

November 2008

# Cultural Metropolis

The Mayor's Priorities for Culture 2009 - 2012



**MAYOR OF LONDON**



November 2008

# **Cultural Metropolis**

## The Mayor's Priorities for Culture 2009 – 2012



**Greater London Authority November 2008** ISBN 978 1 84781 208 7

Published by Greater London Authority, City Hall, The Queen's Walk, More London, London SE1 2AA

[www.london.gov.uk](http://www.london.gov.uk) enquiries 020 7983 4100 minicom 020 7983 4458

# Contents

---

<b>Foreword</b>	<b>5</b>
<b>Introduction</b>	<b>7</b>
<b>Key priorities</b>	<b>13</b>
Maintain London's position as a world centre of cultural excellence	13
World-class culture for 2012 and beyond	15
Strengthen arts and music education for young people	17
Increase access and participation	20
Improve provision in outer boroughs	23
Develop pathways for new talent	25
Create a lively public realm	27
Support grassroots culture	29
Promote London	31
Develop targeted support for the creative industries	32
Champion the role of culture in the built environment	34
Improve government support for culture in London	36
<b>Consultation and delivery</b>	<b>39</b>
London Cultural Strategy Group members	40

‘For culture to flourish and for people to be creative, we need to be brave with funding and bold in our vision.’



# Foreword

Boris Johnson, Mayor of London

When people are reaching for the adjective to describe what it is they like about living in London, they invariably end up with 'vibrant', an all-purpose word that is shorthand for so many of this city's attractions.

They mean that London vibrates with noise, colour and the cultural scene that is central to this capital's success. They mean theatres, galleries and the major funkapolitan museums of glass and steel, and people emerging – still gently vibrating – from some of the most vibrant nightclubs in the world.

They mean the cosmopolitan, multilingual polychromatic vibe emitted by carnivals, festivals and street markets that is significantly intensified by the silence to be found in some of the nation's great monuments, the naves of medieval cathedrals, the Duveen galleries of the British Museum, the vastness of Henry II's Westminster Hall, for centuries the largest covered space in Europe.

It is that contrast and juxtaposition that constitutes the genius of modern London. The interest and pleasure of London's heritage is accentuated by the adjacent innovation. Modern art, modern sculpture, modern buildings derive their point from the very traditions against which they can be said to rebel.



The job of the Mayoralty is not to back heritage over modernism, nor to allow the destruction of much-loved old buildings. It is our job to encourage all manner of artistic expression, in the knowledge that culture is not just an add-on to the necessity of modern politics. We must not rest on our laurels, especially with the current economic climate. For culture to flourish and for people to be creative, we need to be brave with funding and bold in our vision. Art and culture are how civilizations define themselves. They are what we leave behind – or what we hope to leave behind.

We want to help everyone to get to see our cultural world, to understand it, to know it is for them. That is why this cultural vision attempts to deal with concerns as diverse as coach parking for school trips and the old violin that may be in the back of your cupboard and could be yielded up to

our amnesty for musical instruments for young people.

We want a London which is not only at the cutting edge of the information technology revolution, but which protects the books in our libraries from wanton cuts and destruction.

We want a London where visitors are lured to the neglected cultural gems of the outer boroughs as efficiently as they are marched through the Turbine Hall of Tate Modern, a new museum that has catapulted itself to the status of one of the world's foremost visitor attractions.

We want to foster and encourage London's artists, designers, curators,

producers and to make life as easy as possible for our large and economically important creative industries. And we want the best creative minds involved in London 2012 – a beautiful park in the East End and world-class culture for everyone.

I believe this paper offers a clear set of priorities. Together with Iwona Blazwick OBE, and the distinguished members of our new London Cultural Strategy Group, I look forward to helping to ensure that this vibrant city is emitting good vibrations for generations to come.



**Boris Johnson** Mayor of London





# Introduction

Munira Mirza, Director of Arts and Culture Policy  
for the Mayor of London

Many people see London as the most creative and culturally important city on earth. It's hard to disagree. Our capital is home to some of the world's greatest museums, galleries and heritage sites. In the last 50 years, the city has punched above its weight in the creative industries and produced esteemed architects, designers, artists, writers, musicians and film and theatre directors.

The explosion of the British art scene in the 1990s and the opening of venues such as Tate Modern and White Cube have placed London at the heart of the contemporary visual arts world. Our music and film industries have arguably the most highly skilled technicians anywhere. The design teams of some of the world's best brands have moved here; Nissan and Ford have their design headquarters in London. For those who live and work in the city, or visit as tourists, our city offers a breadth of culture that is simply unparalleled.

London's cultural and creative sector also makes a vital contribution to the economy. In 2002 the creative industries added £21 billion to London's output and by 2005 12 per cent of all London workers – 554,000 people – were creatively employed in the sector. Over 15 million overseas tourists come to London each year – five million

more than go to Paris or New York – together with ten million domestic visitors and 150 million day trippers. On average, seven out of ten of these visitors say that London's cultural offer influenced their decision to visit.

‘our city offers a breadth of culture that is simply unparalleled’

The success of London's creative sector is partly due to the calibre of graduate talent coming out of our colleges and universities but also the city's reputation as an international centre for creativity. London attracts creative professionals from around the globe.

With the 2012 Olympic and Paralympic Games, we have a once-in-a-lifetime opportunity to enhance our cultural landscape, encourage even greater participation in arts and sport and showcase our creativity to the rest of the world. That is why funders must hold their nerve and keep supporting arts and cultural organisations in the current economic climate.

Over the past eight years, the Greater London Authority (GLA) has played a role in championing the arts and culture. Although it does not have a large cultural budget of its own, it brings the major players together and has a key strategic influence on policy making in a range of organisations and funding agencies. It also stimulates collaboration on projects, events and festivals throughout the city.

The GLA's first cultural strategy document, *Realising the potential of a world city*, was produced in 2004 and the previous Mayor, Ken Livingstone, deserves credit for taking this sector seriously. He gave arts professionals and organisations a more unified and coherent voice, pump-primed a number of public access initiatives, and initiated a major public events programme in the once traffic-dominated Trafalgar Square.

But there is still much room for improvement. We want to tackle deep-rooted problems in the cultural sector, address key areas of neglect, as well as respond to new

opportunities and challenges. This document sets out our first priorities, which we will be following up in the coming months with new initiatives and work programmes.

