the Olympics and Paralympics. All of the apprentices received an NVQ 2 in Live Events and one of the apprentices has just been recruited to a 3 year full-time position as the Outdoor Touring Arts Coordinator.

Over the last term, the Mayor commissioned four temporary artworks for the Fourth Plinth Programme delivering on his commitment to ensure that high-quality public art enhances the public realm and contributes to the vitality of living in London. This included two exhibitions displaying the shortlisted artworks and an annual Schools Award programme. This year, for the first time all of the maquettes from the full commissioning programme were exhibited at the ICA, Fourth Plinth: Contemporary Monument. The Schools Awards continue to grow in popularity, with over 700 entries from schools across the capital last year².

The Mayor also championed for the provision of studio space for creative use and cultural activity, hosting a number of events where studio providers could meet and network with property developers with the aim of encouraging a greater commitment to support the cultural and creative industries.

2.15 Education, Skills and Careers – Munira Mirza

Munira Mira, Deputy Mayor for Education and Culture presented an update on the Mayor's Education Inquiry. In light of considerable policy change and seeking to address some of the key issues and challenges facing the education sector, the inquiry took place over nine months, included a panel of headteachers, teachers and other educationalists, and included a major survey conducted across 530 primary and secondary heads to identify their priorities and needs. Central to the findings was that the quality of teaching in

² By the closing date for Schools Awards 2013/14 there were over 1600 submissions, with each London borough represented.

London schools has improved year on year and the city is ahead nationally, however, there is the recognition that there was a significant amount the Mayor could accomplish.

The GLA Education Programme will take forward the recommendations of the inquiry. Over £24 million will be invested by the London Schools Excellence Fund (the Fund) to support activities to promote teaching excellence and raise achievement in English, literacy, numeracy and languages, as well as STEM subjects. The programme also includes plans to deliver the first phase of the London Curriculum which aims to strengthen subject teaching and bring learning to life by drawing on London's extraordinary heritage, people and places. The curriculum will promote London's cultural assets enhancing children and young people's educational experience of the arts and culture within a rigorous and structured educational framework. More information can be found on the website [here](#).

Finally, in light of the Department of Education's announcement that GCSEs would be replaced by English Baccalaureate Certificates from 2017, a delegation of senior level officials, including the Deputy Mayor for Education and Culture met with the Secretary of State for Education at the end of 2012. The purpose of the meeting was to express concerns about the impact of reform on arts education and how this could be addressed. On February 7 2013, the Education Secretary changed plans for EBC's to replace GCSEs and stated that any reform to the latter would allow for a wider number of subjects to be assessed.

Member comments:

- Chair raised the idea of an 'Arts Champion' to be hosted within schools and whether it would be useful to establish a sub-group to look at this topic.
- Members asked about where the motivation is going to come from to ensure those subjects in the curriculum are supported by the right performance measures.
- Member noted from a previous subgroup that the successful schools are motivated by the style and leadership of the Head. It might be worth considering a wiring diagram of what schools need in relation to what cultural institutions can genuinely offer.
- Chair suggested a one stop shop initiative for schools to access arts and cultural organisations.
- Member noted that Arts Council is working closely with the 10 'Bridge' organisations that will use their experience and expertise to connect children and young people, schools and communities with art and culture.
- Work needs to be done to address the barriers for outer London schools to ensure that the opportunities to engage with the capital's cultural assets are integrated into the curriculum.
- Member raised concerns over the Department of Education's recent publication of Baseline designs for schools guidance, which requires schools to be built cost-effectively, but does not foreground importance of good design for learning environments.
- Members agreed that it will be important to look at the format for

assessment of arts subjects in the future and whether current assessment criteria are appropriate

Action: Establish a mechanism for the Group to consider the design of the National Curriculum and be in a position to respond to the DfE.

