

C U L T
U R A L

MAYOR OF LONDON

The Mayor's Culture Strategy – Achievements and next steps

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SELF

Cultural Metropolis 2014

Achievements and next steps

Special thanks to David Shrigley for providing
the artwork on pages: 1, 8, 18, 24, 34, 58, 74, 84

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Mayor's foreword

Great cities are defined by their history. After the spectacular success of the Olympic and Paralympic Games and the cultural celebrations of summer 2012, the temptation is to sit on our laurels, to rest and contemplate our achievements.

London's cultural industry is famous for its innovation and experimentation, its entrepreneurial energy and risk taking. This is why the music, books, art, theatre shows and films we make are enjoyed around the world. Certainly, our artists and businesses aren't looking back. As I write, producers across London are developing film projects, museum curators are planning exhibitions and designers are getting excited about the upcoming fashion season.

For them to succeed, London government must be just as fast-moving and forward-looking. Working closely with the industry, and with invaluable advice and support of the London Cultural Strategy Group, in particular the Chair, Iwona Blazwick, we at City Hall are working equally hard to support culture in London. Whether commissioning world-class sculptures for the Fourth Plinth, helping young people to learn musical instruments, bringing London's heritage and public spaces to life with free festivals and events, supporting the world's largest urban history museum – Museum of London, battling against pernicious regulations or persuading Londoners of all ages to come together and dance, we are always busy.



We are also, of course, helping tell the story of London's cultural pre-eminence to the rest of the world and to the people who live here. London's culture and heritage is cited again and again as the main reason overseas tourists visit the capital. Since *Cultural Metropolis*, the Culture Strategy published in 2010, much has been achieved. But there is still (and always will be) much more to do if we want London to remain one of the world's great cultural cities. This report updates our progress and sets out some of our big ideas for the future.

Boris Johnson
Mayor of London

A handwritten signature in black ink, appearing to read 'Boris Johnson'.

IT
WONT
BE
BORING

Executive summary

Cultural Metropolis committed to creating an unprecedented programme of cultural celebration for the London 2012 Olympic and Paralympic Games. Thanks to tremendous leadership, co-ordination and partnership we more than achieved our aim. An independent evaluation¹ confirmed this spectacular success, with more than 90 per cent of Londoners saying their perceptions of the capital have improved, and two-thirds agreeing that it truly was 'a summer like no other'.

The 2012 Games reminded the world that London is a global cultural powerhouse. London's creativity was on show everywhere: in Danny Boyle's spectacular opening ceremony, watched by two billion people; in Thomas Heatherwick's copper cauldron; in the Olympic rings and Agitos on Tower Bridge; and in the Paralympic opening ceremony, conceived and performed by the largest-ever ensemble of Deaf and disabled artists. Alongside this, London staged the largest cultural festival in its history – surprising the city with the likes of Streb's daredevil dancers extreme choreography on London's landmarks in 'One Extraordinary Day', the Globe Theatre's season of Shakespeare from around the world, a bouncy castle Stonehenge and a Union Jack hat for Admiral Nelson. Piccadilly Circus was even closed to traffic for the first time since VE Day in 1945, and transformed into a real circus with aerial performances and high-wire acrobatics.

These were not just fleeting experiences. Rather, they reflected London's enduring qualities of creative expression, freedom and eccentricity. They were also the product of continued investment, support and sound public policy. *Cultural Metropolis* was an important part of this, providing a vision, policy objectives and practical commitments to supporting cultural life in London.

Securing the legacy of 2012 is now the great challenge. Historically, the Olympic host boroughs have been some of the poorest and most run-down parts of London, and the Mayor remains committed to their revitalisation. Culture has an important role to play by helping to improve residents' skills, connecting local communities and improving the public realm.

Central to this is Queen Elizabeth Olympic Park, the largest urban park created in the UK in the last 150 years. The London Legacy Development Corporation, chaired by the Mayor, is responsible for delivering the physical, social and economic regeneration of the park and its surrounds. Culture and the creative industries will be at the heart of this process. Landmarks like the ArcelorMittal Orbit, the UK's tallest sculpture, and Zaha Hadid's aquatics centre, alongside temporary and permanent artworks across the park, are already helping it turn into a major cultural destination. The park will become a backdrop and venue for a wide range of cultural activities, from visual arts to music and live events, as well as new festivals like the Great British Carnival.

1. Audience Agency (2012) *Showtime Audience Research*



Maintaining London's position as a world city for culture

The energy, focus and support that made the Olympic and Paralympic Games such a success must not be lost. The last two decades have been something of a golden age for the city's cultural institutions, with huge visitor numbers and ambitious capital projects. The British Museum has just announced its highest-ever annual visitor figures – 6.7 million, while Tate Modern, which only opened in 2000, has become the world's most popular contemporary art museum. Many institutions have undergone major refurbishments, among them the Royal Opera House, the Victoria and Albert Museum (V&A), the Dulwich Picture Gallery and the Imperial War Museum. In the commercial sector too, London thrives. The Oscar winning *Gravity*, whose ground-breaking visual effects were 'made in London', has been a huge hit at cinemas worldwide, while *Matilda* is just the latest in a long line of theatrical successes.

This update to 2010's *Cultural Metropolis*, the Mayor's Culture Strategy, summarises recent achievements, assesses progress against objectives, updates with new evidence and also outlines further actions. It recognises that challenges still remain, and that hard work is needed to maintain London's position as a global leader for culture.

Building up the evidence base was central to *Cultural Metropolis* and remains a key element of the Mayor's ongoing work. The Mayor commissioned the World Cities Culture Report² in 2012 – a landmark study on culture in twelve great cities and updated in 2013 to include six further cities. The report showed the scale of London's cultural strengths, its renowned museums, galleries, heritage and monuments, but also the dynamism and diversity

of its commercial creative industries. It clearly showed that culture is the lifeblood of this great city – as important to its success as finance and trade.

However, a number of challenges face the cultural and creative industries. In particular, there are widespread concerns around levels of public and private investment in the context of a national economic recovery. Our culture and creative talent is central to promoting London as a place to visit, work and study and to attracting foreign investment and multinational companies. The Mayor continues to invest in activities that support creative businesses and promote London as a world centre for creative industries. These include Film London, which is crucial in securing film and television productions for the capital, London Fashion Week and London Design Festival, both key industry events and generators of revenues and profile for London business.

London's reputation as a cultural hotspot attracts domestic and international tourists alike – driving increased spending in the capital. However, much of the cultural activity happening across London is not readily accessible to visitors or strategically showcased internationally. Working in partnership with London & Partners, the Mayor is developing a Cultural Tourism Strategy that will promote London's unique cultural offer and increase visitor numbers. The Mayor has piloted an international campaign to claim London as the global 'home of menswear', establishing a new model of collaboration between the creative industries, commercial partners and the tourism sector.

2. BOP Consulting (2012–13) *World Cities Culture Report*, Mayor of London

Widening the reach to cultural excellence

Despite the richness of London's arts and culture, and its importance to the lives of Londoners, it remains a concern that it is not evenly distributed and enjoyed. This is a particular problem in the outer London boroughs which share a set of distinct challenges around audience development, recognition and resources. The Mayor has worked with Arts Council England and the Heritage Lottery Fund to address these challenges. Many of the cultural activities associated with the 2012 Games were designed so that all Londoners could take part. For example, Showtime, the city's largest ever outdoor arts festival, presented over 1,500 shows over seven weeks in every London borough, all for free.

The success of the 2012 Games also gave an impetus for tackling well-documented barriers for disabled people. The Mayor's Liberty Festival, a showcase of work by Deaf and disabled visual and performing artists, was awarded the Gold standard by Attitude is Everything for reaching the highest level in its Charter of Best Practice. Building on this, the Mayor is taking a lead in ensuring that all his future cultural events are similarly inclusive and accessible.

Despite budgetary pressures, the Mayor has maintained a substantial programme of events and festivals. Annual celebrations for St Patrick's Day, Eid, Chinese New Year and the Thames Festival continue alongside new developments like Shubbak, the festival of contemporary Arab arts and culture. London's success as a major cultural centre depends upon its world-class transport and the Mayor is continually working to improve the system for residents and visitors. Coach travel in the capital is a long-standing problem and the Mayor has increased parking

capacity, making it easier for coach drivers to drop off visitors outside venues. Additionally, the Mayor has made major investments in schemes like Crossrail and has expanded the London Overground. This means that it is now much easier to access venues like Theatre Royal Stratford East, the Orange Tree theatre in Richmond, Hackney Empire, the Roundhouse and the Horniman Museum.

The Mayor recognises the role of London's boroughs as key investors and supporters of culture, offering residents highly valued cultural services in the face of funding pressures. This is particularly true for public libraries. The Mayor supported them through the Love Libraries initiative, which has led to almost 4,000 people registering to volunteer in London's libraries, providing 50,000 hours of volunteering time.



Valery Gergiev conducting London Symphony Orchestra in Trafalgar Square Photo: © Igor Emmerich



Education and skills

In 2012 the Mayor recognised the particular importance of arts and culture for young people by creating the new role of Deputy Mayor for Education and Culture. This decision means that policy in these two fields is integrated at the highest level and that full consideration can be given to making sure that arts and cultural education in London is of the highest quality.

As well as this commitment to education, there has been an ambitious programme of cultural activities to engage and inspire young people. The Fourth Plinth Schools Awards, which run alongside the main sculpture commission, received a record 1,600 entries from schools across London in 2013. Music is a particular priority and Gigs, the Mayor's competition for young buskers, now showcases London's emerging talent to an audience of over 1.5 million people each year. Alongside this festival of youth music making, the Mayor's Music Fund has, in its first three years, raised £2 million, awarded 230 four-year music scholarships and given 6,000 young people the chance to learn and perform with London's top professional musicians.

Infrastructure, environment and the public realm

The Mayor's *London Plan* (published in 2011) is the main mechanism for making sure that planning and development in the capital encourage culture to thrive. The Mayor is also committed to improving London's physical environment, including regeneration initiatives like the Culture on the High Street guide.

The protection and celebration of London's heritage was given particular emphasis in *Cultural Metropolis*. Many of the cultural projects championed by the Mayor in the summer of 2012 were inspired by the city's heritage, using its architecture and historic sites as the basis for artistic expression. Looking forward, the River Thames is a key focus for the Mayor across many of his programmes, and culture is no exception. As well as continuing to support the Thames Festival, an annual event celebrating the river, the Mayor is commissioning new cultural projects centred on the river. Thomas Heatherwick is developing a Garden Bridge for pedestrians that will connect north and south London. The Mayor is also looking at proposals to construct a floating public lido on the Thames, and installing a contemporary and energy-efficient lighting scheme on a cluster of London bridges to enhance the river at night.

Through public art projects, the Mayor is successfully integrating contemporary art into the cityscape. The Fourth Plinth Commissioning Programme is the UK's biggest sculpture prize and has become one of the best known public art projects in the world. The current work, Katharina Fritsch's *Hahn/Cock*, is proving a big hit, and will be followed by Hans Haacke's *Gift Horse* and David Shrigley's *Really Good*, in 2015 and 2016. Meanwhile, Art on the Underground is running Mark Wallinger's *Labyrinth*, one of its most ambitious projects, to mark the Tube's 150th anniversary. It provides a permanent work of art in every single one of the network's 270 stations. New temporary and permanent artworks will also be commissioned for Queen Elizabeth Olympic Park.

London's built environment, parks and public realm lend themselves to outdoor events and festivals that create a unique sense of occasion. As well as the 2012 Games, the last three years have seen London take centre stage in major national events like the Royal Wedding and the Queen's Diamond Jubilee. Alongside these, the Mayor has continued to support local and community-based festivals across London, recognising their value in providing distinct cultural experiences and a sense of belonging.

“London is a city that's not afraid of taking risks. It's a place that's full of tradition, but also about innovation, capable of embracing the future.”

Marc Quinn (artist)



ENJOY OUR THING

Lines of Potentis

One of the magic centres
Of the world;
One of the world's
Dreaming places.
Ought to point the way
To the world.
Here lives the great music
Of humanity
The harmonisation of different
Histories, cultures, geniuses,
And dreams.
Ought to shine to the world
And tell everyone
That history, though unjust,
Can yield wiser outcomes.
And out of bloodiness
Can come love
Out of slave-trading
Can come a dance of souls
Out of division, unity;
Out of chaos, fiestas.
City of tradition, conquests,
And variety;
City of commerce and the
famous river,
Tell everyone that the future
Is yet unmade.
Many possibilities live in
your cellars.

Nightmares and illuminations.
Boredome and brilliance.
Tomorrow's music sleeps
In undiscovered orchestras,
In unmade violins,
In coiled strings.
Spring waits by the lakes,
Listening to the unfurling
daffodils.
Summer lingers with the
hyperborean worms,
Awaiting an astonishing
command from
The all-seeing eye of ra.
Tomorrow's music sleeps
In our fingers,
In our awakening souls,
The blossom of our spirit,
The suggestive buds of our
hearts.
Tell everyone the idea is to
function together
As good musicians would
In undefined future orchestras.
Let the energy of commerce
flow,
Let the vision of art heal.
Technology, provide the tools.
Workers of the world

Re-make the world
Under the guidance
of inspiration
And wise laws.
Create the beautiful music
Our innermost happiness
suggests.
Delight the future.
Create happy outcomes.
And while autumn dallies
With the west wind
And the weeping nightingales
And while winter clears it
Sonorous throat
At the antipodean banquets
Preparing for a speech of
hoarfrost
And icicles conjured from
living breath,
I want to tell everyone
Through trumpets plated with
The fragrance of roses
That a mysterious reason
Has brought us all together,
Here, now, under the
all-seeing
Eye of the sun.



Introduction

Cultural Metropolis, the Mayor's Culture Strategy, was published in November 2010. It made a number of commitments which the Mayor, working with the London Cultural Strategy Group and a range of partners, has successfully put in place. Since publication, we have achieved what we set out to do and much more too. This document aims to assess and celebrate these achievements, offer an update and analysis using the latest knowledge and research, and identify some of the key issues and challenges still facing London's cultural sector. While we, along with our partners have worked hard to realise these achievements, of which the Mayor is proud, we are already progressing with new programmes and activities to reinforce London's global position.

The new policy landscape

This document captures many of the recent changes that have happened in London's cultural sector and economy. It is important to note that there have been significant changes in the Greater London Authority (GLA) and its partner agencies. On being re-elected in 2012, the Mayor articulated many of his strategic priorities and the challenges ahead for London government in his *2020 Vision*. This outlines what needs to be done to maintain London as 'the greatest city on earth', and investments needed in areas like housing, jobs, skills and transport.

Cultural Metropolis was published shortly after the 2010 national election of the coalition government. Since then, there have been huge changes which have had a direct impact on London's cultural and creative industries. Major bodies both at national and regional level have been abolished, including the UK Film Council, the Museums, Libraries and Archives Council, the London Development Agency and Business Link. Other organisations, like Arts Council England and the British Film Institute, have significantly restructured to take on additional responsibilities. The London Legacy Development Corporation has also been established to oversee the management of Queen Elizabeth Olympic Park.

A number of the policy commitments made in *Cultural Metropolis* depended upon working in partnership with such agencies. Over the last three years the Mayor has worked closely with these organisations to make sure that London's creative and cultural industries get the investment and support they need. For instance, while the other Regional Screen Agencies across England were closed, the Mayor supported the Department for Culture, Media & Sport's decision to expand Film London's remit,

recognising its vital role in promoting London and the UK's film and media industries.

At the same time, the Mayor has gained new powers, particularly in the areas of planning and investment. Policies and funding resources which were previously the responsibility of the London Development Agency and the Homes and Community Agency are now directly managed by the Greater London Authority, including investment to support the creative industries. In this way, a more democratically accountable and strategic approach can be taken to London's infrastructure and physical environment.

The London Cultural Strategy Group

The London Cultural Strategy Group is a high-level body drawn from the cultural sector. It advises the Mayor on promoting London as a world-class city of culture and shaping the development and provision of cultural activities across the capital. Since 2008, it has been chaired by Iwona Blazwick, Director of the Whitechapel Gallery. The group oversaw production of *Cultural Metropolis* and has worked closely with the Mayor's Office to put its commitments into practice. It has also made sure that the Mayor is continually updated on the issues and challenges facing London's cultural sector.

Statutory status

As the strategic authority for London, the GLA has a statutory responsibility for developing and implementing a Culture Strategy. This document is not intended to replace the Strategy and indeed it would not be possible to do so without extensive consultation, of the kind undertaken in the drafting of *Cultural Metropolis*. Instead it is intended to provide an update on progress, new challenges and ambitions. For this reason, all the original policy recommendations from *Cultural Metropolis* are included here too, as points of reference against which to measure progress. This report has been endorsed by the London Cultural Strategy Group, which will continue to work with the Mayor to champion and improve the cultural life of London.