While London is home to some of the world's finest artists and institutions, for many Londoners there are still big barriers to culture. There is a wealth of arts on show in the centre, but some outer boroughs have relatively poor facilities. In some parts of London getting into town to enjoy the theatre, or visit the cinema is

‘for many Londoners there are still barriers to culture’



not always easy or cheap. There are some parts of London where smaller museums and libraries face funding cuts. Wherever we can, we want to make sure that all Londoners in the capital can get to the arts and good entertainment and that we can help the growth of provision in those areas that are currently neglected.

The Cultural Olympiad and the 2012 Games offer an exciting chance to engage more people in London in the arts, culture and heritage. It is also our chance to tell our story to

the world. The Cultural Olympiad must involve the best creative talent and expertise in the UK and abroad. We are pleased that the first art commissions for the Olympic Park are being announced and further projects will be developed for the site. We will be working with the Olympic Delivery Agency (ODA) and The London Organising Committee of the Olympic and Paralympic Games (LOCOG) to make sure that the best of culture is at the heart of the 2012 ceremonies, Olympiad and wider celebrations.

A major priority for this administration is supporting arts and music education. Music and art can be a great way to inspire young people. However, provision is very patchy in London. We have some of the finest music colleges in the world, yet some families cannot realistically get their hands on musical instruments, let alone afford high quality tuition. London's boroughs play a key role in running arts and music services and many do excellent work, but the strain on resources and tendency towards uncoordinated, short-term initiatives can make it hard to give young people the kind of sustained tuition they need to progress.

We want to make sure that every young person in London who wants to learn to play a musical instrument is able to do so. As a first step, we



have launched a music amnesty called 'No Strings Attached', with *Time Out* magazine, asking all Londoners to donate old instruments so that they can be passed on to young learners.

One of the things that makes London a world-class city is its cosmopolitanism and the enormous wealth of cultures and communities that live here. We will support events and projects that show off the internationalism and diversity of this city.

However, we must also listen to debates *within* London's different communities about how they are changing. People want to celebrate their identities but they also want to transcend them and not be pigeon-holed. We are keen to listen to different viewpoints and ensure that policies enable more creative freedom for everyone, not less. We should also recognise that multi-ethnic London is becoming even more diverse as we welcome new communities from an ever-larger number of countries. So we will work with funding agencies such as Arts Council England's London office and Museums, Libraries and Archives Council London (MLA London) to understand how patterns of need are changing and to review where support should go.

We will be re-shaping the GLA events programme, making sure that

'a major priority for this administration is supporting arts and music education'

events in Trafalgar Square are of the highest quality and introducing new initiatives. The first of these is called 'The Story of London', a pan-London season of events to be held in June 2009, which will celebrate the past, present and future of London. We also have a new role as a co-funder (together with the City of London) of the Museum of London.

Much of what makes London's neighbourhoods so special is the lively grassroots and informal sector: small voluntary and community arts groups, music venues, markets and festivals. However, the current economic climate, coupled with growing regulation and bureaucracy is making things increasingly tough. We want to help build the capacity of smaller organisations so that they do not get tangled up in red tape. We will also, where appropriate, call on national and local agencies to have a sensible and proportionate approach to regulation.

The commercially led creative industries make an important



contribution to London's economy. While there is much synergy with the subsidised cultural sector, it is important to realise that the profit-making creative industries (e.g. design, architecture, interactive software, publishing, music, television and film production) have a very different character to the subsidised arts and hold distinct needs.

Through the London Development Agency, we will aim to encourage the growth of the creative industries by conducting robust analyses of business needs and directing public funding to those areas that are likely to add value for London, such as: international promotional festivals for business and public audiences; training, business advice, and support; networks or initiatives that encourage collaboration and investment within the creative sector. Ultimately, we need a much more realistic understanding of the needs and potential of creative businesses than has been developed previously. Giving money to well-intentioned but poorly managed and vaguely

defined 'creative' projects does not work. Rather, it is better to work in collaboration with trade associations and industry experts on developing policies that make a real difference.

We know that to reach these goals and make these priorities count, we need to work hand-in-hand with arts and cultural organisations and all the big regional and local players, such as the London boroughs, Arts Council England (London) and MLA London. The GLA can play an important role in coordinating the many different initiatives going on, avoiding duplication across the sector. It can set milestones to measure progress and develop a strategic framework for everyone to work in. The London Cultural Strategy Group, chaired by Iwona Blazwick OBE, will play a crucial role in telling the Mayor what the sector needs. Culture will also be factored into strategic thinking in other GLA policy areas, such as planning, youth, environment, transport, international promotion, tourism, community relations and equalities.



Finally, there has been much debate in recent years about the rationale for public funding of culture. Many in the cultural sector have complained that all too often, they find themselves judged by their paymasters, not on cultural merit but according to the supposed social and economic impact of their work. We agree.

We support the recommendations of the McMaster report published by Arts Council England in 2008 (*Supporting Excellence in the Arts – From Measurement to Judgement*), which argued against restrictive box-ticking and in favour of a greater emphasis on cultural excellence. Culture makes an important contribution in terms of jobs, training, health and social inclusion, but we must put its intrinsic value first. Culture will always be a greater thing than the money it makes or the policy goals it ticks and we value it ultimately because it brings pleasure, knowledge and connection with others. We want to ensure that quality, judgement and public engagement really are central to London's culture sector.

‘London’s arts and cultural sector is a great success story’

London’s arts and cultural sector is a great success story, to the credit of the city’s artists, promoters and institutions. Our role is to help this success grow by giving support; encouraging a climate for innovation, diversity and experimentation; and supporting policies and initiatives that make culture truly accessible to all Londoners.

This document sets out our vision for culture in London and the priorities we will pursue for the current term. It encompasses:

- visual and performing arts
- museums
- galleries
- archives
- libraries
- crafts
- music and arts provision
- culture in the public realm
- creative industries (including design, fashion, film, television and music, publishing and interactive software)
- cultural promotion and tourism
- heritage (including buildings and other structures of historical or architectural interest).

A separate strategy document for grassroots sport, called *London’s Legacy for Sport*, is to be published in spring 2009 and will be led by the Mayor’s Commissioner for Sport, Kate Hoey MP.

# Key priorities

## **Maintain London's position as a world centre of cultural excellence**

London is a global cultural powerhouse. With more museums than Paris, more major theatres than New York and arguably the world's most high-profile and influential contemporary arts scene, London leads the way across the creative spectrum, from high art to street culture. Our West End theatres are a jewel in the crown, attracting over 13 million visitors last year and generating revenue of £1.5 billion. The mix of excellent commercial and not for profit theatre, coupled with the quality of new British writing, acting and producing talent makes London's theatre offer truly world class. There are over 200 festivals staged in the capital each year, including the well-established GLA public events programme. All this activity showcases the city to the rest of the world. Major festivals such as the Frieze art fair, the London Design Festival, the London Film Festival and London Fashion Week, add lustre to the city's creative reputation.