2.40 **Maintaining London's position as a world city for culture** – Cultural Tourism Strategy Presentation – Justine Simons & Chris Gottlieb (10m)

In partnership with London & Partners, the GLA Culture Team is developing a Cultural Tourism Strategy to build on the tourism success story of London 2012. Whilst figures typically show that tourism is displaced for destinations hosting epic events, the 'spotlight effect' results in a surge of tourists post-event. Britain's and London's global image improved as a direct result of the activities this past summer and the capital advanced in the National Brand Index rankings. London moved up to 4th for its cultural offer and 9th for the capitals welcome to overseas visitors. Around 78% of overseas visitors say London's cultural heritage, museums and galleries are one of the main reasons for visiting London³ and it is estimated that overseas tourists visiting cultural institutions generate £3bn per year to London's economy.⁴ Based on this and other quantitative data the Cultural Tourism Strategy's objective is to be more pre-emptive in joining up London's cultural offer and tourism.

The Strategy has identified three quick wins for London's cultural sector by requesting arts organisations to provide eye-catching, free and up-to-date images for use by Visit Britain make the travel trade more aware of London's cultural offer and similarly strengthen international media's awareness of its cultural offer. First steps include;

- Re-launching of The Culture Diary as a new automated clash chart service for press and public events across London and England.
- Working with GQ magazine, British Fashion Council and L&P to produce a new 5 year campaign celebrating London's heritage and leading contemporary men's fashion.⁵

Member's comments:

- Chair observed that websites are essentially passive, so how do we tell the world in a proactive way.
- In response to above point, guest observer cited the use of active social media (Love UK,) proactive forms of engagement including designated newsletters and traditional forms of advertising, and working with corporations like Google on digital campaigns.
- Presenters clarified that the first port of entry is to get involved in the major press junkets that already exist and ensure cultural sector is represented at these events. These are huge opportunities with 200 travel agencies and buyers given a showcase of what's on and what's new, which to date has been primarily the West End.

³ *London Visitors Survey, March 2011*

⁴ Visit Britain/ONS: Culture & Heritage motivated £4.5 billion inbound spend in the UK (out of £16bn) in 2009, supporting 100,000+ jobs. About 28% of all spending by tourists are related to culture and heritage at the UK level. If extrapolated to London, it would represent an estimated £3bn per year.

⁵ Menswear is big business for the UK worth over £9.9 billion and this campaign aims to position London as the global 'capital of menswear'.

- Member expressed disappointment in challenges obtaining a visa experienced by mainland Chinese to holiday in the UK.
- Guest presenter on immigration stated that the visitor visa issues are being looked at and greater understanding is being developed around perception and translation issues.
- Member mentioned the work by NYC as a great example of cultural organisations working with tourism operators to build appropriate packages.
- Chair suggested that cultural hubs be revived and asked to include more area specific tourism tools for operators, i.e. East London cultural offer.
- Member raised issue of how strategy intends to integrate Outer London.

Action: GLA Cultural Tourism Strategy Team to distribute contact details of London and Partners and Visit Britain, for organisations to send free images/details of key events to be disseminated and pushed out via tourism agencies and channels as a step towards improving the promotion of London's cultural offer overseas.

3.05 **Maintaining London's Position as a World City for Culture** - Immigration update– Roudy Shafie (5m)

The Mayor of London has advocated for changes in the visa system in areas that have had a negative impact on the cultural sector in order to protect London's position as a world-centre for culture.

Working with partners in the sector, he has secured increased flexibility in the Entertainer Visitors Route and extended the exceptional talent route, originally limited to scientists, to include artists.

Arts Council England has been designated as the 'competent body' by Government to set the criteria and endorse individuals who qualify for the Exceptional Talent visa. However, this route has been severely undersubscribed with 33 out of a possible 300 annually. Reasons for this are cited as poor PR both with the artists themselves and with immigration advisors, and too strict a criterion.

In an effort to address this, the GLA are working with L&P to support the promotion of this route. Furthermore, the GLA has been encouraging and supporting ACE to expand the Exceptional Talent scheme to Exceptional Promise. The intention is that exceptional promise would be a route available for the brightest and best international graduates of London's arts higher education institutions to remain in London as arts practitioners.

Member's Comments:

- In 2008, under the previous artists visa's system there was 10x the uptake of applications.
- Member stated that the reason London was able to attract the best international students was due to the two year post study work route.
- Members agreed that the parameters for the exceptional promise visa

are too high noting that the criteria is the same as that of exceptional talent– which lacks logic, as those eligible for exceptional promise will often be at the earlier part of their careers.

- The cost of application for the exceptional talent/promise visa's is prohibitive, and could be a deterrent, as the fees are non-refundable even if an application is rejected
- The debate around these visas is part of a wider discussion. A clear lobbying strategy is being developed over the next few months – to which this feedback should be included.