Culture and London 2012

Cultural Metropolis' central commitment was to deliver an unprecedented programme of cultural celebration for the London 2012 Games. The scale and challenge of this aim was widely recognised, requiring not just investment but also a tremendous level of leadership, co-ordination and partnership – working with the London Organising Committee of the Olympic and Paralympic Games, arts organisations, funding bodies, cultural agencies, local authorities, Olympic and government administrations. Whether it was closing Piccadilly to traffic for the first time since VE day in 1945 to stage a real circus, holding more than 1,500 Big Dance events, organising a helicopter flyover to drop 10,000 poems over the South Bank, the 'guerrilla millinery' that put hats on famous statues, arranging a daredevil aerial dance performance in the spokes of the London Eye or pop-up Shakespeare performances, thousands of people helped make it a 'summer like no other'. The collective effect was transformative, a reimagining of London's public places and spaces, bringing the spirit of the Games to the doorstep of Londoners and visitors alike.

Policy 1.1

The Mayor will help to bring co-ordination 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.

The ambition, spectacle, scale and variety of the cultural activities that happened in London during 2012 were such that they are hard to convey fully in words. Nevertheless, some of the many highlights and achievements from the year include:

- *Showtime*: a family festival of free outdoor performances, with 450 artists presenting 1,500 shows and installations across all 33 London boroughs in a seven-week period. This included 19 pop-up cinema events, 31 bandstand marathon events and 674 touring performances.



Showtime: Bash Street Theatre present The Strongman
Photo: © Mayor of London

- *Sacrilege*: a life-size bouncy castle Stonehenge by artist Jeremy Deller, toured 15 London boroughs and then the UK. It also featured as part of the July 2013 festival in Queen Elizabeth Olympic Park, and has since toured internationally to Hong Kong, Sydney and Perth bringing the global 'bounce' figure to 330,000.

- *Piccadilly Circus Circus*: more than 250,000 people enjoyed a real circus in the centre of London, as 247 artists and 34 artistic companies from 17 countries performed high-wire acrobatics. The event culminated with angels descending from the sky, scattering 1,500 tonnes of feathers on to a delighted audience.
- *Big Dance*: the largest celebration of dance in the world was expanded across the UK in 2012 with 500 events, 1,500 artists and 1.8 million participants. The programme, now taking place in 25 countries, continues to build international partnerships in the lead up to Rio 2016.
- *Pop-up Shakespeare*: from award-winning actor Mark Rylance and his merry band of actors delighted and surprised the public in Borough Market and Covent Garden.
- *Hidden London*: lured over 30,000 people to some of the city's 'hidden gems' including:
 - Monty Python's Terry Jones and the Royal Opera House collaborated to bring 'The Owl and The Pussycat' to local canals.
 - An interactive digital dance produced by Seven Sisters and English National Ballet performed in two of London's lidos.
- *Gigs*: the Mayor's busking competition for 11 to 25 year-olds was 'supersized' for 2012. During a summer like no other, some 150 acts animated London's busy public spaces, including the Olympic Park seen by 750,000 people.

Artists from around the globe joined in as London staged the largest cultural festival in the history of the modern Olympic Games. They came from North America (Streb and Jay-Z); South America and the Caribbean (Gilberto Gil, Rihanna and Gustavo Dudamel); Asia (Ai Weiwei and the Dhaka Theatre company); Australia (Cate Blanchett and Kylie Minogue); Africa (Baaba Maal and the new South Sudan Theatre Company) and Europe (Pina Bausch Company and Belarus Free Theatre). London 2012 also showcased homegrown talent from Tracey Emin, Dizzee Rascal, and Jude Law to Mike Leigh, David Hockney, Damien Hirst and Simon Rattle, to name just a few.

Without doubt, some of the messaging around public transport served to deter some visitors. Leading up to and beyond the Games, there was a sharp decline in attendance at many cultural venues including museums, galleries and theatres, although figures rallied again at the end of the year. The 'Olympic bounce' in tourism following the Games has already seen a record number of overseas visitors in the third quarter of 2013. This was up 19.5 per cent on summer 2012 and set a new record making London the world's most popular destination.³

The overall impact of the activities above has been captured and assessed, showing the extent of involvement and the benefits felt.⁴ The message for cultural leaders is clear: the goodwill, energy and levels of participation experienced in 2012 have the potential to shape the cultural life of London for many years to come.

3. London & Partners

4. Audience Agency (2012) *Showtime and Secrets Audience Research*





Case Study: One Extraordinary Day

On 15 July 2012, Londoners witnessed a day of awe-inspiring performances by one of New York's most daring dance companies. World-renowned choreographer Elizabeth Streb, known as the Evel Knievel of contemporary dance, thrilled London residents and visitors with 'One Extraordinary Day' as dancers carried out aerial feats on some of our most iconic buildings.

The day involved a series of 'happenings' on and around London landmarks including the Millennium Bridge, City Hall, Paternoster Square, National Theatre and the London Eye. Each of the performances and locations was kept secret until the last minute. Social media was used to bring out crowds that increased in number throughout the day. One Extraordinary Day generated over 1m website hits and led to more than 154 media articles with a value of £1.6 million.

Elizabeth Streb and her company spent two years combing London for the best locations and working with the Mayor to get the necessary permissions for acts which stretched the limits of choreography and aerial movement. It was a spectacular way to spotlight the variety of London's cultural heritage and get Londoners excited about hosting one of the biggest sporting events in history.

Raising the game

One clear trend to have emerged is that organisations have greater ambition and confidence in high quality cultural programming, particularly outdoor projects in town centres, public spaces and within sporting events. They have also changed how they operate internally and externally, and increased the breadth of their partnerships through new consortia and cross-sector collaborations. In many ways, these partnerships are one of the strongest legacies from the 2012 cultural celebrations.

“The cultural bar has been lifted even higher and London 2012 has definitely reinforced culture’s position as part of the DNA of the Games.”

International Olympic Committee

Creating opportunities

Associated with many of these spectacular cultural events was the development of skills, access to education and employment opportunities. The CompeteFor online procurement system helped to meet the Mayor’s aim for London’s businesses to directly benefit, offering over 12,000 contracts, with an estimated value of £2.6 billion. More than a third of contracts went to London-based businesses. Another small but beautifully formed example was Culture Squad. Six young producers were given year-long paid apprenticeships to work on the Mayor’s 2012 Outdoor Festival Programme.

Policy 1.2

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.

Securing the legacy for east London

Although the 2012 Games cultural celebrations took place all over London, and indeed across the country, it is understandably in east London that there is most focus on the physical, social and economic legacy. Historically, the London host boroughs have been some of the poorest and most run-down parts of the city. The Mayor remains committed to the ‘convergence’ ambition of the Strategic Regeneration Framework. The aim is that within 20 years the communities who hosted the 2012 Games will have the same social and economic chances as their neighbours across London. Culture has an important role to play in this process.

Foremost among these priorities is, of course, Queen Elizabeth Olympic Park, the largest public park created in the UK for 150 years, and one of the largest in Europe. An area that had been neglected for much of the last century will emerge over the next decade as a beautiful landscaped park with world-class sports facilities. Zaha Hadid’s stunning aquatics centre has become a public pool, and there’s space for new homes, schools and businesses. Culture and creative industries will be at the heart of this – most obviously with the ArcelorMittal Orbit sculpture, designed by artist Anish Kapoor and structural engineer Cecil Balmond. This work of contemporary art offers unparalleled views of the city skyline and will be a permanent attraction, destined to attract millions of visitors in the years to come.

The London Legacy Development Corporation, chaired by the Mayor, is the main vehicle for delivering the physical, social, economic and environmental regeneration of the park and its surrounding area. In 2013 it was announced that the London Legacy Development Corporation and national government

hope to establish satellites of two-world class institutions – the Victoria and Albert Museum (V&A) and University College London – on land between the Olympic stadium and Stratford station. The V&A's plans would allow more of its permanent collection to be displayed, provide a showcase for temporary and touring exhibitions and be a centre for research and conservation. The plans also include new studios and workspace for artists, digital enterprises, media, design, architectural, and engineering practices. The cumulative effect of these plans is projected to generate an extra 10,000 jobs in the park.

The park will also become a backdrop and venue for a range of cultural activities, commissions and events, from visual arts to music, live events, festivals and much more. The Open East Festival, held one year after the Games, showed what a significant cultural asset the park can be. An on-going programme of small-scale cultural and community projects is marking the phased re-opening of the park. This will be complemented by large-scale and high-profile events, such as a carnival strengthening the links between London and Rio during the World Cup. As well as the V&A, the park will also provide exciting opportunities to support eminent artists such as Wayne McGregor | Random Dance, a world-class dance company with plans to establish Random Spaces, an exceptional professional creative working space.

The Mayor has also helped to establish the Legacy List, an independent charity for the park that will have sole responsibility for arts and culture in and around the park by spring 2015. More broadly across east London, the cultural legacy of 2012 is being delivered through Create London, which played a key role in the Olympic host boroughs' celebrations.

Policy 1.3

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 in east London.

Case Study: Showtime

Showtime, London's biggest ever pan-London outdoor arts festival was a major part of the London 2012 cultural offer – kicking off the moment the torch arrived in the capital and running right through to the closing of the Paralympic Games. As many Londoners didn't have a ticket to the sport, this seven week free festival spread the spirit, energy and excitement of hosting the Games to every corner of the capital from high streets to parks.

1.5 million people watched the shows, over 50 per cent of whom had never experienced outdoor performance. The audience profile absolutely mirrored London's diversity, which was a real first in audience development terms. In fact 94 per cent audiences said it made their neighbourhoods feel more vibrant.⁵

Showtime also broke new ground in terms of scale and quality, presenting over 1,500 high quality shows from both UK and international artists. An unprecedented 150 partners came together – led by the Mayor's Office and with support from Arts Council England, it included local authorities, businesses, creative producers, artists and arts organizations, with 70 per cent of partnerships between local authorities and arts organisations happening for the first time.

This pooling of resources and expertise enabled high quality work to be programmed and also toured across the city, benefiting artists by offering seven week contracts rather than one off gigs. An outdoor touring consortium has since been established to ensure this model of working continues to develop.

Showtime was acclaimed by industry leaders as a model of best practice for embedding accredited apprenticeships, promoting accessibility and sustainability and setting an ambitious benchmark for audience research into outdoor festivals for the UK.

It created a buzz and a distinctive sense of place during summer 2012, threw a new spotlight onto hundreds of neighbourhoods and confirmed London's reputation as a city of startling creativity.

5. Audience Agency (2012) *Showtime Audience Research*

WELCOME
TO
HERE

2

Maintaining London's position as a world city for culture

London as an international hub

Mapping London's cultural assets and activities was central to *Cultural Metropolis*, and remains a key element of the Mayor's ongoing work to support the cultural sector. This means that every policy, programme and project is informed by evidence and that the case for promoting and investing in culture is based upon an understanding of its scale, importance and characteristics. The Mayor's *2020 Vision* (published in 2013) reinforced this; based on the latest research and extensive stakeholder consultation, it outlined a vision for all of London's sectors, including culture.

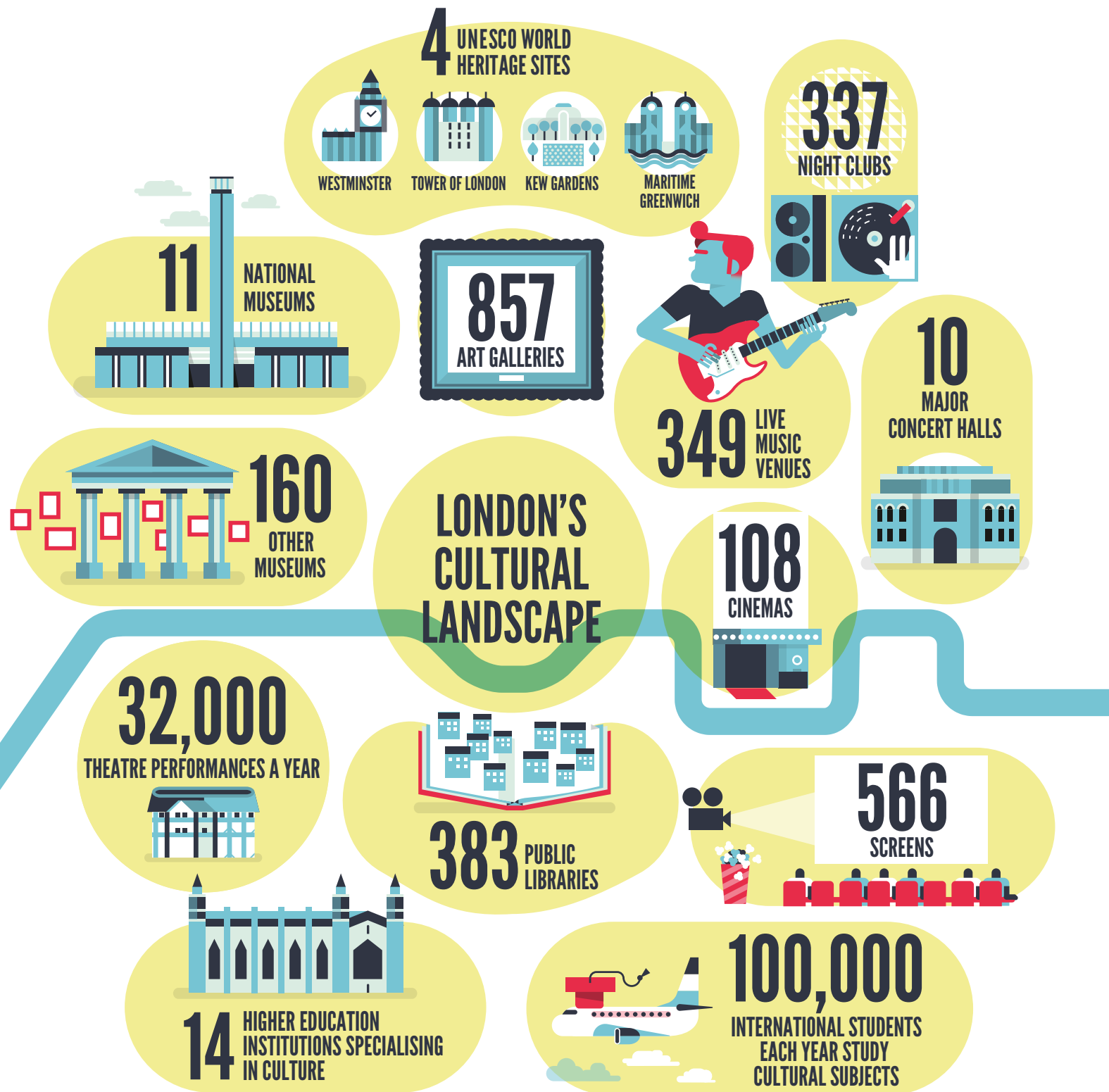
To this end, the Mayor commissioned the *World Cities Culture Report* in 2012. This landmark report, published in partnership with a number of other international cities, collected an unprecedented amount of data on the extent and impact of the culture produced and experienced in twelve of the world's greatest cities, including New York, Mumbai, Shanghai, Tokyo, Paris and Johannesburg. The report was launched at a major international summit, hosted at City Hall during the 2012 Games, and attracted widespread media interest from around the world. The report has since been updated to include data on six further cities in 2013.

With data on 60 cultural indicators from each of the cities, the report shows the world's top cities are not just leading centres of trade, commerce and politics but also cultural powerhouses. In many of these cities, culture is seen as vital to the city's

standing and prosperity, for attracting visitors and inward investment and as central to how cities present themselves to the rest of the world.

In the case of London, the figures revealed by the *World Cities Culture Report* were especially impressive, providing further confirmation for the claims put forward in *Cultural Metropolis* that London is one of the great cultural capitals of the world. It is not just famous for its museums, galleries, heritage and monuments but also for the dynamism and diversity of its commercial creative industries: the artists, businesses, entrepreneurs, writers, venue owners, festival organisers and retailers who make the city such an economically successful and exciting place to live.

The *World Cities Culture Report* has been translated into four languages to date. Its breadth of information has made a significant contribution to policy discussions about culture throughout the world. Its success has also helped create a permanent body: the World Cities Culture Forum. A number of other leading cities have asked to join the new initiative. At the time of writing, membership has already almost doubled to 21 member cities, and many have offered to host future summit events. In so doing, city leaders are becoming global leaders on many of the key policy challenges. The Mayor will continue to support such cross-city collaborations and research. He will make sure that London maintains its position as a thought leader in public policy for culture, cities and economic development.



Addressing challenges and the economic context

Cultural Metropolis identified a number of challenges facing the cultural sector that threaten its health and long-term competitiveness. One of the most important of these was the economic context. Published in 2010 in the aftermath of the global financial crash, the strategy reflected many of the widely held uncertainties and anxieties about the UK economy. While optimistic about the long-term strengths and resilience of the sector, it anticipated that the general economic slowdown would most likely adversely affect the cultural and creative industries' revenues and employment.