To keep our position as a world-class city that can attract visitors, students, businesses and creative professionals, it is important to maintain a strong infrastructure for culture and a good level of public funding. The current

economic climate, coupled with the lottery raid for the Olympic and Paralympic Games, means that smaller arts organisations in particular will struggle to stay afloat. To help them survive and thrive we will seek to persuade boroughs and other funding agencies to maintain support in this difficult period. We must also ensure that London's cultural scene can capitalise on the 2012 Games.

In the coming months a new £1.4 million LDA fund, the '2012 London Cultural Skills Fund' which will provide grants of up to £50,000, will be open for applications. It will enable not-for-profit arts and cultural organisations in London to build their capacity and capitalise on the opportunities presented by the Olympics. The fund will be administered by Arts Council England's London office.

Public and private sector agencies must continue to respond to the long-term needs of the city, address gaps in provision and support experimental and imaginative programmes and projects that enrich the city. That is why the LDA has given a grant of £175,000 towards a new home for the Black Cultural Archives in Brixton, which will form part of the wider regeneration plans in this important historic area. Many other new and exciting projects are on the horizon. The British Film Institute has plans

for a world-class film centre to house its global film archive. Tate Modern is building a major extension to accommodate growing visitor numbers and create a larger display space for its collection. The Photographers Gallery is seeking to move into bigger premises, giving this art form the space and the profile it deserves. The Graeae Theatre's plans for purpose-built premises will provide long-awaited facilities for disabled artists to rehearse and perform. The Exhibition Road development in South Kensington will 'open up' the three national museums in the area (the Victoria & Albert Museum, Science Museum and Natural History Museum) and create an exciting new public space in central London by 2011. We will seek to persuade funding agencies in London to back projects like these, and also encourage the LDA to assess them within the context of their wider economic development objectives.

As well as major capital developments, we will keep on supporting important and innovative works of public art such as the groundbreaking Aluna lunar clock project proposed for South East London, and the campaign for a Slavery Memorial in Regents Park. We will continue to support London Underground's groundbreaking 'Art on the Underground' and 'Poetry on the Underground' schemes, as well as the highly successful Fourth Plinth

project, which will show winning commissions by Anthony Gormley and Yinka Shonibare in the next two years. We will carry on the core, established elements of the GLA events programme, which highlight the international character of the city, such as Chinese New Year and St. Patrick's Day. We are also exploring ideas for new cultural seasons focusing on other parts of the world, such as the Middle East or Latin America, as well as cross-cultural events on subjects as diverse as history, food, art and innovation.

The GLA plays an important role by listening to and drawing together the needs of the cultural sector. That is why we will keep talking to individual organisations and networks about issues that directly impact on their







work, such as transport, planning and urban design, heritage protection, and regulation.

### **World-class culture for 2012 and beyond**

When Pierre de Coubertin founded the modern Olympic Games, he foresaw an event that would celebrate the highest achievements of body and mind. In this spirit, culture will play a major part in the London 2012 Games.

The Cultural Olympiad consists of the opening, closing and medal ceremonies, as well as ten major cultural projects, all of which are to be delivered in the run-up to 2012 by LOCOG, in collaboration with major cultural institutions. The Olympiad provides an opportunity for arts and cultural organisations, and the creative industries, to respond to the Olympic values and develop the themes of excellence and youth engagement in their work. The Cultural Olympiad launched on 26 September this year with the nationwide events programme 'Open Weekend', which in London built upon the GLA's successful annual Open Rehearsal scheme.

LOCOG and its partners have earmarked £40 million for the ten main Cultural Olympiad projects and plans to bring in more sponsorship. London's Cultural Olympiad will also

be unlike any other because, for the first time, there is a third tier of projects and events bearing the 'Inspire mark'. This allows a much larger number of organisations than usual to become part of the official Olympic and Paralympic Games.

It is important that there is a strong cohesive and creative vision for the different cultural components of London 2012, and we will work with LOCOG and partner agencies in London to make sure that the Olympiad produces culture that is world class. In a city that is already rich in its arts, we will need to inspire events and partnerships that are truly distinct and can stimulate forms of participation that will last beyond 2012.

**'It is important that there is a strong cohesive and creative vision for the different cultural components of London 2012'**

We also want to help the widest range of creative and cultural organisations to get involved. Those who are not official partners with LOCOG should still be able to contribute their energy, enthusiasm and ideas to the wider London celebrations. We are therefore looking at how we can shape the activities and events in London (including the GLA's own programme) to be as inclusive as possible in the lead-up to 2012 and beyond the Olympics.

## ‘During the Games, cultural and public events will play a significant part in welcoming visitors to London’

For London, the Games create an exciting opportunity to celebrate our identity as a city, and to explore our relationship to the rest of the world. The GLA will take up this challenge by collaborating on major new partnership events across the city each year.

Our first initiative is called ‘The Story of London’, a pan-London season of events to be held in June 2009, which will celebrate the past, present and future of London and its many communities. We are working with cultural organisations throughout London on this project, including the Museum of London, and strategic agencies such as MLA London, the London Museums Hub, English Heritage and London Councils. We also want to reach out beyond those usually involved in the cultural sector to a wider range of organisations, such as universities, voluntary history societies and clubs, and artists’ networks. More details will be announced in the New Year.

During the Games, cultural and public events will play a significant part in welcoming visitors to London. It is clear that the GLA needs to help coordinate activities up to and during the Games. We have already begun to develop a grid tool to map events in London. This will ensure that key agencies can work together more effectively. We will also engage with the boroughs and London’s network of Cultural Quarter Groups on ways to enhance the look and feel of the city during the Games, including the use of interactive technology to help people navigate around the city and find cultural venues, street dressing, signage and overall crowd management.



In the longer-term, we want the Games to generate a positive legacy for the cultural sector by getting more people to art events, getting more volunteers and helping London's cultural organisations build their breadth and fame in the UK and abroad. A good example of this kind of initiative is the Big Dance. Started in 2006, it is the largest biennial worldwide celebration of dance, showcasing the extraordinary diversity of dance styles to be found in London and increasing participation in physical activity. The Big Dance has been rolled out across the UK and is London's Legacy Trust programme, being recently awarded £2.9 million by the Legacy Trust UK.