Action: Send letter to Arts Council outlining main concerns over the Exceptional Talent and Exceptional Promise criteria

3.15 **Culture and London in 2012** -Headline Success & the Olympic Park - Justine Simons, Ruth Mackenzie & Mark Camley

Justine Simons presented the headline success of the London based cultural activity for the London 2012 Festival. Ensuring culture was a central part of London 2012, the Mayor worked across a broad range of partners and organisations to deliver the most ambitious cultural festival ever staged in the capital. Highlights included One Extraordinary Day, where performers surmounted some of London's most iconic landmarks in gladiator like feats. Over 70,000 people bounced on Turner Award winning artist Jeremy Deller's inflatable Stonehenge titled Sacrilege and Showtime saw 400 artists animate outside spaces across the 33 London boroughs with half a million in audience numbers. Gigs showcased London's incredible young talent who performed over 2,000 hours of live music at busking sites across the city, including the Olympic Park and Big Dance became the largest dance festival in the world, reaching almost 5million people⁶. Paramount to these programmes was how the sector worked together to deliver this high level of activity. It is the hope of the GLA to continue to develop this integrated way of developing cultural commissions and events in the future.

The focus is now on determining how the sector is going to build on this fantastic opportunity. Existing assets and upcoming milestones include;

- Anish Kapoor's Arcelor Mittal Orbit has quickly become an icon of the London landscape.
- The Queen Elizabeth Park re-opening in July 2013 with a new cultural programme being developed around this.
- Planning and development of a legacy from the London 2012 Festival
- Agreement in place with VisitBritain to internationally tour Jeremy Deller's Sacrilege later this year.
- Big Dance will be part of the cultural offer in Rio 2016

Ruth Mackenzie spoke about the wider London 2012 Festival and referenced the upcoming evaluation report to be launched at the end of April 2013. The Cultural Olympiad Board will convene for the final time in March, and have the opportunity to offer legacy recommendations to the DCMS.

⁶ 1.8million in London

Findings so far have included that the participant demography for the L2012F was markedly more diverse than average arts and cultural festivals. Furthermore, surveys suggest that if an event is offered for free to the public, there is greater margin to take on more artistic risk with a new audience. In fact, offering free events may actually put organisations in better financial stead – as they are not reliant on the uncertainty of ticket sales for events and are able to better represent impact to sponsors.

For the relationship between tourism and festivals, the key finding has been that tourism agencies were willing to commit budget to arts and cultural events, despite being viewed as a risky investment. Arts Council England is establishing an MOU with Visit England with the purpose of working more effectively together.

Finally, a significant ‘win’ has been the acknowledgement that culture has an important role to play in staging major sporting events and can drastically extend its reach. What has not been covered from the DCMS’s perspective is how to implement through legacy the continual encouragement and call for ambitious, once in a lifetime events from the arts and cultural sector.

Mark Camley presented on developments relating to the reopening of the Olympic Park. On the basis that good regeneration takes time to achieve, the approach is going to be a phased programme of delivery. The aim of the LLDC is for the park to be the biggest London attraction and they are relying on the cultural sector to help support this ambition. In addition to the current structures in the park, there will be a new building called the South Pavilion and will house the box office upstairs for the Orbit. Furthermore, the Aquatics Centre will be able to host events and the LLDC are currently looking at operators.

3.40 AOB

The Assembly have appointed Tom Copley AM (Labour Member) to lead an investigation into the challenges facing small theatres. The proposal for this was originally put by Mhora Samuel at the Theatres Trust who was keen to explore issues around capital investment and wider policies that the Mayor may be able to influence e.g. planning, licensing, parking, environment. Deadline for submissions is April 19 2013, details online [here](#).

A consultation will also be held on the Mayor’s 2020 Vision for London. Details of the consultation process are being confirmed, but once determined the GLA will inform the Group on how to participate.

Vice Chair, Charlotte Jones provided an overview on the ‘What’s Next? Collective’. The aim is to enable the LCSG to feed into the collective and vice versa.

- **Budget carry forward to 2013/14**

The Group approved the carry forward of the surplus budget from 2012/13 financial year to 2013/14.

4.00 Close