Three years later, there are encouraging signs that London's cultural sector is returning to growth. The Society of London Theatres (SOLT) reported that in 2013, attendances had increased and box office revenues were at a record high, with ticket sales of £585 million. UK cinema box office receipts for 2013 reached £1.1 billion, while UK productions, including co-productions, accounted for 32 per cent of this market by value.⁶ The UK visual arts sector, dominated by London, is also performing well with recent figures showing that UK arts exports had surged in 2012 and then again in 2013, reaching their highest figures since before the recession.⁷ London's global position, bolstered by commercial art fairs like Frieze, has not been diminished by the introduction of the European Commission's *droit de suite* tax in 2012, confirming the capital's reputation as a centre for art brokerage.

As well as the general state of the economy, *Cultural Metropolis* identified specific challenges affecting the creative sector, especially arising from the digital and internet revolutions. It should be emphasised that these challenges are also

commercial and creative opportunities which London is well-placed to take advantage of. In recent years, London has grown in prominence as the European centre for innovation and digital technology, with many such businesses associated with core creative industries strengths such as digital content production, advertising and design. The capital currently accounts for 24 per cent of British jobs in computer and related activities and 22 per cent of telecommunications jobs.⁸

The Mayor has been a strong supporter of the digital economy, publicly championing the 'Tech City' cluster of digital and creative start-ups and small businesses in east London, and also establishing Smart London. With a board composed of industry and academic experts, Smart London will explore how technology and data can make the capital a better place to live and work.

The Mayor will continue to support the creative sector in meeting these challenges. The creative sector has to play its part in reaching the Mayor's over-arching target of reducing carbon emissions by 60 per cent by 2025. The Mayor has published 'green guides' for film, theatre, music and visual arts, each with a practical focus on best practice and adopting measures that will reduce energy use and make significant cost savings. The final guide in the series, covering fashion, is currently being produced.

6. BFI (2013)

7. Thomson Reuters, www.uk.reuters.com

8. Theseira, M. (2012) *London's Digital Economy*, GLA Intelligence Unit

As well as this, the Mayor's London Energy Efficiency Fund, which provides low-cost finance for energy efficiency projects, is a major opportunity for the cultural sector, with the very first investment from the initiative contributing towards the extension of Tate Modern. The RE:FIT programme is also providing opportunities for public sector cultural spaces to finance capital improvements to reduce carbon emissions.

Policy 2.1

Work together with regional cultural agencies to improve the sector's understanding of, and responsiveness to, new technological, environmental and economic challenges.

Private and public funding for culture

One of the greatest challenges identified in *Cultural Metropolis* was the widespread concern expressed throughout the sector around levels of public and private investment. As many anticipated, the budget reductions across public agencies, from the national to local level, have impacted on these. There has been considerable anxiety around private sponsorship and donations, which have declined since 2007. The most recent Arts and Business survey of private investment in culture showed a slight increase for the year 2011–12 over the previous year, largely due to trusts and foundations, but only to an overall level that is still considerably below that of five years ago.⁹

In these circumstances it is more important than ever that the Mayor champions the role of culture. This is something that he has done repeatedly, using his public platform to testify to the value and importance of arts and culture in London. From speaking at the V&A on arts philanthropy with Kevin Spacey to opening the *Pompeii* exhibition at the British Museum and touring Ealing Studios, the Mayor has consistently and boldly made the case for supporting culture. This includes overseas visits, with the Mayor promoting London's creative industries in Qatar and hosting a roundtable with top Indian film and TV producers in Mumbai, which helped result in two Bollywood films being shot in London with a combined spend of £35 million.¹⁰

9. Arts and Business, "Private Investment in Culture Survey 2011/12"

10. Planet Bollywood (2012, November). *London Beckons Bollywood/Television With Attractive Tax-Relief Benefits*

Over the year 2011–12, London-based cultural organisations saw an increase of one per cent in individual giving, a two per cent increase in business sponsorship and a five per cent increase in grants from trusts and foundations.¹¹ This showed that, even in a difficult climate for giving, it is possible to make a successful case for private sponsorship and investment. Arguments made by the Mayor and others around London's status and role as a unique creative capital have been acknowledged, with the Arts Council announcing in its 2011–14 spending review that London-based organisations would receive £510 million over three years. However, for smaller arts and heritage organisations, many of them dependent upon funding from local boroughs and other public sources, the situation remains very challenging. The Heritage Lottery Fund's Catalyst grant scheme was a welcome initiative resulting as it did in an initial investment of over £18m, which will pump-prime further private funding.

Despite this, London does not operate in a vacuum – in fact, investment in the capital reaps benefits across the UK as a whole. The British cultural sector is a single organism which flourishes when it is treated as such. In the case of culture, the relationship between the capital and the rest of the country is one of positive and mutual interdependence. There are a myriad of ways in which London and the regions work together to bring world class culture to the UK and beyond – from co-commissions and collaborations to tours and digital screenings.

The Mayor is also working with England's eight other largest city economies – the Core Cities group – to campaign for more fiscal devolution to boost economic growth across the country. In tourism, Visit Britain and London & Partners are developing 'London Plus', a strategy that recognises that half

of all overseas visitors come via London and which will encourage them to see other parts of the country while they are here.

Most importantly of all, the Mayor will continue to advocate strongly that public investment in culture is essential and will commission a comprehensive study of its impact. Through the World Cities Culture Forum he will advocate that culture is as important to London and the UK as finance and trade.

Policy 2.2

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.

11. Arts and Business, "Private Investment in Culture Survey 2011/12"

Capital projects: maintaining ambition

The pressure on funding in the last few years has meant that often the focus has been on maintaining provision rather than spending money on new buildings and facilities. Nevertheless, the Mayor has supported well-considered capital projects which have the potential to make a genuine contribution to the cultural life of the city.

The London Development Agency, along with all the other Regional Development Agencies, formally came to an end in March 2012. City Hall is now in charge of many of the LDA's functions and resources, with the Mayor's oversight offering a more transparent and democratically accountable management. While revenue levels from national government are considerably lower than previously, the Mayor has still been able to invest in a number of important and high-profile capital projects. One of the most important, and ongoing, capital projects is the Museum of London, which has over one million objects in its collection and receives 600,000 visitors each year. It also runs major research and archive programmes with universities around the world. The Mayor has direct oversight of the Museum and is its main funder, making a significant contribution to the cost of the new galleries that tell London's story from the Great Fire to the present day. The Museum continues to add to its collections – it is, for instance, collecting objects related to the 2012 Games to create a record of the event for future generations. New investment in efficient lighting, better roofs and rainwater harvesting are all lowering costs and environmental impact, while commercial income to the museum doubled between 2010 and

2013. The Museum of London will also be a central element of the new cultural hub that the City of London Corporation is developing around the Barbican complex.

Other capital projects include significant additions to existing institutions like Tate Modern and the Lyric Hammersmith, which will greatly expand and improve their offer. The Mayor has also contributed towards the restoration of the Cutty Sark following the substantial fire damage it suffered in 2007. Reopened by the Queen in time for the Games, it has since reported dramatically higher visitor numbers. Another of the Mayor's investments, £1 million for a new home for the Black Cultural Archives, will come to fruition when it opens this summer.

New cultural buildings which have opened in recent years include the new Photographers Gallery just off Oxford Street in 2012, the new Serpentine Sackler Gallery in Kensington Gardens and the Park Theatre in Finsbury Park in 2013. The Design Museum is also relocating to the former home of the Commonwealth Institute in Kensington, due to open in late 2014 and a new Children's Museum is in the pipeline.

Policy 2.3

Support capital projects that will contribute to the capital's cultural, social and economic life through planning policies, advocacy and direct investment.

Case study: Ministry of Sound

The Mayor's contribution to the resolution of a dispute in Elephant and Castle between a major housing development and the Ministry of Sound nightclub has established a precedent in terms of helping culture in London to prosper.

London's growing population requires housing, jobs, transport and leisure, and the Mayor's culture team works with colleagues across planning, housing, environment and business development to make sure culture remains a strong component in this balance. Elephant and Castle is an opportunity area with significant capacity for housing and commercial development. The re-development will see the transport interchange completely overhauled, make improvements to the physical environment and open spaces, and create 4,000 new homes.

Elephant and Castle is also home to the Ministry of Sound, a global brand which has nurtured and showcased the talents of countless DJs and musicians and for more than twenty years has contributed to the area's night time economy. Attracting 300,000 Londoners and tourists every year and employing 200 people, it not only benefits the local area but also plays a crucial role in London's music industry. However, as part of the development, a 41-storey housing block was proposed just yards away from the main entrance to the club. The Ministry of Sound opposed the plans, concerned that residents could complain about noise disturbances, and the club would lose its 24-hour licence.

The proposal was called-in for review by the Mayor, who stated that 'We want the club to be at the heart of our plans to transform the area into a thriving town centre which is attractive to live, work and play, particularly for young people and students'. Original designs were altered to include acoustic glazing, sealed windows and internal 'winter gardens' to address the club's concerns. In addition, a ground-breaking legal agreement was made between the developers and the club in which the property deeds prevented future residents from making noise complaints against the club.

This shows how, through imaginative and sensitive planning, it is possible to create and sustain successful town centres in which the creative industries, busy nightlife and residential areas can coexist.

Regulation – cutting red tape

An issue that repeatedly arises in consultation with the cultural sector is regulation: the laws, rules and policies from the European to the local level which risk inhibiting cultural expression and activity. The Mayor, through the work of the London Cultural Strategy Group and the GLA, remains committed to researching and preparing the evidence to underpin a regulatory framework that best supports London's position as a centre for creative business.

There are a wide range of regulatory measures which directly relate to culture. While many of these help to support a flourishing sector, concerns have been repeatedly raised on a number of specific issues, which prompted the Mayor to investigate and take action.

Licensing of live music and events:

The impact of the 2003 Licensing Act on live venues and the music sector has been a regular source of debate, especially in London. A review of its effects on live music in London fed into the revision of the act which exempted smaller venues from previous licensing conditions.¹² At the same time, the Mayor has, via his events team and his ongoing work through the London Events Forum, reviewed licensing arrangements for outdoor events across London. This meant that, in 2012, all of London's boroughs agreed not to charge for road closures for Diamond Jubilee street parties.

Busking:

Some of our greatest musicians have started out busking on London's streets. However, London now lags behind other world cities in its support for live music in public spaces. Rules about busking are complicated and vary from place to place, deterring would-be performers. A feasibility study will be carried out into a new London-wide approach to supporting live music performance in public spaces.

Central London parking:

Following concerns expressed by local businesses and cultural organisations, the Mayor requested a review of Westminster City Council's planned introduction of weekend and evening parking charges, with the proposals subsequently being withdrawn.

12. DCMS, Review of the Licensing Act 2013

Artist visas:

The Mayor took an active role in reforming the visa requirements for overseas arts professionals. After the cultural sector reported problems with the scheme, the Mayor carried out a survey to assess the difficulties and costs associated with the points-based visa system on cultural organisations working with non-EU artists and performers. The extent of the negative impacts it found led the Mayor and partners to put forward a number of recommendations to improve national policy. This led directly to the Home Office introducing the Permitted Paid Engagement route in 2012, which made the procedure for professional artists and other entertainers looking to perform in the UK simpler and less bureaucratic.

Following these successes, the Mayor has called for the expansion of the Exceptional Talent route to cover more of the cultural sector, in particular, fashion and design. Student visas remain an ongoing topic of debate, as does the retention of global creative talent graduating from UK Universities. London has more top-ranking universities than any other world city, with many of them specialising in cultural and creative industries disciplines. Increased restrictions on students, combined with unique career trajectories within the sector make it difficult for talented creative graduates to obtain the required visa and enter the creative industries. This damages the city's attractiveness as a destination for global creative talent, and may inadvertently see talented international students opt instead to study in competitor global cities where post study work experience is more accessible.

Working with London's higher education and further education institutions and cultural organisations, the Mayor is assessing the impact of visa restrictions so that evidence can inform the debate. He has called on government ministers to introduce measures to better protect the rights of genuine students. At the same time, the Mayor will actively continue to promote London overseas as a place to study, emphasising that the city welcomes students from around the world.

Policy 2.4

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.



Promoting London's creativity

As the Mayor's *Economic Development Strategy* makes clear, in the current economic climate it is more important than ever for London to promote itself to international investors, businesses and tourists. Culture is a powerful tool for achieving this. Eight out of ten overseas visitors say London's history and heritage is a key driver for visiting London¹³, with tourists visiting cultural institutions generating an estimated £3 billion per year to London's economy.¹⁴

The creative industries have a particular role to play in making London an attractive destination. The Mayor has made significant investment in promoting London's creative industries to the rest of the world, recognising them as major sources of employment and wealth, as well as having a positive impact on London's brand. The Mayor has been a prominent champion of Frieze Art Fair, digital media, music and much more, with a particular focus on investment in film and television, designer fashion and design.

Film and television: The UK film industry, with London at its centre, contributes £4.6 billion to the national economy. London is the third biggest city for film-making in the world: on any given day there are about 48 film crews on its streets.¹⁵ Attracting film productions to the UK is of great importance – in 2012, some 223 feature films were produced in the UK and the amount spent on film production reached £929 million.¹⁶ Through the Mayor's consistent support for Film London, the production and promotion of film will continue, with the additional ambition of maximising the benefits of London's on-screen presence for the London brand, screen tourism and Londoners. Recent successes, such as the announcement that the next series of *Star Wars* film will be made at Pinewood Studios, show the considerable return on investment this brings to the economy.

With further investment in Film London from the London Enterprise Panel, the local enterprise partnership for the region, there will be an additional focus on television and animation over the next few years. London has established strengths in these industries and with the new tax framework for UK production can enter a new 'golden age' of television. Film London is dedicated to capitalising on these commercial and creative opportunities.

13. London Visitors Survey, March 2011
14. Visit Britain/ONS
15. Film London, www.filmlondon.org.uk
16. BFI (2013) *Statistical Yearbook 2013*

Designer Fashion: London has always been well known for its fashion talent and the colleges in which so many designers have studied, like Stella McCartney at Central Saint Martins and Christopher Bailey at the Royal College of Art. But in more recent years it has also been recognised for its business and commercial strengths. Central to this is London Fashion Week, which has become an important fixture in the international industry calendar. The sustained investment and support which the Mayor provides, helps the British Fashion Council to showcase UK design talent, attract more than a thousand international buyers, generate extensive overseas media coverage for London and achieve a significant return on investment, with the Mayor's support calculated to generate more than £90 million in sales.¹⁷

“People make the mistake of comparing London with New York, Milan and Paris and that's not what it's about. London has its own fashion identity. You come here to find the next Alexander McQueen or John Galliano.”

Anna Wintour, *Vogue*

17. British Fashion Council,
www.britishfashioncouncil.com



Case study: London, home of menswear

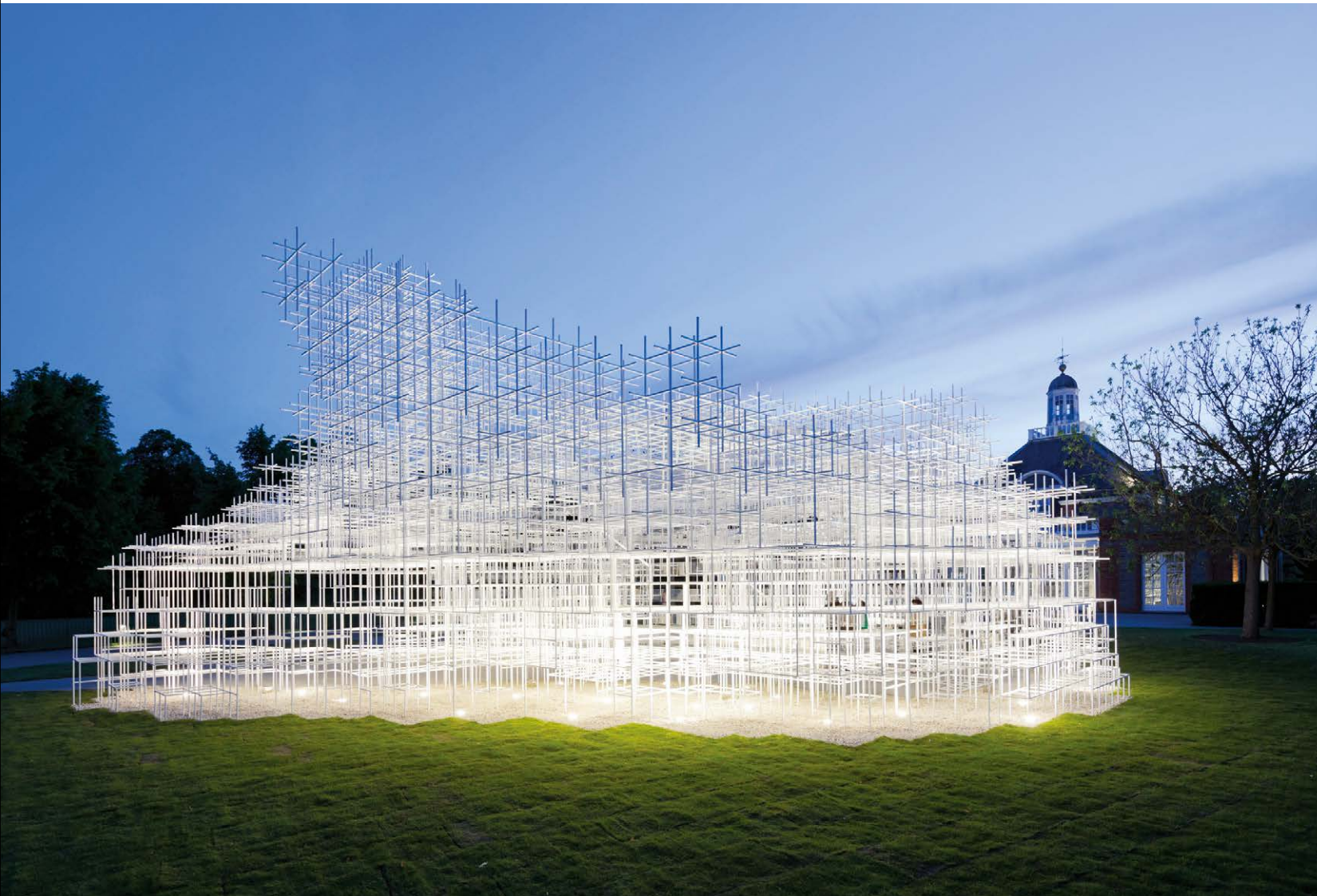
Men's fashion is woven throughout London's history – for over 400 years it has been home to the most famous menswear brands in the world. Global leaders and royalty have been suited by Savile Row tailors; James Bond gets his shoes from Church's and Locke & Co, the world's oldest milliner made Admiral Nelsons' bicorn.