Finally, 2012 creates an incredible opportunity to design a beautiful, world-class Olympic Park which will be the largest urban park to be created in Europe in 150 years. We are pleased to support the Arts

Strategy for the Olympic Park, which announces its first commissions in November 2008. The creative team, based at the Olympic Delivery Authority, will coordinate the design and public art strategy for the site, and develop ideas for visitor attractions with input from different agencies including the Mayor's Office. We will also help shape the Legacy Masterplan for the site and will look at the important roles that culture, grassroots sport, creative industries, academia and heritage can play in achieving this.

### **Strengthen arts and music education for young people**

Art and music have the capacity to enrich young people's lives. They stimulate curiosity, imagination and interest in the world. Getting stuck in to all forms of artistic endeavour gives young people a sense of discipline, develops self-respect and inculcates valuable skills and knowledge. That is

why the Mayor has launched a youth strategy in which music will play a key role in engaging young people in positive activities. We must be clear – the arts are not to be used simply as a tool to divert young people away from joining gangs. We want to nurture the next generation of great artists and musicians, as well as the audiences



of the future. Our ultimate objective is to encourage a culture of popular participation in the arts at all levels.

London's boroughs and regional funding agencies such as Arts Council England's London office play a key role in providing arts and music education services. With support from central government, they fund a range of excellent services, events and projects targeted at young people. We are pleased to support the government's Find Your Talent initiative in Tower Hamlets, as well as efforts to spread the lessons of this to other boroughs. Arts organisations, such as galleries, museums, orchestras and arts centres, have also made considerable efforts in the past decade to focus on educational outreach. Still, provision in the capital remains patchy and much needs to be done to improve both the quality and the sustainability of arts and music education for London's children.

With regard to music education, London has a complex (and often confusing) range of agencies working in the sector. The struggle to raise funds can end up in well-intentioned but ultimately unsustainable short-term initiatives. This means that many young people do not get the chance to really develop their skills and reach their full potential. Also, while arts activities can be a great way of

reaching out to young people in a fun and familiar environment, we need to ensure there is also provision for more intensive tuition and education. Learning notation or how to play a musical instrument takes patience, concentration and guidance from a trained teacher.

We should also be ambitious about what young people will enjoy. Too often, it is presumed that young people will only like art that they can immediately relate to. Working-class students may be steered towards popular culture like hip-hop, new media and film, on the basis that they will find older art forms like opera or ballet irrelevant. This approach patronises young people and limits their horizons. With proper support and encouragement, arts organisations can play a big role in opening young people's minds, and deepening their appreciation of culture from any time or place.

In October, the Mayor's office held a summit on music education at City Hall attended by key educationalists, musicians and other experts as well as representatives of boroughs and relevant agencies in London. The purpose of the event was to advise us on the state of music education provision in London and what we can do to encourage more collaboration and greater strategic co-ordination.

‘we will produce a strategic paper on London's music education, which will be put out for consultation’

It was agreed that a thorough root-and-branch review is required, rather than simply more initiatives. Although the GLA does not deliver services in this area, we can play a role in helping agencies, creating support structures and mechanisms for information sharing, and examining how and where funding is directed. By early 2009 we will produce a strategic paper on London's music education, which will be put out for consultation.

A major problem is also the lack of affordable instruments. Therefore, as part of our work on music education, we have initiated with *Time Out* magazine a musical instrument amnesty called 'No Strings Attached', inviting all Londoners to pledge their

old musical instruments. These will be redistributed to music education providers in London.

As well as music, we will be looking at other disciplines that face similar challenges, such as dance, drawing and craft, the teaching of classics, and new media and digital technology. There is far greater provision for teaching art history (both inside and outside the curriculum) in independent schools. We are working with Engage, the gallery education association, on a 'Children's Art Day' in 2009, which will raise the profile of art history and open young people's eyes to ways of understanding traditional, modern and contemporary visual art. We have also been speaking with major museums and galleries in London about this subject and the role their curatorial staff might play in this area.

### **Increase access and participation**

Everyone should be able to enjoy and contribute to the rich mix of culture on offer in London. Public participation in cultural activity has grown in London over the past decade, largely due to increased leisure time and the growing variety of arts, music and cultural venues. The decision of central government in 1997 to end charging for entrance



to national museums and galleries boosted attendance figures and enabled more people than ever to enjoy London's wonderful collections. The Freedom Pass has also helped older people to make the most of what London has to offer.

Still, many Londoners do not feel they can (or want to) visit the city's cultural venues for many reasons.

Although the national museums and galleries are free, many other cultural activities in London can be very expensive. A number of institutions have made admirable efforts to lower ticket prices. The Royal Opera House has led the way in this, and there is also the National Theatre's Travelex scheme, which offers 100,000 tickets for £10. The Department for Culture, Media and Sport (DCMS) recently announced its Free Theatre Initiative, which will give free tickets to young people and will begin in spring 2009. Many organisations have also pursued innovative marketing strategies to attract new audiences and raise awareness of their programmes.

The GLA will continue to support the Royal Opera House's free outdoor screenings in central London, which help build new audiences for its work, and we are keen to explore with other organisations ways in which they can expand on this approach.

# ‘Everyone should be able to enjoy the rich mix of culture’

In October we announced a ‘London Film Day’ with Film London, a new day in the cultural calendar, which will happen in every London borough, in cinemas and at outdoor screenings in iconic locations. Londoners love film. The 2006 Cinema and Video Industry Audience Research Study revealed that 57 per cent of Londoners put ‘going to the cinema’ as their top leisure pursuit. However, despite the genuine appetite for film, there are inequalities of provision within the 33 London boroughs. London has an estimated 95 cinemas and 500 screens but, of

these, over one third are located in central London. The outer boroughs do not enjoy immediate access to the many and fabulous world-class facilities that are based mainly in the centre. The ‘London Film Day’ will bring together exhibitors, distributors and filmmakers to offer something special to everyone living in one of the world’s most cinematic cities.

For those groups in particularly difficult circumstances, such as young people in care or older people, we are examining the idea of a Culture Pass,



which can be linked to the Oyster Card and gives free or discounted access to venues and facilities.

As well as cost, there are physical and sensory barriers that can reduce access for disabled and older people, as well as those with young children. There is real potential for cultural organisations to build new audiences by removing such barriers, and some organisations have already made progress in this area. The Society of London Theatres' work on audiences with sensory disabilities and the Visitor Development and Access Initiative (called Get Into London Theatre) are two examples. However, many organisations have older buildings and limited resources, which makes it harder for them to accommodate people with special requirements. We understand the challenges these organisations face and we will work with them to explore ways of refurbishing their buildings, using good design and meeting regulations that suit their resources. We appreciate that this is not simply about asking organisations to tick boxes.