As the birthplace of the 3-piece suit, the trench coat and the bowler hat, London has an unrivalled men's fashion heritage. But our city also looks to the future – London is still setting the pace with the emergence of a new generation of cutting edge and exciting designers.

In June 2013, the Mayor launched a new campaign 'threading' culture, tourism, retail and the fashion industry together to officially claim London as the global home of menswear. 10,000 heritage maps were distributed across the capital and in Bloomingdales, New York showcasing ten global men's fashion innovations invented in London – from the bowler hat to bondage trousers.

In January 2014, we ran a London, home of menswear poster campaign on the London underground, showcasing some of the best new fashion talent and inviting Londoners to declare their post-code the most stylish in London. The campaign resulted in £1.5 million worth of press coverage.





Design: Founded in 2002, the London Design Festival can claim to have the world's biggest audience for a design event, with 350,000 visitors from 60 countries. The Mayor's investment is crucial in enabling the festival to take place, and helping London maintain its reputation as a leader in design innovation and practice in an increasingly competitive market. Over the last decade, dozens of design festivals around the world, from Buenos Aires to Beijing, have now been established. Against this international competition, it is essential that the festival provides a major route to international clients and markets, generating £89 million in new business every year.¹⁸

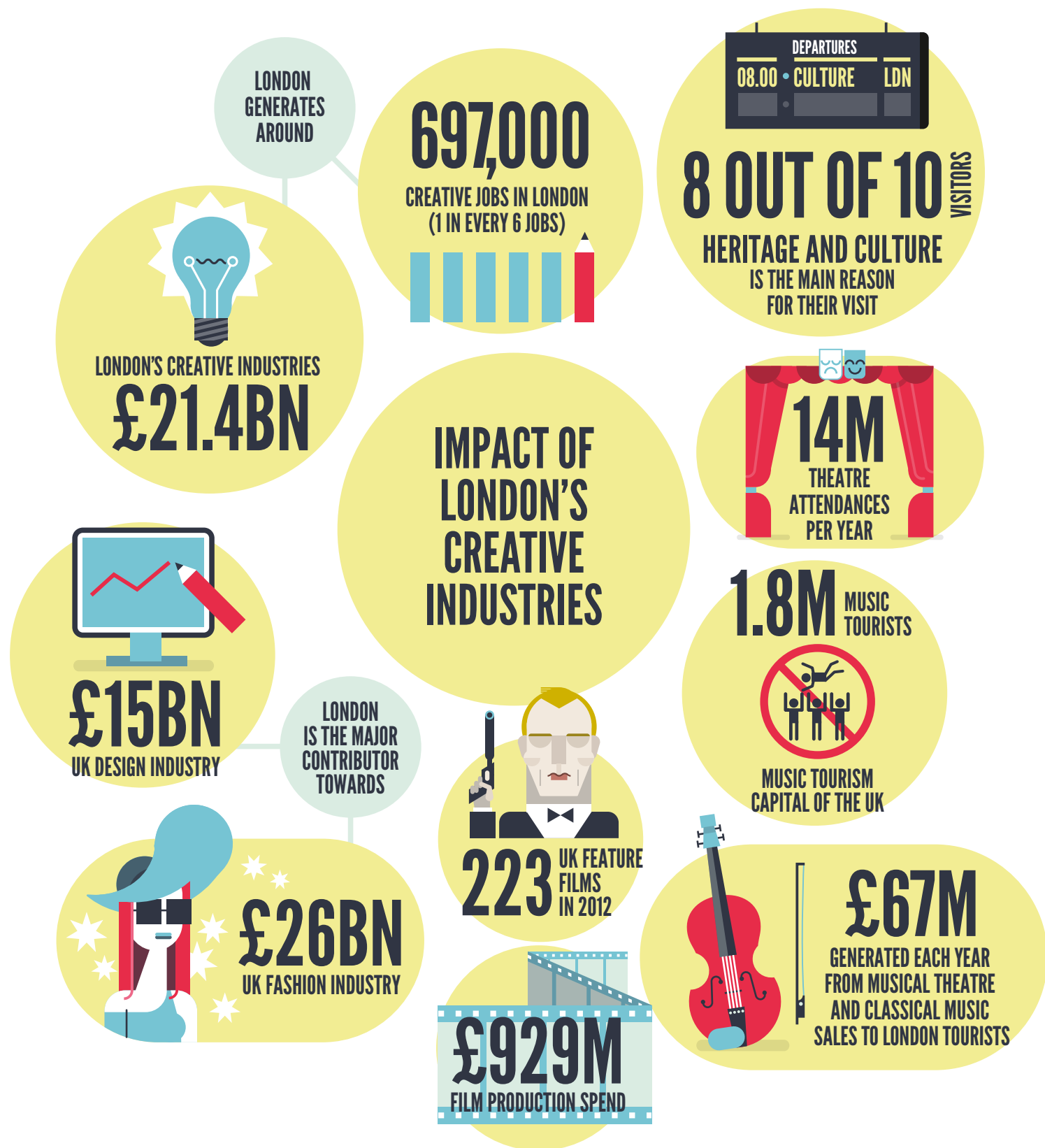
London is one of the UK's fastest growing computer games clusters, representing around 19 per cent of the UK's games development workforce. It is a major UK centre for games trade as well as consumer events. In 2012, an estimated £96.6m was expended on London-based games development, while London's studios contributed £224m to UK GDP.¹⁹ New tax relief is expected to be announced for the computer games industry which will have a huge impact on London. In order to make sure London remains internationally competitive in this area, and becomes a world leader as it is in Film, Fashion and Design, increased government aid and investment incentives are required. The Mayor has commissioned a study to identify the size and shape of the games industry in London, its growth potential, overseas competition and areas where support may be needed.

“Apologies to Milan and Tokyo. Regrets to Stockholm and Paris. Forgive me, Eindhoven, Berlin, Barcelona and, most particularly, New York. But London is the design capital of the world.”

The New York Times

18. Evaluation undertaken by The Audience Agency, www.theaudienceagency.org

19. London Games Research Report, 2013, Games Investor Consulting



The Mayor established the Promote London Council to provide strategic leadership around promoting and investing in London, leading to the creation of London & Partners in April 2011. London & Partners brings together three previously distinct organisations into a single promotional agency, retaining their key assets but operating more efficiently and enabling London to speak with one voice to its audiences both in the UK and abroad. A not-for-profit company delivering on behalf of the Mayor, it showcases London as the best city in the world to visit, invest, do business and study.

The opportunity to promote London to the rest of the world has arguably never been better. Both the UK's and London's global image has improved, specifically as a result of its cultural activities. The UK has moved up to third in the Nations Brand Index with a particularly high rating for contemporary culture. International studies have shown that for more than 70 per cent of respondents their image of Britain improved after the Games, with some 99 per cent believing it will make people from their country more likely to visit the UK.²⁰ The challenge over the next few years is to build on the success of 2012 in securing London's pre-eminence as a world cultural destination. To this end, the Mayor will publish a Cultural Tourism Strategy for London. This will help highlight London's story to key tourism markets around the world. The cultural sector will also play an important role in major events like the World War 1 Centenary and the World Athletic and Paralympic Championships in 2017. At the same time, through London & Partners, the Mayor will play an active role in securing major events for London, building on the success of 2012.

Policy 2.5
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 for the wider economic benefits culture generates for London as a whole.

20. Visit Britain Foresight January 2014, www.visitbritain.org

Growing Creative Businesses

The last three years have seen profound changes in how government funds and supports business. As noted earlier, the Regional Development Agencies have been abolished, as have many of the Regional Screen Agencies, the UK Film Council and the Business Link support service. At the same time, local enterprise partnerships (LEPs) have been set up across England, with the intention of bringing a more business-led approach to economic development.

Throughout this process, the Mayor has continued firmly to make the case for London. While recognising the necessity of reform, tackling duplication and making savings at the national level, he has drawn attention to the distinctive features of London's economy. These require particular support and investment if the capital is to be able to thrive for the benefit of the UK as a whole.

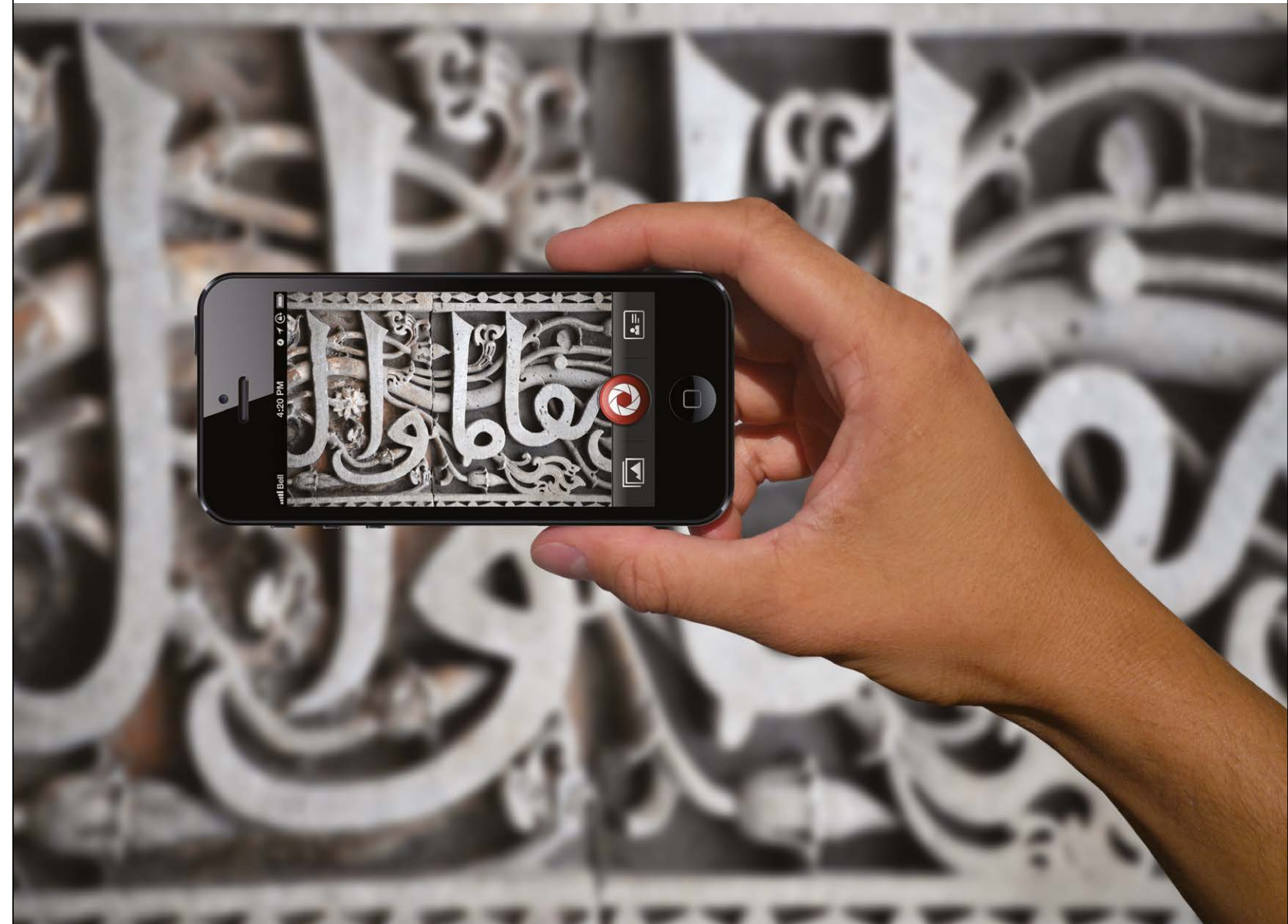
Policy 2.6

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 are effective for what is a major sector of London's economy.

This is especially true for London's creative industries, which employ more than half a million people²¹ and are nationally significant. It is for this reason that the Mayor successfully argued for the continuation of Film London, the dedicated agency for film and media in the capital. With most of its public funding now coming directly from the Mayor's Office, Film London is able to continue its vital work. This includes securing overseas investment, supporting and facilitating film production and promoting London as Europe's centre for the film industry. Through the Mayor's funding for Film London, there is a particular focus on skills and employment, with apprenticeships and other programmes tasked with creating more than a thousand jobs in the film and television industries.

The Mayor has been at the forefront of establishing the London Enterprise Panel, making sure it has senior business and government representation. The London Enterprise Panel's *Jobs and Growth Plan*, published in 2013, outlines a vision for London to compete internationally and generate employment and enterprise opportunities for all Londoners. The creative industries, especially digital media, are identified along with science and technology as being integral to achieving the economic growth the Mayor is demanding. To this end, the London Enterprise Panel's Digital, Creative, Science and Tech group has been convened to put the plan into action and make sure that public investment, including European funding, continues to be directed at achieving these aims.

21. GLA Economics based on Annual Population Survey Office of National Statistics data



Nuqta: Art of the Pen, created by Soraya Syed, Shubbak 2013

Case study: The Culture Diary

The Culture Diary was originally launched to co-ordinate London's cultural programming during the 2012 Games.

It was the first online planning tool of its kind and proved indispensable to public services and local authorities in co-ordinating the management of large scale events across the city. It proved hugely successful with 4,000 users registering 5,000 events across all art forms/sectors, indoor and outdoor, and of all scales.

During the Games, it helped to identify areas of low cultural provision, encouraging local bodies and venues to programme activities as well as provide a wealth of cultural events which were promoted through the London 2012 website, VisitLondon.com, BBC Things To Do and the official London City Guide app, with over 100,000 downloads.

In 2013, the system was repurposed as a 'clash diary' to provide a strategic overview of press views, opening nights and other special events by cultural organisations not only in London but across England. Now, in partnership with the GREAT campaign partners including Arts Council England, British Council, Department of Culture, Media and Sport, Foreign and Commonwealth Office and VisitBritain, the Culture Diary will help cultural organisations across the UK to plan, programme and promote their events and activities in London, the UK and around the world.



TAKE PART IN THINGS

3

Widening the reach

The London 2012 cultural festivities did more than just present a fabulous spectacle to the rest of the world – they showed that arts and culture are part of the very fabric of London, widely experienced and enjoyed by its citizens. This was confirmed by the Mayor's survey of June 2013,²² in which some 84 per cent of the population said that culture is important in ensuring a high quality of life, with 51 per cent describing it as 'very important'. Similarly, 88 per cent of Londoners agreed that it is important for schools to provide high-quality arts education for children.

Despite the richness of London's arts and culture, and its clear importance in the lives of many Londoners, it remains a concern that it is unevenly distributed and enjoyed around the city. *Cultural Metropolis* identified a number of barriers to experiencing culture, which have been underlined by the survey. Lower-income groups are consistently less likely to attend cultural events than others, and those not working, or who rent council housing, are similarly less likely to join in cultural activities. Londoners aged over 55 take part in a narrower range of cultural activities than younger people, while people living in inner London are more likely to visit galleries and museums than those in outer London.

22. Source: ICM study undertaken on behalf of Greater London Authority, June 2013. Data weighted by age, gender, social class, employment, ethnicity and borough

Tackling barriers

A particular concern of *Cultural Metropolis* was the issues facing the sector in outer London. For all their differences, these boroughs shared a set of distinct challenges around audience development, recognition and resources. There was, for instance, found to be much variation in Arts Council England investment, with National Portfolio Organisations (NPOs) concentrated in inner London boroughs like Tower Hamlets (home to 35 NPOs). By contrast, a number of outer London boroughs had just one or none at all.

Both Arts Council England and the Heritage Lottery Fund must be commended for the work they have done to address this issue in recent years. Senior representatives from both organisations took part in the Outer London Borough Cultural Group, a forum which ran through 2010–11 and looked at many of the issues facing outer London's cultural sector.

Policy 3.1

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.

In the 2011–14 Arts Council England spending review, outer London arts organisations like Protein Dance in Kingston, Tête à Tête Productions in Richmond and The Children's Book Show in Brent secured National Portfolio Organisation status for the first time, receiving regular funding for at least three years. The Heritage Lottery Fund has also made a major grant award to help restore Sandycombe Lodge in Twickenham, the home of one of Britain's greatest artists, JMW Turner. This comes on top of other major grants for a new gallery in Pinner celebrating the work of illustrator Heath Robinson and the restorations of Headstone Manor and Harrow Museum. There is also support for the refurbishment of Pitzhanger Manor and the adjacent contemporary gallery, which together form Ealing's flagship cultural venue. In total, the Heritage Lottery Fund has awarded over £145m to outer London boroughs since 2010.

The Mayor has been actively involved in spreading high-quality culture as far and wide across London as possible. Hundreds of children from across every London borough take part in the Mayor's Fourth Plinth Schools Awards every year. Thanks to the Mayor's support over three years, London Jazz Festival was able to expand its programming to 21 London boroughs, with six core hubs in outer London. As Section One described, many of the cultural activities associated with the 2012 Games were specifically designed and programmed so that Londoners could take part and celebrate wherever they lived.



Esperanza Spalding
performing at the 2013
EFG London Jazz Festival
Photo: © Roger Thomas



Case study: William Morris Gallery

Built in the 1740s and set in Walthamstow's Lloyd Park, William Morris' family home was established as a public gallery in 1950. The William Morris Gallery is owned and managed by Waltham Forest Council. In 2006, it was a little-known specialist museum with declining visitor numbers and was subject to an operational review. With strong cultural leadership, support from local people and the wider cultural sector, the council carried out significant changes to show its significance and value to the local community.

The gallery has since had a major redevelopment, with funding from Waltham Forest Council, the Heritage Lottery Fund and charitable trusts and foundations, via the Friends of William Morris Gallery. The ambition to reinvest in the gallery's future was helped by the borough's plan for the surrounding parkland. The Heritage Lottery Fund worked with the council to create a master-plan which identified the gallery as integral to the whole scheme.

The gallery's transformation has had a huge impact on the surrounding community in terms of local pride and attracting new audiences. The William Morris Gallery won the £100,000 Art Fund Prize for Museum of the Year 2013 and is now developing a number of revenue strands so that it has a sustainable future. For example, it is working with the council to help deliver on its regeneration and arts education projects. The gallery has also convened a group of local experts and practitioners to advise the council, thus taking on a more strategic role in local culture provision.

Case study: Big Dance

Big Dance began in London in 2006. It has since become the UK's biggest celebration of every dance style with dancing for all ages and all levels of ability.

For 2012, Big Dance successfully expanded across the UK with the programme reaching 5.6 million people through more than 6,000 events. This was helped by the Big Dance Hubs, 21 dance/arts organisations across the country. In London, there were 1,517 events involving 1,500 artists reaching a record 1.8 million people.

The countdown to the festival was launched with The Big Dance Schools Pledge. This was a Guinness World Record attempt for the largest simultaneous dance routine, with choreography devised by Wayne McGregor and music by Joel Cadbury & Scanner, and was performed across 25 nations.

The achievements of thousands of volunteers working on the ground were acknowledged when the programme received the Queen's Diamond Jubilee Volunteering Award 2012.

Led by the Mayor with support from Arts Council England, British Council and Legacy Trust UK, in London it was delivered by East London Dance, English National Ballet, Greenwich Dance, Sadler's Wells and Siobhan Davies Dance in partnership with all 33 local authorities

To mark Big Dance's decade, future plans include collaborations in the lead up to Rio 2016.



Ready Willing Able Dance Company – Big Dance Bus in Bexley
Photo: © James O Jenkins

One of the successes of 2012 was that for the first time all boroughs worked together on one festival commissioning great artists to tour their work across the whole city for the summer. This was a pioneering model and has led to 'Circulate', a new consortium made up of the Mayor's office and six outer London arts organisations – The Albany in Deptford; Tara Arts, Earlsfield; Watermans, Brentford; Harrow Arts Centre; Millfield Arts Centre, Enfield; and artsdepot, North Finchley. With funding from Arts Council England, Circulate is developing a three-year programme of arts touring and associated community participation projects. This is expected to attract a total audience of 100,000 people including 2,000 participants.

Cultural Metropolis also addressed the complex issues relating to differences in London residents' level of cultural consumption and participation. Factors such as age, gender, ethnicity and level of education all play a part. A range of barriers to participation were identified, including income and transport, and the Mayor has sought to make sure cultural activities are as accessible as possible.

The success of the 2012 Games has provided an impetus for tackling well-documented barriers for Deaf and disabled people, with disability group Attitude is Everything declaring that the Mayor's cultural programme was the most accessible festival ever held by a city authority. A huge number of Deaf and disabled artists took part in the Paralympic Opening Ceremony, broadcast to hundreds of millions around the world. The access needs of Deaf and disabled audiences were also central to the planning and delivery of every major outdoor event that happened in London. The city will become the base for the National Disability Art Collection and Archive, which records the rich history of the disability arts movement.

Artsadmin and Shape are also leading on Unlimited, a three-year programme to support Deaf and disabled artists in developing ambitious and high quality work, encouraging relationships between venues, promoters, producers and audiences. Building on this, the Mayor is taking a lead role in making sure that all his future cultural events are similarly inclusive and accessible through a combination of advocacy and supporting best practice.

Building bigger audiences across London

Despite the budgetary pressures described in Section One, the Mayor has maintained a wide programme of events and festivals, ranging from international cultural activities through to community festivals. In a September 2013 poll, 72 per cent of Londoners felt the Mayor was doing enough to support festivals and celebrations that bring Londoners together.²³ Many of the events which London's government has been supporting for over a decade, like the celebrations for Chinese New Year and Pride, still take place with Mayoral support. At the same time, important new activities have launched. In many cases, private sponsorship has been critical to this, and has become relatively more important as public funding has declined.

Policy 3.2

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.

The Mayor has a statutory duty to develop and promote London as a destination and gateway for the UK. Following 2012 it has been increasingly recognised that events can bring significant economic and social benefits to London, and major events in particular raise the city's profile and present a positive image to the world's media. Events bring Londoners together from across the city, from different communities, and create a sense of shared interests and culture.

The Mayor's events team manage and run a broad portfolio of events from St Patrick's Day, Liberty through to New Year's Eve. The Mayor also supports and funds a series of strategic events that bring specific benefits to London. These include internationally recognised events like Pride and Notting Hill Carnival as well as significant cultural and community events such as the London Mela. Trafalgar Square is a particular focus for events, ranging from West End Live to Royal Opera House Big Screens to London Design Festival installations and the final Harry Potter film premiere.

The Mayor is committed to supporting London's cultural events and festivals and, in a time of considerable financial constraints, has managed to maintain a substantial events programme. In many cases, activities have thrived through a combination of Mayoral funding, close management and a strategy of working with public and private partners. As a result, many of the festivals have grown in size and prominence.

23. GLA/ICM research Telephone Poll, 11th–18th September 2013, 1001 Londoners aged 18+

Audience numbers for Notting Hill Carnival totalled 1.5 million in 2013, while St Patrick's Day had approximately 100,000 attendees and Pride attracted over half a million. One particularly successful new partnership in 2013 supported the first ever National Paralympic Day, including the Mayor's Liberty Festival held in Queen Elizabeth Olympic Park. It celebrated Deaf and disabled art and sport, and attracted 17,000 visitors. A second such day is planned for 2014.

As well as festivals and events, the Mayor is supporting other kinds of cultural participation, including volunteering. Volunteering has been prevalent in the cultural sector for many years, with arts and heritage organisations drawing on volunteers to help with various roles and responsibilities. Without their support, many of London's small museums and galleries would not be able to open. In partnership with the London Cultural Quarters, the Mayor published *The Culture and Volunteering Guide* in 2011, which provides 'top tips' on how to develop and grow a volunteering programme. It also promotes opportunities for Londoners to get involved in culture through volunteering. The guide complements the Mayor's Team London programme, which is dedicated to getting more people volunteering in the capital, bringing community organisations together to increase opportunities for young people and improving the capital's social, cultural and environmental life.

Finding transport solutions

London's success as a major cultural centre depends upon its world-class public transport. The Mayor is continually working to improve London's transport system, and to meet his objectives to offer residents and visitors a system that is safe, comfortable, affordable, flexible and environmentally sustainable. The Mayor's latest major proposal in this respect is that the Underground should run for 24 hours a day at the weekend. All such efforts and investment help the cultural sector to thrive.

Alongside this, there are more specific transport issues affecting cultural organisations. For instance, as noted in *Cultural Metropolis*, there have been long-standing concerns around coach travel in London. Sufficient coach parking is essential to make London accessible for large groups of visitors (particularly groups of older people or school students) to attend exhibitions, theatre shows and other cultural attractions. Working with Transport for London and the Confederation of Passenger Transport, the Mayor has been able to significantly increase capacity, with 100 extra bays in place since 2011, without impacting on road space. New 'pick up and set down' bays make it easier for coach drivers to drop off visitors outside cultural venues and then to park. London's first Tourist Coach Action Plan was launched on 29 October 2013, setting out a number of targeted measures over the next five years to help improve the experience for tourists coming to the capital by coach.



The Mayor will continue to drive forward investment in London's transport system, helping many millions of people each year to experience and enjoy culture in safety and comfort. This includes the biggest programme of upgrading and expansion to the network in fifty years. Investment in the London Overground has been a major success with the erstwhile East London Line providing easier rail access to much-loved cultural institutions like the Geffrye Museum in Shoreditch.

Crossrail, which is due to come into service in 2018, is of particular significance and a major priority. With more than 20km of new tunnels being dug and 28 stations being upgraded, it is the biggest construction project in Europe. It will bring an extra 1.5 million people within a 45-minute journey of central London, hence making it easier and faster for many more visitors and residents to travel to London's cultural attractions. Associated with Crossrail, the Mayor is supporting a programme of public art that is being developed as an element of London's new stations.

The Mayor will work to make sure the transport system in the broadest sense is flexible and supportive of culture. This will mean co-ordinating transport and managing traffic for events and festivals, engaging with boroughs over regulations and policies, and also encouraging other ways of getting round the city. The Barclays Cycle Hire scheme launched in 2010 has already led to many millions of journeys to and from cultural destinations by bike. The south-west expansion of the scheme, alongside the promotion and support for cycling in London, will further improve people's ability to travel to and enjoy culture. At the same time, the city's first cable car, the Emirates Airline, takes passengers across the Thames between the Royal Docks and the Greenwich Peninsula, giving them spectacular views of the city. Transport for London commissioned Thomas Heatherwick to design the new London Routemaster bus, which has already been called 'an emblem of 21st century London'.

Policy 3.3

In partnership with Transport for London and other sector partners, the Mayor is seeking practical solutions to the transport problems facing the sector, and which require leadership and co-ordination to address.

Boosting local cultural services

Cultural Metropolis emphasised the role of London's boroughs as key investors in culture, providing residents across the capital with highly appreciated and well-used venues and services. At a time of considerable budget reductions in local authorities across the country, much of this investment has come under pressure. As cultural services are largely non-statutory, they have inevitably been affected by these pressures, with boroughs' revenue spending on cultural services in the two years up to 2012–13 reduced by 14 per cent. Despite this, London's local authorities remain significant players in cultural provision in the capital, and in 2013–14 had a combined spend of £255 million on culture, heritage, archive, libraries and other activities.

Although public libraries are a statutory responsibility for all local authorities, they have still faced reductions in budgets and service. The last few years have seen high-profile campaigns across the country, including in London, where local residents have shown how strongly they care for their local library. Boroughs have sought to safeguard services through innovations and new approaches – with an emphasis on shared services and boroughs working together to manage cost reductions. For example, Hammersmith & Fulham, Kensington and Chelsea and Westminster City Councils have consolidated their management and back office costs. This has saved taxpayers more than £1 million a year, thus preventing the closure of many local libraries. Kensington Library was also refurbished in 2012, unlocking potential rental income from newly created office spaces.

The Mayor does not have formal responsibility for local library services, but is committed to doing all he can to support London's libraries. For this reason, the Love Libraries initiative was established through the Mayor's Team London volunteering programme. The aim is to engage more volunteers in libraries and help to better embed libraries in their local communities. With the participation of more than a dozen boroughs, Love Libraries has led to almost 4,000 people registering to volunteer in London's libraries, with 50,000 hours of volunteering time being supplied. Significantly, survey findings showed that a large majority of those who volunteered believed that the experience had helped to improve the local community and the library's place in it.²⁴

24. Love Libraries Love Volunteering Final Report, 2012

The budgetary pressures experienced by local authorities have also meant that outdoor events and arts programming are vulnerable to spending cuts and some boroughs have drastically reduced their level of provision. The Mayor is supporting the London Events Forum, which is putting forward arguments and evidence to prove the value of such activities, and the importance of support at a local level – even at a time of financial difficulty. The Mayor has also, along with London Councils and Arts Council England, supported the establishment of the Arts and Culture Forum, a new network of borough arts and culture managers. This will test out new ways of collaborative working between boroughs and advocate for culture locally and across London.

Policy 3.4

The Mayor is working closely with London Councils and individual local authorities, advocating the importance of cultural services and the role they play 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.

Case study: Museum of London

The Museum of London is the world's largest urban history museum and the Mayor's most important ongoing capital project. With funding from the Mayor, the Museum holds the DNA of London – everything from a Roman bikini to Tom Daley's Olympic swimming trunks. It incorporates the Museum of London Docklands, which tells the story of London's historic docks and East End life. Visitor numbers for 2013–14 are expected to exceed 800,000 for the combined venues.

The Museum's goal is to inculcate a passion for London in residents and visitors, and as such it contributes to the city's international, educational, cultural and economic life. In 2014, the Olympic and Paralympic Cauldron will take up permanent residence there, alongside a range of associated memorabilia from the Games, including Olympic torches from 1948 and 2012, and the yellow jersey worn by Bradley Wiggins in the opening ceremony.

The museum aims to engage every schoolchild, inspiring over 850,000 young Londoners by 2018, building on its excellent research and education work. It is helping the Mayor bring the London Curriculum to life and is equipping the city's primary schoolteachers to teach prehistory with funding from the London Schools Excellence Fund. It works with 80 universities each year, reaching 12,000 students.

The Museum's new strategy aims to make it bigger and better than ever. It is working with the City of London Corporation to look at whether the London Wall site itself can be improved for a better visitor experience, ideally with a new entrance at street level. In the meantime, new investment in efficient lighting, better roofs and rainwater harvesting are all lowering costs and environmental impact, while commercial income to the museum doubled between 2010 and 2013. The Mayor will continue to work closely with the museum as it rolls out its strategic plan, and is confident that the Museum of London is the best city museum in the world.

The Museum and Team London also recently piloted the London Knowledge Quiz which complements the Mayor's London Curriculum. It offers primary and secondary school pupils across London the chance to showcase their knowledge of London as they compete to win the Mayor's Award for London Knowledge.



4

Education and skills

Young people and culture

The relationship between education and the cultural sector is vital. As well as forming the basis for lifelong enjoyment and appreciation, a high-quality cultural education is central to developing the capacity for inquiry and creative thought. These are qualities that are crucial to the 21st century economy, as well as the next generation of arts and creative industries professionals. The Mayor recognised the particular importance of arts and culture for young people by establishing the new role of Deputy Mayor for Education and Culture in 2012. This position, without precedent in London government, means that policy can be integrated at the highest level, and that full consideration can be given to improving arts and cultural education in London.

Following an inquiry led by Dr Tony Sewell, the Mayor's Education Plan was launched in 2013. The Mayor is committed to putting London's schools at the forefront of music and arts education and has initiated the London Curriculum to help teachers make the most of the capital's world-class cultural resources by drawing on London's people, places, institutions and heritage in their daily teaching.