Problems of transport hamper some Londoners in their ability to enjoy the city's cultural life to the full. Most of us have to travel into the centre of the city if we want to visit an exhibition or attend a concert. The cost of travel, level of congestion, and difficulty in finding suitable parking can cause difficulties. In particular, there is a problem with coach parking, which is one of the main forms of transport for school trips from the outer boroughs, as well as for older people visiting West End theatres at night. We intend to address this issue and will discuss possible solutions with a number of agencies, including the London Coach Forum, the National Museums Directors, the Society of London Theatres and central London boroughs. We will also work together with the police and other relevant agencies to ensure that groups such as older people and families feel safe when visiting events and cultural venues outside their locality.

There is also an ongoing need to champion local cultural services and push for improvement. The

**‘There is also an ongoing need to champion local cultural services and push for improvement’**





London Cultural Improvement Group brings together 32 boroughs plus regional agencies and has initiated a series of reviews on local cultural services. Their work on local libraries points to the enormous potential for modernising cultural services and making them more efficient, while meeting the genuine needs and wishes of the public. London's boroughs are developing their own individual cultural strategies and implementing measures to improve their services, which we welcome. The GLA will help coordinate these groups to ensure that they are working together to the best effect within a wider regional strategic framework.

### **Improve provision in outer boroughs**

London's cultural institutions and events are mostly in the centre of London. This is understandable considering that the city is a national capital, but it does mean that the 60 per cent of Londoners who live in the outer boroughs have only limited local cultural provision.

Those outer London venues that do exist, such as theatres and independent cinemas, often face challenges in getting funding and building the audience they need. Smaller museums and galleries tend to be more reliant on local authority support and sometimes struggle to make their case and win the backing they require. Although London receives the bulk of national funding for culture, it would be a mistake to say that all Londoners have adequate local cultural provision.

We need, then, to challenge the perception that there is enough support for culture in the suburbs. In fact, in some cases, it is inferior to that enjoyed by areas outside the capital. Nor is it good enough to argue that people in the outer boroughs can make do with the cultural riches available in central London because, in practice, many residents find it hard to get into the centre and similar physical, financial and attitudinal barriers exist.

## ‘the GLA can help bring visitors to less well-known venues and organisations’

The GLA will review the extent of cultural provision in London and call on national funders to re-examine their current levels of support. This ties in to a broader commitment from the Mayor to support development in the outer boroughs, through the establishment of a new Outer Boroughs Commission.

A number of regional agencies have already conducted audits, taking the first steps to addressing gaps in provision for London’s different boroughs. For example, the MLA London’s Renaissance in the Region scheme and the London Museums Hub have funded development work for smaller museums across the city. We also welcome the attempt of major cultural institutions to increase their reach across London, through new touring and partnership schemes. An example is the British Museum’s initiative to

take important artefacts from its collection on tour to outer boroughs.

As well as advocating more support for cultural provision in the outer boroughs, the GLA can help bring visitors to less well-known venues and organisations through its own city-wide marketing initiatives and partnership events. ‘The Story of London’ in 2009 will give outer borough arts, cultural and heritage venues the chance to participate in a high-profile, umbrella marketing campaign. We will work through Visit London to build on the success of their excellent Village London scheme, which showcases beautiful and interesting neighbourhoods in different parts of London.

We want to help all our cultural organisations – including those in the outer boroughs – take advantage of the tourism potential of London’s 2012 Games. This summer we worked closely with London Councils on marketing the different boroughs’ celebrations for the handover moment, when London officially became the next Olympic host city.

The GLA currently funds a number of major public events in the city, but we want to ensure this benefits as many Londoners as possible. This year we gave funding to the London Jazz Festival so that the organisers could

hold events in outer London boroughs for the first time. We are also looking at how the annual Mayor's Thames Festival can be extended outwards along the river in 2009 to enable even more people to participate.

### **Develop pathways for new talent**

To stay successful, organisations in the cultural and creative sectors need to recruit talented people. Yet, because many organisations can only afford to offer low pay or voluntary work experience placements, they find it hard to recruit from the widest possible pool.

In recent years there has been a tendency among policy-makers to focus on discrimination against non-white people. Approximately five per cent of the workforce in the arts is non-white, compared to eight per cent of the total population. National funding agencies, such as Arts Council England, have set up positive action schemes to train and recruit individuals from ethnic minorities.

However, although disparities certainly exist between different ethnic groups, it is important to understand that there are many causes for this. There is a clear link to wider socio-economic factors and patterns of disadvantage do not

remain fixed but tend to change over time. White people from working-class, low-income backgrounds face many of the same barriers as non-white people in the sector.

For instance, many museums and galleries offer unpaid internships that provide valuable training, careers guidance and access to networks, but people on low incomes may be reluctant to apply. There is also little incentive to embark on a career in a sector where low pay is the norm. (According to Universities UK in 2007, the lifetime earnings premium for medicine and dentistry qualifications is £340,000, compared with £34,949 for



the arts.) We also need to recognise that artists may be uncomfortable with positive action schemes, which place them within simplistic ethnic categories and treat them differently because of their backgrounds.

We need to understand more clearly why certain people choose careers in the cultural and creative sectors, and the reasons why some people find it easier to develop successful careers compared to others. This requires sophisticated research into the barriers that exist in terms of education, training opportunities, work experience, financial support and access to information and professional networks. If the system is creating obstacles for talented individuals of any background, we want to find ways to kick-start their careers and support their professional development.

We have begun to discuss with relevant agencies and organisations how we can assist the professional development of recruits to the sector, through support networks, and the facilitation of bursaries and skills training. We are pleased to support the Performing Rights Society Foundation's New Music Producers scheme, which is funded by the Cultural Leadership Programme and is to be launched in early 2009. The scheme gives support and training



to music producers across a range of musical genres.

There are many initiatives in London to support skills development in the creative and cultural sector, but the GLA can play an important role in helping to co-ordinate this activity and set it within a strategic framework. We have been speaking to agencies like Creative and Cultural Skills and the Cultural Leadership Programme, the sector skills council for the creative industry, about a range of issues in this area, including:

- ways to improve careers and training information in London schools and colleges

# ‘If the system is creating obstacles... we want to find ways to kick-start their professional development’



- how to respond to the changes in 14-19 education
- the work of the National Skills Academy in Thurrock
- the provision for creative apprenticeships in London.

By supporting the development of a more strategic approach, we will ensure that London maintains the quality of its highly-skilled creative workforce.

## **Create a lively public realm**

Over the past eight years, the GLA has established a major public events programme. The previous administration placed particular

emphasis on the diversity of London's ethnic, cultural and religious groups, and the events programme in Trafalgar Square reflected this.

We will continue to run an events programme that makes London an exciting and friendly place for people to visit. The Mayor has pledged his support for the main religious and cultural celebrations that take place in Trafalgar Square. We will also continue to back culturally significant events in the rest of the city, such as the Notting Hill Carnival in Kensington, the London Mela in Ealing and the Carnaval Del Pueblo in Peckham.



However, new pressures require us to make some changes. Firstly, there are now many more public events in London than a decade ago, resulting in increased competition for profile and funding. It makes sense for the GLA to work better with local boroughs and to coordinate a city-wide approach, especially in the run-up to 2012.

Secondly, the GLA events budget has grown considerably in recent years. In the light of current economic conditions and the Mayor's manifesto commitment to reduce overall GLA expenditure we want to find ways to save money while keeping up the quality and spread of events. We have already begun to make cost-savings, such as greater use of digital marketing instead of print. In July we reduced the marketing spend on the Rise music festival by approximately 60 per cent, yet the event attracted more than 100,000 attendees – the highest ever.

The GLA will pump-prime community events with the intention that they should eventually become more financially independent. To do this we will work with events organisers to help them make savings and develop their marketing, publicity and sponsorship strategies. We are planning a series of seminars in early 2009 to share advice with our partner

organisations and to find ways to pool resources. We will also review the way we work with communities and establish a more consistent system of support, so that we allocate funding, staff assistance and the use of Trafalgar Square on a fair basis.

Thirdly, the increasing number of events held in Trafalgar Square has placed too much pressure on its physical infrastructure. Many tourists visit the square to see its beauty and we must balance demands for public celebration with rigorous quality control, particularly for those events run on a commercial basis.

For this reason, we are undertaking a review of the events programme for the square to ensure that only the highest quality cultural and community events take place there. Where possible, we will work with organisations to move certain events to other central locations, and we already have good working relationships with venues such as Potters Field (which is next door to City Hall). Trafalgar Square is a nationally important civic site for political rallies and demonstrations and we will ensure there is sufficient space for this.

While we will continue to support events that celebrate the distinct cultures of London's communities

# ‘London is enriched by thousands of small voluntary and community organisations’

we are also keen to widen the content of the programme and build new elements that appeal to Londoners of all backgrounds, such as ‘The Story of London’ in 2009. In 2011, we are planning a season of events exploring life and culture in contemporary Britain, to coincide with the 60th anniversary of the 1951 Festival of Britain. We want to work closely with London’s Cultural Quarters Groups to build city-wide involvement in such initiatives, and are also eager to get more young

people involved in London’s public events as volunteers, building on the schemes being developed by the LDA and London’s boroughs.

## **Support grassroots culture**

London is enriched by the presence of thousands of small voluntary and community organisations. The capital would not be the same without its independent clubs and societies, arts and music venues, choirs, bands, markets, festivals, studios and artists’ networks. They give the city vibrancy



and creative energy, provide fresh opportunities and boost our quality of life.

The current hard times are likely to hurt some parts of London's grassroots scene. Where possible, the GLA will work with the regional funding agencies to minimise the effects and provide support and advice. We will also engage with networks at the local level, including: the Lead 2012 Officer Network; Chief Leisure Officers Association; the Borough Volunteers Network and London Councils' Culture, Tourism and 2012 Forum.

One role we can play is to find ways to reduce the red tape that hampers the activities of many smaller organisations. For instance, a number of voluntary arts groups have complained to us about the difficulties of complying with new child protection regulations, in

‘current hard times are likely to hurt parts of London's grassroots scene’



particular the requirement to carry out criminal records bureau checks on staff working with young people. Likewise, festival organisers have expressed concern to us that the new immigration points system, if interpreted insensitively, may restrict entry for artists from abroad. There is some concern about the impact and cost of licensing rules on smaller venues in London. The GLA will work with other regional agencies to ensure there is sufficient and up-to-date advice on such issues. We will also highlight the needs of London's cultural sector at the national level and call for a more sensible and realistic approach to regulation.

One of the main challenges facing music venues is the pressure of new urban developments. Venues are often very close to transport interchanges and may experience severe disruption when major improvements take place. Where appropriate, the Mayor will balance the considerations of important new transport developments with London's arts and cultural landscape and seek to find a workable compromise. For example, the legendary Astoria Theatre will now be





re-sited by developers to make way for the new Crossrail line. We are also working with the LDA on the Legacy Masterplan for the Olympic Park to examine the interests of artists and how their need for studios in this part of London might be integrated into planning for the site.

### **Promote London**

The unrivalled quality and scope of culture to be found in London brings visitors from the rest of the UK and overseas. In 2007, Tate Modern alone attracted over five million visitors – more than any modern art gallery in the world. The British Museum attracted more than eight million. A million people attended the Notting Hill Carnival over the 2008 August Bank Holiday weekend. The Mayor's New Year's Eve firework display generates millions of pounds worth of free media coverage annually. Seven out of ten tourists cite culture as one of the reasons they chose to visit.

With tougher competition in the global tourism market it is important that London maintains its position as a premier visitor destination. The Mayor's *Tourism Action Plan for London* will be published in 2009 and will set out the

opportunities and challenges facing London in the coming years. We will work with Visit London to capitalise on the opportunities presented by the 2012 Olympic Games. The estimated tourism spend generated by the 2012 Games is estimated at £2-3 billion, much of which will come from visitors from emerging economies such as China, India and Russia. There will also be specific opportunities arising from the forthcoming Delhi Commonwealth Games and the Shanghai Expo.

Through the Events for London team – which is drawn from the GLA, LDA and Visit London – we will seek to attract major sporting and cultural events to make full use of the new Olympic venues. The team has already achieved notable success, securing the Tour de France in 2007, National Basketball Association (NBA) Live Tour in 2008, World Badminton Championships in 2011 and World Pride in 2012.

There will be a wealth of activity and events taking place during 2012 and we have begun to discuss with various agencies, including LOCOG, the Cultural Quarters Groups and London's boroughs, about the best way to coordinate and plan this. We also want to establish a coherent look and feel for London during the Games period, to underline London's status as the Olympic host city. We will work with partners to develop high quality public events, the use of

# ‘We will work with partners to develop high quality public events’

interactive technology for navigation, appropriate signage, volunteer helpers and language services, and distinctive, eye-catching street dressing.