He has also worked with national government to launch the London Schools Excellence Fund. This £24 million programme is dedicated to promoting teaching excellence and preparing young people for life and work in a global city. Through the fund, a series of professional development programmes, including several arts and creative industries

initiatives, will deepen teachers' subject knowledge and enrich their teaching practice. Music teachers are often isolated in small departments and unable to refresh their own musical practice. Music Excellence London is tackling this problem through a London-wide programme of peer-support, mentoring and engagement with arts organisations. In STEM subjects (Science, Technology, Engineering, and Maths) take-up is low, with only 382 pupils taking A-Level Computing in London's schools, and very few specialist computer science teachers. A new programme, with a focus on computer science and video games development in 100 London schools, is addressing the skills gap and lack of programming expertise identified by recent industry reports.²⁵

Policy 4.1

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.

25. Next Gen: Transforming the UK into the world's leading talent hub for video games and special effects (Nesta, 2011)

Accompanying this strategic commitment to education has been an ambitious programme of cultural activities and campaigns intended to engage, raise ambitions and inspire. The Mayor's support for music education is described in more detail below, but the full extent of initiatives is much wider than this, and covers a range of art forms and cultural experiences.

One of the most established and high-profile is the Fourth Plinth Schools Awards. This competition to design an artwork for the Fourth Plinth encourages children to explore a variety of art forms – drawing, painting, sculpture or digital media – and think about what or who should be commemorated by society. The competition is open to all London schools, with the winning entries displayed in a public exhibition at City Hall. A record breaking 1,600 entries were received in 2013, from children in every borough.

A more recent project is Love Latin, a scheme in which volunteers go into schools and teach Latin to young Londoners. Working alongside The Iris Project through the Team London programme, some 150 volunteers have been recruited, reaching 5,000 children across 200 schools. For a great many of these children, it is the first time they have had the opportunity to learn Latin. The project culminates each year with three Classics Fairs, held with London universities, promoting classics to prospective students.



Learning outside school

Providing out-of-school-hours educational activities, which give children a more intensive learning and cultural experience, is an important priority for the Mayor. There is strong evidence that supplementary schooling can significantly boost levels of academic success and reduce the gap that exists between children from deprived backgrounds and their better-off peers.

Policy 4.2

The Mayor will advocate for and raise the profile of the supplementary education sector and provide strategic support.

In 2011 the Mayor published *Widening Horizons*, an introductory guide to supplementary education in London. This was accompanied by a profile-raising launch event at City Hall and the announcement of sponsorship funds from Nomura for two new supplementary schools to be run in London by Civitas. This partnership has proved to be highly successful, securing further investment, and a future strategy for the schools is currently being developed.

Music education

Cultural Metropolis articulated an ambitious commitment to improve the quality of music education in London. The first London Music Education Survey²⁶ was carried out by the Institute of Education on behalf of the Mayor in 2011. It revealed that over 200,000 young people are learning to play musical instruments, with over 75 per cent being taught through London's borough music services. However, the number of children progressing beyond the beginner stages was low, despite them being generally keen to continue. The survey also highlighted the patchiness of music education provision, with just ten per cent of London's secondary schools being responsible for almost half of all the students taking music qualifications. The problem is compounded by a large, fragmented workforce of over 5,000 teachers and instrumental tutors. The Mayor has convened a music education taskforce, chaired by Darren Henley, Managing Director of Classic FM, and supports a programme of events and initiatives to keep London at the forefront of music education in the UK and overseas.

Policy 4.3

Through the Mayor's music education strategy, the GLA is bringing greater leadership, co-ordination 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.

In 2010, the Mayor established a fund to address the problem of large numbers of young instrumentalists falling by the wayside. This resulted in six new partnerships between borough music services and leading music organisations with a total value of £250,000. This was soon followed by the creation of a new charity, the Mayor's Music Fund, which to-date has raised nearly £2 million. As a result, 230 four-year music scholarships have been awarded to talented primary school children who would otherwise not be able to afford tuition. 14,000 young people have also benefited from cross-borough collaborations between schools, music services and arts organisations. These inspirational projects have provided opportunities for young people to hear London's best musicians performing live and given over 6,000 students the opportunity to perform alongside them.

26. Institute of Education, University of London, The London Music Education Survey, January 2012, GLA



Case study: Gigs – London’s largest free music festival

The Mayor has taken every opportunity to showcase the musical talent of young Londoners. Gigs, the Mayor’s busking competition for 11 to 25 year-olds has grown from one day of performances on several official London Underground busking pitches into a major festival, with over 1,000 hours of live performance every summer.

During the summer of 2012, some 150 acts animated London’s busy public spaces, including the Olympic Park, and were heard by 750,000 people.

In 2013 the number of entries to the competition increased four-fold and the live audience doubled to over 1.5 million people. More recently, UK Trade & Investment invited former Gigs Champion Robbie Boyd to join a small group of established songwriters representing the UK at the Americana Music Festival in Nashville – the hub of the US music industry. Young Gigs performers are also regularly invited to perform at major events including the BRIT Awards, Ride London and the St George’s Day celebrations in Trafalgar Square.

Skills, access and workforce development

Making sure that education and skills provision is fit-for-purpose is more important than ever. In recent years the country has experienced one of the deepest economic recessions in its modern history. While London has shown impressive resilience, it is a major priority for the Mayor to tackle unemployment and help as many Londoners as possible into work. The cultural and creative industries have an important role to play in this and in meeting the Mayor's pledge to create 200,000 jobs. As one of the major sources of employment in the capital, with a workforce of more than half a million and a history of strong growth over the last twenty years, there is great potential to provide creative jobs for London's residents. But it is also a highly skilled and competitive industry with demanding employers, and generating jobs will require young people to be equipped with a high-quality education, up-to-date skills and access to the main routes to employment.

Policy 4.4

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.

Internships have traditionally been a major pathway into the sector, and have many positive benefits. Whether people are starting out in work or considering a career change, internships are a valuable way of trying out a new profession and building up knowledge, skills and contacts. However, in recent years, there have been a number of concerns raised around working practices, including exploitation in the workplace, poor pay and conditions, and a recruitment culture based on personal contacts.²⁷

Policy 4.5

The Mayor, working with cultural partners, is overseeing 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.

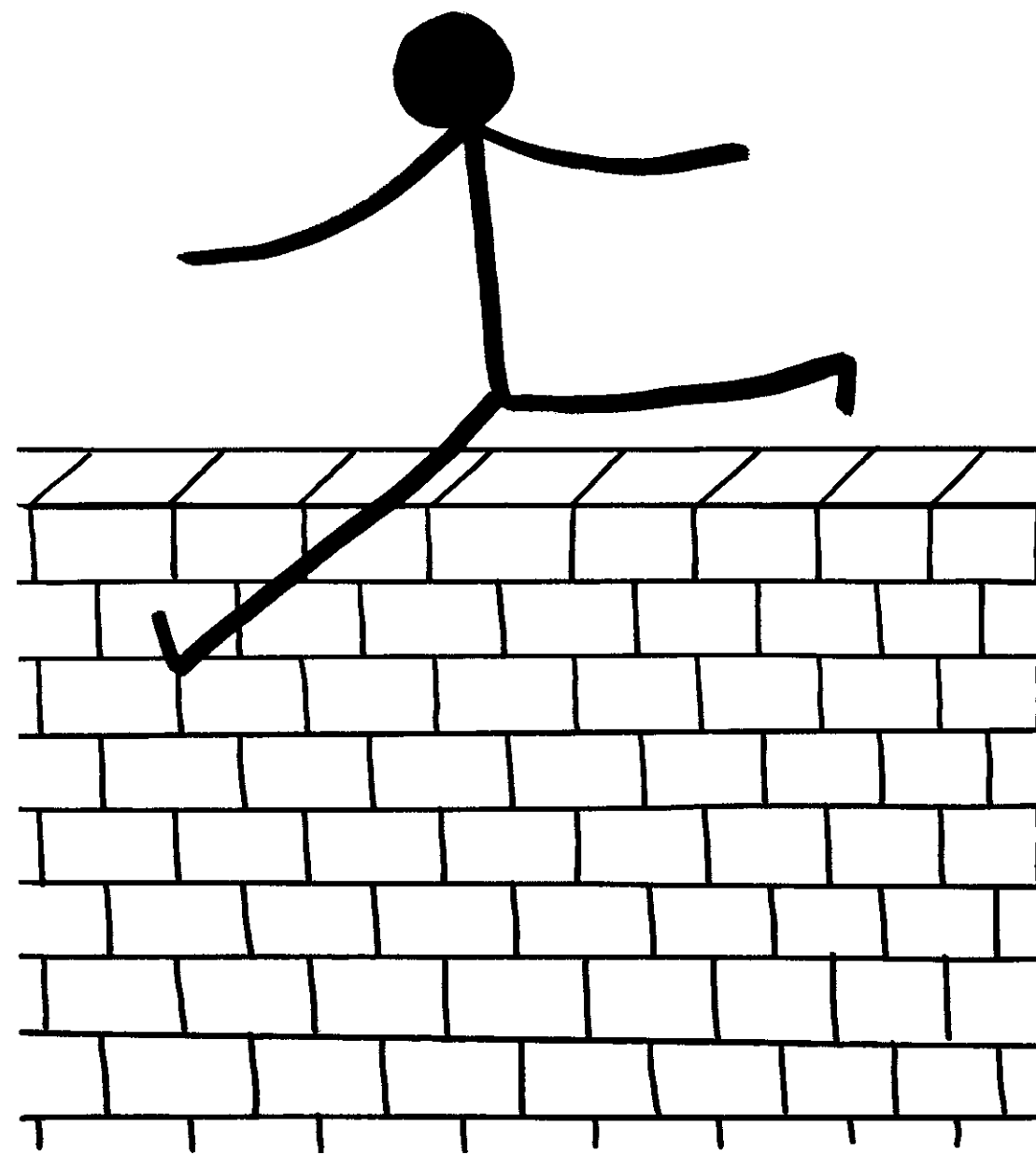
27. www.theguardian.com/culture-professionals-network/culture-professionals-blog/2011/nov/30/internships-unpaid-arts-culture

The Mayor has worked to address these issues. A research and consultation process carried out in partnership with the Museums Association led to the publication of guidelines designed to help museums develop meaningful internships of maximum benefit to both intern and host. The guide draws on best practice developed by Renaissance London, and encourages cultural institutions and other employers to broaden access in recruitment and to offer appropriate pay and conditions. This will allow new entrants from a wide range of backgrounds to be interns. The Heritage Lottery Fund's Skills for the Future programme will support over 300 traineeships in the sector.

Apprenticeships are increasingly recognised as a means of entering employment, with the national government establishing ambitious targets for getting young people onto funded apprenticeships and then into work. The Mayor is working with government to help generate opportunities for apprentices, with a target of a quarter of a million apprenticeships in London by 2016.

The Mayor contributed £1.5 million to the Apprenticeship Grant for Employers, focused on helping London small businesses take on apprentices and ran a promotional campaign on the Underground network. Businesses are keen to take ownership of skills development: there have already been more than 130,000 apprenticeships in London. Over the next three years the Mayor's Fund for London will be working with the Berkeley Foundation on a £1.2 million employment project in the creative and cultural sector, targeting young Londoners not in employment or education.

WE ♥
OBSTACLES



5

Infrastructure, environment and the public realm

The Mayor's *London Plan* was approved by the national government and published in its final form in July 2011. This document, London's spatial development strategy, is the key mechanism for making sure that planning and development in the capital encourages culture to thrive. As *Cultural Metropolis* made clear, a city's cultural life cannot be divorced from its physical environment. Whether it is venues, squares and parks, historic monuments or even roads and streets, London's culture critically depends on the beauty and quality of its environment and physical infrastructure.

A particularly striking example of how the Mayor has worked to achieve this is the redesign and improvement of Exhibition Road, the street that runs between the national museums in South Kensington. For many years, it had been blighted by unsightly traffic barriers and narrow, crowded pavements. It has now been turned into a pleasant and welcoming destination for the millions of pedestrians who visit each year. The innovative design approach, carried out jointly by the Mayor, Transport for London and the Royal Borough of Kensington and Chelsea, has dismantled barriers and encouraged shared, open space in which traffic no longer dominates. This has also allowed much greater use of the space for outdoor events and public art.

Policy 5.1

The Mayor with a range of 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 Mayor will continue to maximise the opportunities for culture to flourish in the cityscape and to contribute to and improve its surroundings. As well as landmark locations such as Exhibition Road and Queen Elizabeth Olympic Park, this includes town centres and green spaces across outer London. Managers with responsibility for parks, public realm and regeneration projects increasingly understand the value of partnering with artists, designers and creative producers, embracing cultural projects as core to wider public engagement and involvement. Historic places, like the Royal Docks, Crystal Palace Park, Vauxhall Nine Elms and Alexandra Palace are being invested in and revitalised. The Mayor is committed to putting culture at the heart of these places to create exciting new cultural destinations and increase opportunities for public events and outdoor animation.

The River Thames is the lifeblood of the capital and a critical part of the Mayor's River Action plan (2013) which outlines a number of measures to boost journeys on the Thames and help it regain its historic role as a vital contributor to London's social, economic and cultural life. As part of this, the Mayor is working with the Rothschild Foundation to explore how public art can be integrated into the sustainable lighting programme for a cluster of central London bridges. This scheme will combine the latest lighting technology with the vision of a world-class artist to create a permanent installation for the bridges. English Heritage will guide the programme, making sure the bridges' historic status and appearance are protected. In addition, the Mayor is overseeing The Garden Bridge, a new footbridge spanning the Thames from the South Bank to Temple. Designed by Thomas Heatherwick, it will create a major new public space and garden in central London.

At the same time, through continued support for the Thames Festival and in particular, its new Totally Thames programme, the Mayor will make sure the river takes centre stage for a range of cultural celebrations, from public art to live entertainment and heritage. Another initiative being explored is a new London Lido for the Thames, a swimming pool literally in the 'London Pool'. This Olympic sized mobile pool along the banks of the Thames would be a London first. It would bring communities to actually swim in the River Thames and provide a high profile cultural attraction that again reinforces London's innovative and daring approach to new cultural projects.



A Room for London,
a commission by Living
Architecture and Artangel
Photo: © William Eckersley

Culture and regeneration

Since *Cultural Metropolis* was published in 2010 there have been significant changes in London's investment agencies, largely as a result of national policy. Throughout this restructuring process, the Mayor has successfully argued and made the case for London. As a result the Greater London Authority can now build upon the investment and work previously carried out by the London Development Agency and the Homes and Community Agency London.

With more direct and transparent oversight, the Mayor can better integrate priorities around housing, regeneration, environment, economic development and other key policy areas and so has been able to embed culture more closely into developments across London. He will continue to follow the approach carefully outlined in *Cultural Metropolis* – proposing culture not as a 'magic bullet' to transform neighbourhoods and run-down areas, but rather something that can make a positive and significant contribution alongside a range of other policy instruments. Business improvement districts are one important mechanism for this, and are endorsed by the Mayor. Creative businesses and cultural organisations are strongly encouraged to work with business improvement districts and other town centre and borough partnerships, to help shape and improve local town centres.

Policy 5.2

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.

In recent years there have been many examples of this integrated approach. For instance, the Mayor worked with the Arcola Theatre in Hackney, funding and supporting a business plan that helped it move to a new, improved site as part of the larger Dalston town centre development. At the same time, the Mayor's Regeneration Fund has helped the Hackney Central Fashion Hub improve shop fronts and support local retailers to capture the wider economic benefits offered by the area's long-established Burberry fashion outlet. In this way, the Mayor is supporting Hackney in its strategic objectives to promote the growth of the creative industries.

The Mayor, through the London Legacy Development Corporation, is also developing a public realm strategy in East London to strengthen the area's identity as a hub for arts and culture. It has created the Hackney Wick Fish Island Cultural Centre, known as 'The White Building', by refurbishing a former print works next to Queen Elizabeth Olympic Park. It includes studio space for artists, events space for community use, and a café with canal side seating. It is managed by Space, an arts and education charity. And is part of the London Legacy Development Corporation's work to strengthen the connections between the park and surrounding neighbourhoods.

There are currently a number of projects in development the Mayor is supporting which similarly embed culture as part of a programme to improve the physical environment and economic vitality of London's neighbourhoods. The Mayor published *Culture on the High Street* in summer 2013 to engage local authorities, developers, town centre managers and business improvement districts with the social and economic arguments for putting culture and creativity

at the heart of high street revitalisation, so helping to tackle the problems of empty shop units and declining footfall.

There are also opportunities for cultural agencies to integrate with local planning and development. In 2010, central government introduced the new community infrastructure levy. This allows local authorities to levy funds from developers carrying out local building projects so as to mitigate the level of resource and amenities these projects consume from the immediate area. This differs from Section 106, which is a private agreement between local planning authorities and parties with an interest in a piece of land primed for development. Finance raised by the community infrastructure levy can in turn be used to support a wide range of infrastructure including new cultural assets and provision.