The promotion of London as a cultural city also helps to drive inward investment. In 2007, Film London, the capital’s screen agency, helped to attract over 33 productions to the capital with a total UK spend of £225 million, the majority of which was spent in London. The LDA plays a key role in supporting major international events and festivals, such as London Fashion Week and the London Film Festival, which help promote London as a place to live, work and do business.

There is potential in raising London’s international business competitiveness by showcasing culture abroad. We want to build on the experience of the LDA’s London House in Beijing, through promotional work with a number of strategic and industry agencies across the public and private sectors.

## **Develop targeted support for the creative industries**

The commercial creative industries make a large contribution to London’s economy. Whilst this sector is dominated by big corporate players, the majority of creative businesses are small and medium-sized, and

many last less than five years. We will work with the LDA to maintain and strengthen London’s position as a centre for creativity and business.

The previous administration supported initiatives for the creative industries but some of these lacked clear objectives and others were only loosely connected to the needs of business. Arguably, the creative industries have suffered from the aura of ‘exceptionalism’; the presumption that simply ‘being creative’ is enough to turn a profit. The reality is that – as in other kinds of industry – creative businesses need secure private investment and high quality advice and support in order to realise their potential. There is also a continuing need to integrate creative services like design and product development into other sectors such as manufacturing. To get the most out of public funding, therefore, we need a much more realistic understanding of creative industries’ needs and our interventions have to be carefully targeted, developed with industry partners, and show evidence of added value. We also need to rationalise the burgeoning bureaucracy around the creative industries and work more effectively with central government and agencies to avoid duplication.

There will be particular challenges for the creative industries in light



of the economic conditions that London now faces. We will make sure that creative businesses – like any other – have access to high quality advice and support so that they can plan effectively for the anticipated downturn, which will create a reduced exchange rate for London’s creative goods and services, as well as new inward investment and sales and supply opportunities in growing international markets.

In October the Mayor hosted a film industry summit jointly with Film London. He announced new, streamlined regulations that will make it easier to shoot films in London through more effective management of road closures. He also awarded an extra £100,000 to the London Borough Film Fund Challenge, a scheme that gives young people training to make their first short film and thereby gain a foothold in the sector. In the future, we will look at ways to cut red tape

for film-makers, disseminate advice on environmentally-friendly film production and explore the state of independent cinemas in London. We will engage with other creative industry sectors, such as publishing, live music, design and architecture, to understand the particular challenges they face and the type of support we can provide.

International promotion is important for many creative businesses, particularly small and medium-sized enterprises. Through the LDA we will continue to assess the need for support for major international festivals. We have been in discussion with DCMS about identifying a central London venue to accommodate such events. We also want to encourage London’s creative festivals to provide a platform for new talent. The previous administration initiated the ‘Kulture to Couture’ scheme, which promoted emerging Black British fashion designers. We

are exploring ways to expand this scheme next year to include people from all backgrounds and to bring it closer to the fashion industry through a stronger association with London Fashion Week. The GLA can raise the profile of London's creative sector through its own competitions to create fresh design icons for the capital, such as the new Routemaster, water fountains and a London water

carafe, as well as offering placements within the GLA group to talented students from London's design colleges and universities.

We intend to work with creative industry sectors to deliver the GLA's other priorities. We have held discussions with leading figures in publishing about collaborating on literacy and public reading projects as part of the annual World Book Day. The launch of the 'Green Theatre' publication in September 2008 brought together people from the world of theatre to consider ways of reducing energy consumption and make considerable financial savings. We are extending this work to encompass both the music and film industries and will publish additional guides in 2009.

### **Champion the role of culture in the built environment**

London's built environment is unique. It consists of layer upon layer of different architectural styles that reach back into antiquity and forward to the contemporary. The City of London alone can boast many world-famous buildings, from the Baroque splendour of St Paul's Cathedral to the cutting-edge style of the Gherkin. The capital is home to four World Heritage Sites – the Tower of London, the Palace of Westminster, Maritime Greenwich





and the Royal Botanic Gardens, Kew – and its parks and gardens, rivers and canals contribute to a very special sense of place. There is increasing public interest in London’s historic and contemporary buildings and open spaces, as demonstrated by successful initiatives such as the annual Open House scheme and the London Festival of Architecture.

Still, there is more that can be done to raise the profile of the heritage sector in London and get more Londoners interested, particularly in the smaller venues and community-led organisations outside the centre. In January we will be announcing details of ‘The Story of London’, which will be held in June 2009, and will bring together the heritage and cultural sector in a city-wide celebration of London’s past, present and future.

More generally, we will work with organisations like English Heritage, the Heritage Lottery Fund, the Heritage of London Trust and MLA London to champion the importance of built and cultural heritage in London. We have also begun discussions with key agencies about the needs of the West End Theatres – some of the finest and most important heritage sites in London – and the particular challenges they face in terms of modernisation.

As well as championing the importance of heritage, we should recognise the new needs created by London’s growing population and opportunities for exciting new architecture. The Mayor’s report, *Planning for a Better London*, published in July 2008, outlined his spatial strategy for the city and made reference to the importance of culture. We will aim to preserve the unique character of London by protecting the historical sites, views and neighbourhoods that make the city so famous, while at the same time, allowing sufficient flexibility for the city to grow, innovate and meet new needs.

## ‘We will champion the importance of built and cultural heritage in London’

We will work with partners – such as the London Living Places Partnership, which brings together the five key cultural agencies in the region (Arts Council England’s London office, MLA London, English Heritage, the Commission for Architecture and the



Built Environment and Sport England. This work will ensure that cultural factors are integrated into plans for major new urban developments, such as the Thames Gateway and the Olympic Park; and that there is sufficient provision of cultural facilities, such as theatres, cinemas, arts centres, libraries, and venues for public events. We will also work with London's boroughs and other organisations involved in planning for London in sharing best practice, understanding the wider strategic picture for culture and supporting use of the planning system to secure a vibrant cultural offer. The London Cultural Strategy group is scheduled to produce a detailed guide to planning for culture based on expert case studies in early 2009.