The cultural sector has also benefited from the Outer London Fund from 2011–14. The Fund was dedicated to strengthening the vibrancy and growth of London's high streets and town centres. At the centre of the initiative was funding of up to £50 million, supported by the offer of advice that could be targeted at improving the character, quality and economic vitality of selected high streets and town centres.



Creative workspace

A lack of artists' studio provision in London was another issue raised in *Cultural Metropolis*. Fears were expressed that studio space was being lost as a result of rising property prices and development activity, threatening the stock of affordable workspace for artists. This is a particular issue in places like inner east London, where artists have for many years been associated with the growing economy and vitality of the area. London is a world centre for visual arts, and the loss of such studio space risks jeopardising the flow of emerging young artistic talent.

Policy 5.3

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

The Mayor hosted an event in 2011 bringing together figures from the arts sector, London boroughs and other organisations with a direct role in the development and planning of the city to discuss the complex issues around regeneration, land values and local government priorities.

A number of innovative solutions for sustainable studio provision are in operation across London, often being led by artists' studio providers such as Acme Studios, typically in partnership with local authorities and developers. Through advocacy and the planning process, the Mayor will continue to support such innovation. This acknowledges that while there are considerable property demands for housing, education and other services, artists make an important contribution to London's creative economy and cultural distinctiveness, and need workspace to be able to do this. The Mayor's culture team is working with internal regeneration, economic and business policy and planning departments to integrate artists' workspace into wider strategic issues. This includes housing intensification, the economy of town centres and high streets and new large-scale developments in London.

Heritage and the urban landscape

London's heritage – its extraordinary past, its historic buildings, monuments, parks and natural landscapes – is one of its great cultural strengths. This is highlighted in *Cultural Metropolis* and the *London Plan*, both of which put far greater emphasis on the protection, conservation and celebration of London's heritage than previous strategies. Crucially, the *London Plan* recognises the value not just of individual monuments, famous buildings and iconic landscapes, but also the distinctive character of London's neighbourhoods, streets and districts that have emerged and evolved over the centuries. In the course of developing *Cultural Metropolis*, a session was held at the British Museum at which many leading heritage sector figures, from archaeologists to architecture conservation trusts, were able to inform the strategy. Through a strong working relationship with English Heritage and the HLF, both represented on the London Cultural Strategy Group, heritage will always be considered in ongoing issues of planning and development.

Policy 5.4

The Mayor will champion 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.

Many of the cultural projects championed by the Mayor during summer 2012 were inspired by the city's heritage, and used its historic sites as the basis for celebration and artistic expression. A good example of this was Hatwalk, which promoted London's physical heritage, its strengths in fashion design – specifically millinery – and its renowned history of creativity. It involved the commissioning of new hats from leading milliners for famous London sculptures and monuments. This included a bespoke hat for Lord Nelson's statue in Trafalgar Square, designed by Lock & Co, the world's oldest milliners who made Nelson's original hat (see page 17). Other 2012 projects, like Piccadilly Circus Circus, saw the iconic London landmark become a real circus with spectacular aerial performances, again showing how London's history can frame and stage contemporary creative activities.

Building on these, and also the Story of London festival from previous years, the Mayor will continue to support the commemoration and exploration of London's heritage – built and natural. A feature of new cultural programmes will be to reveal and explore the rich histories of people and place. Through new campaigns like Totally Thames (built around the Mayor's Thames Festival), Londoners and visitors will be encouraged to discover and explore London's landscapes, stories and histories.



Informal culture

London derives its unique character from a delicate balance of culture, heritage and development. This is a city where skateboarders can be found weaving in and out of brutalist architecture, where former theatres, factories, warehouses and railway arches come to life at night as venues for music events and where parks and green spaces provide informal settings for cultural expression. This informal culture – difficult to quantify, or even define – is often temporary, youth led, and at the margins rather than the mainstream. The value of informal culture and how it can acquire its own heritage value, or even become mainstream, is under-recognised. As a result informal culture can struggle to co-exist with new development.

London's buzz and its reputation as a vibrant, youth friendly and exciting city are crucial factors in attracting businesses and their employees, as well as students and tourists. Edgy spaces with a sense of the spontaneous – that are led not by formal organisations but by people themselves – help make a city exciting and 'alive'. Pioneering companies like Punchdrunk, You Me Bum Bum Train and Secret Cinema are leaders in the field of attracting large audiences to disused or unusual buildings in local areas with pop-up and immersive artistic experiences.

Over time, such informal activity can acquire a heritage of its own. Camden's music scene and sprawling markets are now tourist destinations in their own right – visitors are drawn to the area's distinctive character as if it were a heritage site. A Google map has now been created to pinpoint examples of Banksy's street art across London: the map is promoted on Visit London's website, while pay-what-you-like daily walking tours have sprung up to showcase the work of street artists.

In the *London Plan*, the Mayor recognises that 'The local and distinctive have to be treasured... Fundamentally, we must pay attention to quality as well as quantity, and protect the things that make London London.' He understands the importance of informal culture and the capital's newer cultural 'heritage' and will make sure the capital maintains its unique blend of the new and the old, the informal and the formal. Working with partners such as English Heritage, the Mayor will continue to make sure cultural and planning strategies work in tandem. He will also champion the economic and social value of less formal cultural activities in order to promote London as the most exciting city in the world.





Public art

In recent years, London has emerged as a world capital for visual art. This is in large part due to the combination of its artistic talent, its thriving commercial market, which now represents almost 30 per cent of the global art trade,²⁸ and its prestigious arts colleges and galleries. But another important part of this is its public art, and the way in which contemporary art has been so successfully integrated into the cityscape.

The most obvious example is the Fourth Plinth Commissioning Programme in Trafalgar Square, Britain's biggest sculpture prize. Since the publication of *Cultural Metropolis*, the plinth has hosted two new works, both of which have maintained its reputation for high quality, playfulness and the ability to provoke debate and media discussion. Visitors to the centre of London during the summer of 2012 were greeted by Elmgreen and Dragset's *Powerless Structures*, *Fig. 101*, a gigantic gold sculpture of a boy astride his rocking horse, while in summer 2013 the Mayor unveiled *Hahn/Cock*, Katharina Fritsch's larger-than-life ultramarine blue cockerel.

Research undertaken for the Mayor has confirmed the high profile of the programme, with more than 70 per cent of Londoners 'knowing something about the art works displayed on the plinth', while three-quarters of Londoners agree that 'having art work in public places makes London a nicer place to live and is a good use of public space'.²⁹

The Fourth Plinth programme has been so successful that in the winter of 2012, the ICA hosted a special exhibition which brought together all the models created as part of the commissioning process, and featured talks and public debates around the role of public art. Over 45,000 people attended the exhibition which showed the amazing range of ideas and calibre of artists that have taken part in the programme, including the likes of Antony Gormley, Thomas Schütte, Yinka Shonibare MBE, Marc Quinn and Rachel Whiteread.

"To be asked to submit an idea for the Fourth Plinth is an invitation to be irresponsible, outrageous and absurd sometimes at the same time. It's perfect."

Jeremy Deller, artist

28. British Art Market Federation, www.lapada.org

29. Research commissioned by GLA Intelligence Unit

“Love it. A Londoner born and bred, this sings to me. Contemporary side by side with classical. That’s our story.”

Londoner. Fourth Plinth Shortlist exhibition 2013

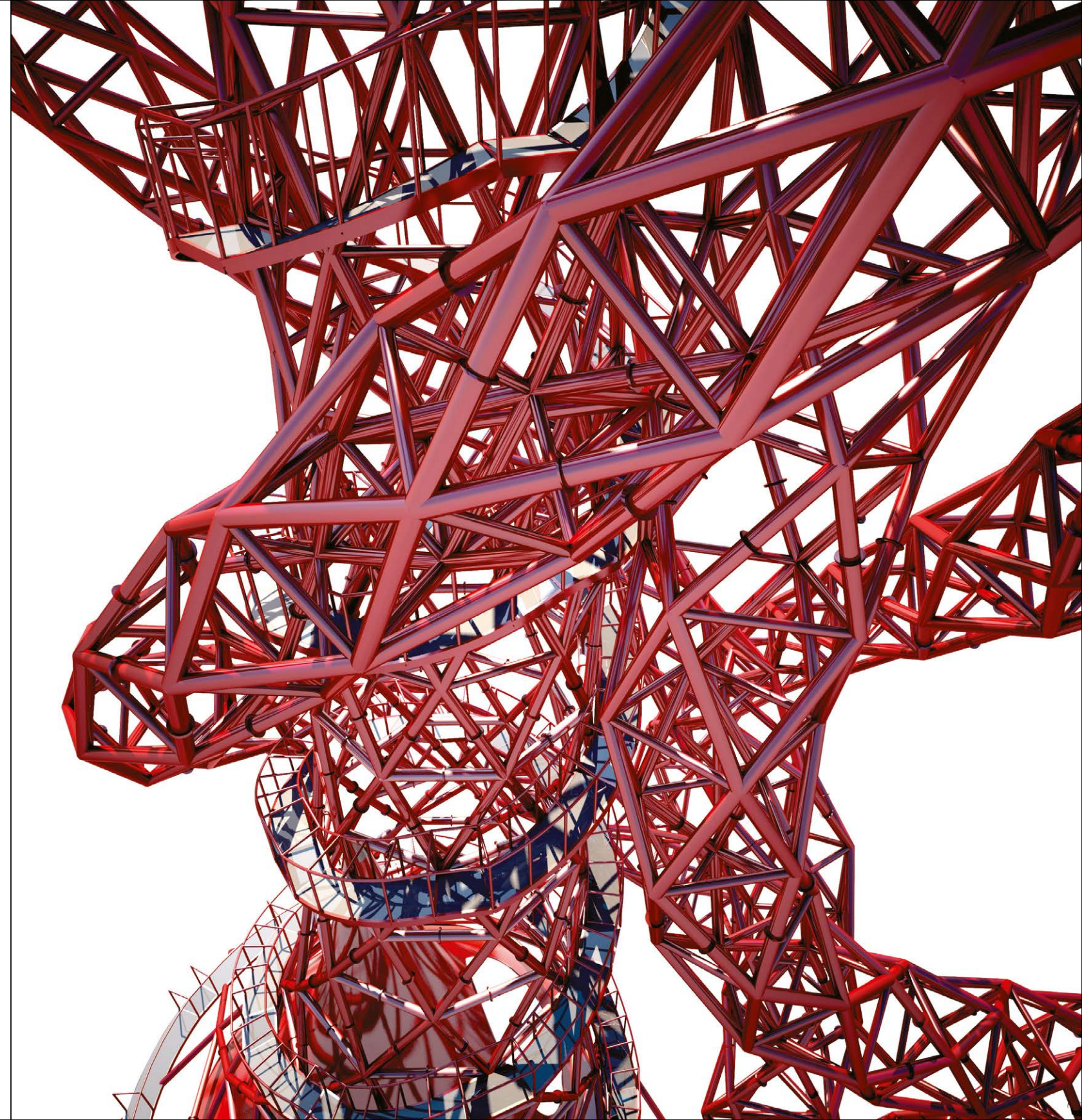
With the Mayor’s ongoing support, work has already started for the next commissions in Trafalgar Square. In autumn 2013, over 40,000 members of the public visited the last shortlist exhibition at St Martin-in-the-Fields and commented on the six proposals. The two winning works by Hans Haacke and David Shrigley will be unveiled on the plinth in 2015 and 2016 respectively. As ever, the chosen works are ambitious, thought-provoking and inspire debate on contemporary art in public spaces.

But public art in London is about much more than the city centre, it is integral to east London’s legacy from the 2012 Games. There are plans for a range of temporary and permanent commissions to build on the Art in the Park commissions in Queen Elizabeth Olympic Park. On the Greenwich Peninsula the Mayor has endorsed the commissioning of Aluna, the world’s first tidal powered moon clock, a stunning piece which promises to be a major new landmark for London. The Mayor is also collaborating on the development of a new mobile app that will for the first time highlight the wealth of public art across London.

The Mayor has maintained strong support for Art on the Underground. Throughout its 150-year history, London Underground has long been a pioneer of ‘total design’, working with artists, designers and craftspeople on every aspect of its architecture, poster design, train livery and upholstery as well as its site-specific art commissions in stations. The unique roundel logo, the Johnston typeface, Charles Holden’s station designs, Harry Beck’s iconic map and Eduardo Paolozzi’s mosaics are just a few of the elements that together help comprise the Tube’s unique visual identity. It has since been emulated by almost every urban railway system worldwide.

Policy 5.5

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.





Case study: Art on the Underground

Established by London Underground in 2000, Art on the Underground has been working with artists to produce and present new artworks to improve and enrich the journeys of millions on the Tube every day. From pocket tube map covers to site specific commissions for Gloucester Road station, it maintains art as a central element of London Underground's identity, enhancing journeys and engaging passengers and staff to establish a strong sense of shared ownership.

In 2013, Art on the Underground commissioned Mark Wallinger, one of the UK's leading contemporary artists, to create *Labyrinth*, a major new artwork for London Underground for its 150th anniversary. The result was an unprecedented multi-part work on a huge scale installed in every one of the Tube's 270 stations. Wishing to forge a poetic link with the Tube's rich history of graphic language, Wallinger made a work that sits comfortably alongside two of its major design icons, the roundel and Harry Beck's Tube map, and yet stands out as something fresh and new. Each artwork bears its own unique circular labyrinth, but with a common graphic language. The artwork's tactile surface invites the viewer to trace the route with a finger, and understand the labyrinth as a single path into the centre and back out again – reminiscent of the Tube traveller's journey.

Art on the Underground delivered a brilliant and diverse participatory and educational programme that has inspired school children, commuters, Tube staff and visitors to the capital. This included an interactive online microsite, free learning resources and further opportunities for schools, Tube trails, and an artist-led project with young people creating new artworks at selected Tube stations.



Festivals and animating public space

London’s parks and public realm uniquely lend themselves to outdoor events and festivals that create a particular sense of occasion – as shown to tremendous effect during summer 2012. As well as the Olympic and Paralympic Games, the last three years have seen London take centre stage in major national events such as the Royal Wedding, the Queen’s Diamond Jubilee and the South Bank’s 60th anniversary of the Festival of Britain. All of these were spectacular successes, energising Londoners and attracting enormous international interest. Such events are important, boosting London’s profile and generating media coverage, but should not overshadow the ongoing programme of events and festivals that take place across London, often with the direct support of the Mayor. By bringing people together, often across generations, these events build community cohesion, and give people a greater awareness of place, inclusion and pride in the city.

One particularly good example of how the Mayor is continuing to support and establish new cultural events is Shubbak, the festival of contemporary Arab arts and culture. It was launched in summer 2011 with the Mayor’s support and investment. In summer 2013, the festival took place again, almost entirely supported by sponsorship, with its own executive team and trustees. It included more than 50 exhibitions, performances, screenings, debates and events.

As part of the Olympic summer, the Mayor produced ten Culture Trails to promote the wide range of free cultural events across London. The trails gave residents and tourists an opportunity to experience some of the best of London’s culture – not just iconic landmarks, but also many of the city’s lesser-known hidden jewels. Tens of thousands of postcards were distributed through key transport hubs, as well as information on the official London City Guide app, which was downloaded by more than 80,000 during Games time.

Policy 5.6
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.

Appendix

Cultural Metropolis: Achievements and next steps

Culture strategy policies	Actions	Partner bodies	Date	Mayor's role
2012 Cultural legacy				
Policy 1.1 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	In summer 2012, the Mayor put on the biggest arts and cultural festival the city has ever seen. With 8,000 free events, 1,200 artists and performers taking part, an audience of 2.8m Londoners and visitors and activities in every London borough. Major projects included: Streb, Piccadilly Circus Circus, Hatwalk, Hidden London, Showtime, Big Dance and Jeremy Deller's Sacrilege	London Organising Committee for the Olympic and Paralympic Games, London boroughs, cultural organisations, artists	Completed	Lead
Policy 1.2 The Mayor is working to ensure the 2012 Games provide economic opportunities for Londoners, particularly for small businesses and young people seeking skills and employment	During 2012, six Creative Apprentices (The Culture Squad) were employed through a successful shared model in partnership with five major cultural institutions in London	Arts Council England, National Skills Academy, Creative & Cultural Skills, A New Direction and the GLA economic and business policy unit, English National Ballet, Barbican, The Albany, Roundhouse and Watermans	Completed	Lead
Policy 1.3 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	Secure further international tour dates for Jeremy Deller's Sacrilege following the Commonwealth Games in Glasgow, Sydney Festival, Perth Festival, Hong Kong M+, Queen Elizabeth Olympic Park	Glasgow International Festival of Visual Arts, Jeremy Deller	Ongoing	Lead

Culture strategy policies	Actions	Partner bodies	Date	Mayor's role
	Support the cultural legacy in east London, including the 'Olympicopolis' project and a major higher education and cultural district in Queen Elizabeth Olympic Park	London Legacy Development Corporation, V&A, University College London, The Legacy List, Royal Docks, Barking Riverside, Random Dance, Barbican, CREATE, Great British Carnival, cultural partners and artists	Ongoing	Partner
	Ensure a full legacy for the role of culture within major events – WW1 Centenary commemorations and IAAF and IPC World Athletics Championships 2017, annual National Paralympics Day	GLA culture and sport teams, London & Partners, WW1 Centenary programme, artists, creative producers, London Legacy Development Corporation, Sport England, British Paralympic Association, Liberty Festival, Greenwich & Docklands International Festival, artists and creative producers	Ongoing	Lead/partner
	Produce an advocacy guide to communicate the Mayor's work on culture to key partners and potential supporters		Completed	Lead

Culture strategy policies	Actions	Partners	Date	Mayor's role
Maintaining London's position as a world city for culture				
Policy 2.1 Work together with regional cultural agencies to improve the sector's understanding of, and responsiveness to, new technological, environmental and economic challenges	Lighting Thames Bridges – Develop feasibility study for a new energy-efficient light commissioning project across river crossings to make central London more attractive	Rothschild Foundation, City Of London, London Borough of Southwark, Westminster City Council, Port of London Authority, Transport for London, GLA regeneration and culture	Starting 2014	Partner
	Deliver cultural sector engagement event to promote the RE:FIT programme to London's cultural and creative industries	GLA RE:FIT team, Arts Council England, Julie's Bicycle	2014	Partner
Policy 2.2 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	Advocate for the vital importance of culture to London, at a number of high-profile events, making the case for both private and public funding	Regional and national agencies including Arts Council England, Heritage Lottery Fund, English Heritage and London Councils, boroughs and sector-wide representatives	Ongoing	Lead
	Continued Mayoral investment in the Creative Industries – Film, Fashion, Design and TV	British Fashion Council, Film London, London Design Festival	Ongoing	Supporter
	Develop the World Cities Cultural Forum – increasing the number of cities involved, producing a new report every three years and running annual summits	World Cities, external consultants	Ongoing with new report in 2015 and annual summit	Lead

Culture strategy policies	Actions	Partners	Date	Mayor's role
	Commission GLA economics team to produce an evidence based report on the economic and social value of London's cultural and creative industries	GLA economics team, cultural organisations and businesses	From September 2014	Lead
	Advocate for culture with London borough leaders and where possible include cultural organisations as part of his regular visits to boroughs	London creative and cultural organisations and businesses	Ongoing	Lead
	Advocate for leading festivals, fairs, global award and industry showcases that contribute to London's global position, i.e. Mayor's Gala at London Film Festival, Frieze Art Fair, BAFTAs, Olivier Awards, The Brits	Society of London Theatre, music promoters, Frieze Art Fair, British Film Institute, London & Partners, BAFTA, Brit Awards	Ongoing	Partner
Policy 2.3 Support capital projects that will contribute to the capital's cultural, social and economic life through planning policies, advocacy and direct investment	Funding for Phase 2 of Tate Modern Extension in Southwark, expanding the gallery's display and educational spaces and improving public realm at the south side of the building	Arts Council England, Southwark Council, Tate	2016	Supporter
	Work with external bodies to explore the development of a new capital fund for small theatres	Theatres Trust, theatres	2014	Partner

Culture strategy policies	Actions	Partners	Date	Mayor's role
	Expansion of Lyric Hammersmith theatre, enabling it to establish a dedicated educational centre teaching performing arts to the wider community	Arts Council England, London Borough of Hammersmith & Fulham, Lyric Hammersmith	2014	Supporter
Policy 2.4 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	Carry out a feasibility study for a new digital resource to manage busking across London	Transport for London, London boroughs, commercial landlords	Ongoing	Lead
	Monitor, commission research and host culture sector engagement event relating to and promoting key visa routes for international creative talent within the current immigration points-based system	London Cultural Strategy Group, GLA immigration and asylum team, Home Office, UK Visa and Immigration, London & Partners, British Council, cultural organisations	Ongoing	Lead
Policy 2.5 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	Produce a Cultural Tourism Strategy and toolkit to create a bridge between cultural partners and the tourism sectors to boost London's visitor economy	London & Partners, Visit Britain, cultural organisations	2015	Lead
	Promote London as the 'Home of Menswear', repositioning London as the global centre of creativity and innovation in men's fashion	British Fashion Council, London & Partners, Visit Britain, designers, cultural partners, retail industry	Ongoing	Lead
* Promote London Council now replaced by London & Partners				

Culture strategy policies	Actions	Partners	Date	Mayor's role
	Develop the Culture Diary as a digital tool providing international cultural planning and international work being staged in the UK	GREAT (British Council, Arts Council England, UK Trade and Investment, Foreign & Commonwealth Office, Department of Culture, Media and Sport, Visit Britain), London & Partners and cultural partners	Phase 1 – 2014 Phase 2 – 2016	Lead
	Explore feasibility of extending the creative industries portfolio to include computer games to position London as a leading hub for the games industry, e.g. securing a trade festival similar to the Film Festival and Design Festival	UK Interactive Entertainment, Film London, London & Partners, games industry	2014	Lead
Policy 2.6 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 Film London, Fashion Forward, NEWGEN and the London Design Festival	Film London, British Fashion Council, London Design Festival	Ongoing	Supporter
* Business Link for London closed in 2011				

Culture strategy policies	Actions	Partners	Date	Mayor's role
Widening the reach				
Policy 3.1 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	Lead the biennial Big Dance in 2014 and 2016 – the world's largest participatory dance initiative, continuing to offer strategic support for dance venues and youth dance in the capital. Develop the 'Get Into Dance!' programme	Foundation for Community Dance, Arts Council England, British Council, Get Scotland Dancing, Arts Council Wales, Creative Scotland, Channel 4, choreographers, Big Dance Hub network – East London Dance, English National Ballet, Greenwich Dance, Sadler's Wells and Siobhan Davies Dance, London Legacy Development Corporation	Ongoing until summer 2016	Lead
	Support pioneering initiatives such as Circulate Touring Consortium, a legacy from 2012 highlighting how cross borough partnerships can commission great artists to work across London	Circulate partners – The Albany, Tara Arts, Watermans, Harrow Arts Centre, Millfield Arts Centre and artsdepot, cultural partners	Ongoing	Partner
Policy 3.2 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 London	Deliver annual celebrations including New Year's Eve Fireworks, Chinese New Year, St Patrick's Day, St George's Day, Vaisakhi, Liberty Festival, Eid, Diwali, Chanukah, Christmas in the Square	GLA events team, Liberty, Mayor's Thames Festival, artists, community groups, cultural partners, London & Partners	Ongoing	Lead/partner

Culture strategy policies	Actions	Partners	Date	Mayor's role
Policy 3.3 In partnership with Transport for London, 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	Advocate and promote world class art and culture across the transport network to enrich the customer environment, building on the success of the flagship Art on the Underground programme	Transport for London, Art on the Underground, GLA planning, transport and regeneration teams	Ongoing	Partner
* LDA closed in 2012	Continue to support initiatives which improve access to cultural venues, building on success of extra coach bays, set down areas and advocacy around weekend parking charges	GLA transport and planning teams	Ongoing	Partner
Policy 3.4 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	Explore campaigns to promote London's narrative/stories of historic landscapes, heritage sites, high streets and public squares	GLA regeneration, environment, external relations and communications teams, London & Partners, business improvement districts, Heritage Lottery Fund, developers, boroughs, London Events Forum, artists, cultural partners	Ongoing	Partner
	Host 3–4 meetings a year for the new pan London Arts & Culture Forum, a network for borough arts and culture officers to advocate for the value and importance of local arts provision	London boroughs, London Councils, Arts Council England	Ongoing	Partner

Culture strategy policies	Actions	Partners	Date	Mayor's role
Education and skills				
Policy 4.1 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	Deliver the Fourth Plinth Schools Award – art competition for children in London's primary and secondary schools	Arts Council England, Cass Art, schools	Annual event	Lead
	Run an annual schools dance programme – which ties in culture, sport and is part of Healthy Schools Programme	British Council, Big Dance Hubs, schools	Annual event to 2016	Lead
Policy 4.2 The Mayor will advocate for and raise the profile of the supplementary education sector and provide strategic support	In 2011 the Mayor published Widening Horizons, an introductory guide to supplementary education with a launch event at City Hall. Nomura provided sponsorship for two new supplementary schools in London run by Civitas	Nomura, Civitas	Completed	Partner
Policy 4.3 Through the Mayor's music education strategy, the GLA is bringing greater leadership, co-ordination 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	Raise the quality and public awareness of London's music education provision through the Mayor's Music Education Group and support the Mayor's Music Fund to deliver outstanding progression opportunities for young Londoners, particularly those who face disadvantage	Mayor's Music Education Group, Mayor's Music Fund, GLA education team	Ongoing	Partner

Culture strategy policies	Actions	Partners	Date	Mayor's role
	Enhance Gigs programme, providing a pathway for many young people to enter a notoriously competitive industry	Transport for London, Network Rail, First Capital Connect, City of London, business improvement districts, musicians, cultural partners, Team London, corporate partners	Annual event	Lead
Policy 4.4 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	Work with the the London Enterprise Panel's Skills and Employment Working Group, to ensure that skills and employment investment is targeted to meet the needs of London's creative and cultural industries	GLA economic and business policy unit, London Enterprise Panel's Skills and Employment Working Group, creative and cultural businesses and organisations, Creative and Cultural Skills, Creative Skillset	Ongoing	Partner
	* London Skills & Employment Board (LSEB) has closed			
Policy 4.5 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	Host a series of academic placements for accredited university courses and the Clore Leadership Programme to develop cultural policy expertise	London higher education institutions, Clore Leadership Programme and GLA human resources team	2014 onwards	Lead

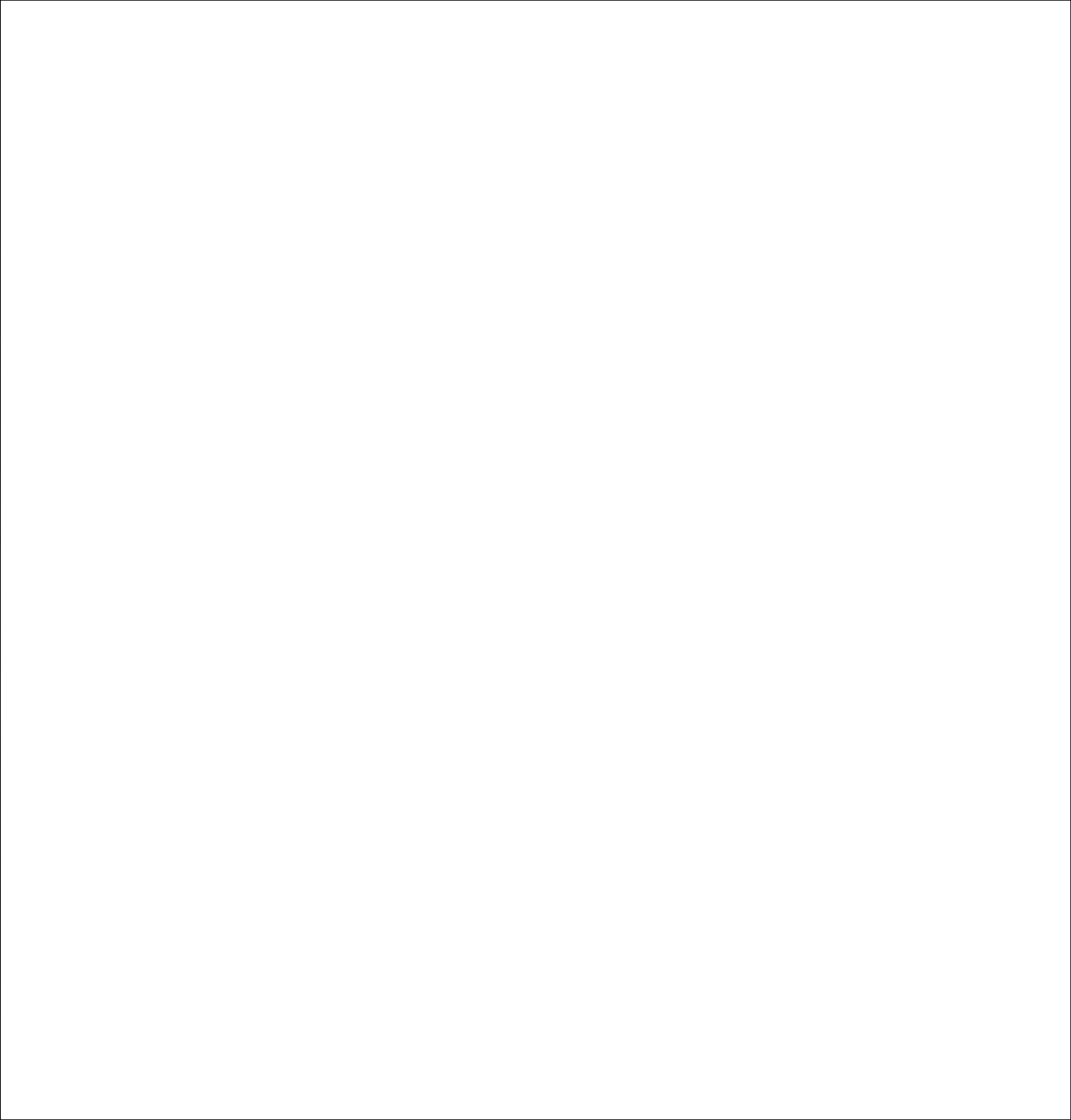
Culture strategy policies	Actions	Partners	Date	Mayor's role
Infrastructure, environment and the public realm				
Policy 5.1 The Mayor, with a range of public and sector partners, is promoting high-quality urban design and an enhanced public realm in London, recognising that cultural organisations often have a key role to play in shaping strategies, informing planning processes and engaging on individual projects	Work closely across GLA departments to ensure that London's cultural and creative sector can flourish and both formal and informal cultural assets are embedded in local/regional development plans, balancing the different needs of London's constituents	GLA economic and business policy unit, planning and regeneration teams, developers, Mayor's Design Advisory Group	Ongoing	Lead
	Explore and support major new initiatives and develop a cultural vision for the river as part of the Mayor's River Action plan, e.g. Lido, bridge lighting commissions, expansion of the Mayor's Thames Festival	External consultants, artists, river organisations, cultural organisations, Transport for London	2014	Lead
Policy 5.2 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	Work across the GLA to make sure culture plays a key role in new development including creative destination planning, content for development and regeneration projects e.g. Crystal Palace Park, Vauxhall Nine Elms and the Royal Docks	GLA economic and business policy unit and regeneration team, London business improvement districts, developers, planners, Mayor's Design Advisory Group, Transport for London, local boroughs, local cultural organisations and artists	Ongoing	Partner

Culture strategy policies	Actions	Partners	Date	Mayor's role
	Through the London Legacy Development Corporation and other key partners, deliver cultural, public realm and regeneration projects in Queen Elizabeth Olympic Park and surrounding neighbourhoods, such as Hackney Wick, Fish Island, Bromley-by-Bow and Stratford town centre to spread the legacy benefits of the investments in Queen Elizabeth Olympic Park	London Legacy Development Corporation, developers, artists, cultural organisations	Ongoing	Partner
Policy 5.3 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	Commission a study to provide an overview of existing and potential opportunity for affordable workspace	Artist studio providers, GLA regeneration and planning teams, artists, cultural partners, World Cities Culture Forum partners, London Legacy Development Corporation, London boroughs	Ongoing	Lead
Policy 5.4 The Mayor will champion 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	Support the Mayor's Thames Festival to develop Totally Thames	GLA events, artists, cultural partners, London First, Arts Council England, London & Partners	From September 2014	Partner

Culture strategy policies	Actions	Partners	Date	Mayor's role
Policy 5.5 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	Deliver the Fourth Plinth Commissions – Hans Haacke and David Shrigley on Trafalgar Square	Fourth Plinth Commissioning Group, GLA events teams, Arts Council England, artists and galleries	2015 and 2016	Lead
	Ongoing support of Art on the Underground programme through membership of the steering group	London Underground, Transport for London	Ongoing	Partner
	Explore the potential for a Public Art App for London to showcase high quality art in public spaces across London	Public Monuments and Sculpture Association, Art Fund, Museum of London, London Legacy Development Corporation, London & Partners	2014	Partner
Policy 5.6 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	Continue to invest in, support and promote a programme of high quality cultural events across the city, e.g. London Mela, Notting Hill Carnival, Pride	GLA events team, artists, cultural partners, London & Partners, London boroughs, event producers	Ongoing	Partner
	Commission and develop an inclusive high quality events programme in indoor and outdoor venues across London, e.g. Liberty, Gigs, Big Dance	GLA culture and external relations teams, artists, cultural partners, London Legacy Development Corporation, London & Partners	Ongoing	Lead



Royal Court Theatre Photo: © Helen Murray



#culturalmetropolis