### **Improve government support for culture in London**

London is the most culturally significant city in Britain. It has the highest concentration of arts and cultural organisations, and its creative and cultural industries make the largest contribution of any region to the national economy. The most recent tourism statistics show that 45 per cent of all visitors entering the UK came via London, and 45 per cent of all spend by overseas visitors in Britain was in the capital. In recognition of the importance of London to the UK tourism market,

the GLA has been given statutory responsibility for ensuring that the capital acts as a gateway to encourage visitors to visit other parts of our country. Improving London's services and infrastructure is therefore in the wider UK interest.

However, despite the major contribution London makes to the UK's cultural life and economy, it still does not receive the level of funding required from central government to meet the increasing needs and the growth of its population. For example, despite its statutory responsibility as a gateway for the UK, the LDA's tourism grant from DCMS will be cut completely from 2009 onwards.

When it comes to sport in the capital, the need for a higher level of support is particularly pressing. If we are to capitalise on the opportunities presented by the Olympic and Paralympic Games and spread these outwards to the rest of the country, London must have more backing from the centre.

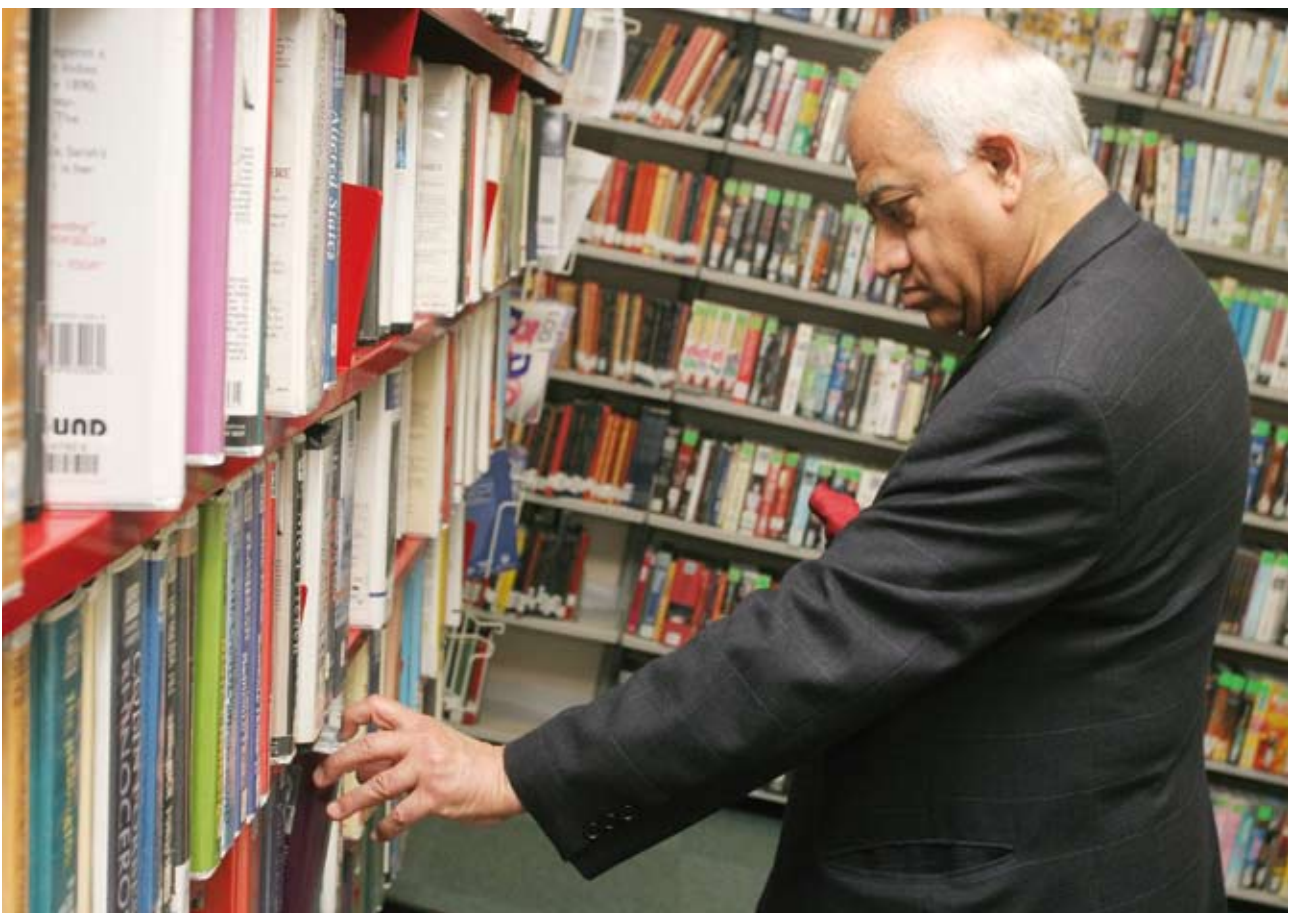
We also know that by under-funding London, the government is harming people living in the outer boroughs in particular. Although the capital receives the lion's share of government support, most of this money is required to fund the major



national institutions in the centre. We will therefore make the case to central government for a fairer share for the capital. We need a funding level that enables us to maintain important national institutions in the centre, but also ensures high-quality, local facilities and cultural programmes for the majority of Londoners.

The GLA is keen to improve London's relationships with other parts of the UK. We recognise that there is considerable potential for cultural

exchange, information sharing and collaboration with other cities and regions, particularly as the whole country gears up for the 2012 Games. We are developing plans for a cultural season in London in 2011 which will explore and celebrate contemporary Britain. This is an exciting opportunity to work collaboratively with other regions and create long-lasting partnerships between cultural institutions. More details will be announced in the coming months.







# Consultation and delivery

If you would like to feed back any comments on this document, please send them to

**culturalstrategy@london.gov.uk**  
by Friday 30 January 2009.

Alternatively you can post your feedback to:

Cultural Strategy Feedback  
Post Point 25  
Freepost Lon 15799  
City Hall  
The Queen's Walk  
London SE1 2BR

Responses to this document will feed into the development of a more detailed Culture Strategy, which is a statutory requirement of the Greater London Authority Act 1999. The Culture Strategy will set out our new priorities, draw on research to identify areas in need of improvement and outline our policies. A draft strategy will go out for public consultation in 2009.

To help inform our Culture Strategy we have established the London Cultural Strategy Group, which comprises of individuals drawn from key agencies and institutions in the sector. This group presents the ongoing challenges and needs of the sector. Under the previous administration the group was called the London Cultural Consortium. We have decided to refresh its membership and give it

greater scope to review the strategy on an ongoing basis:

- It will meet quarterly and act as the main body bringing together representatives from the regional cultural agencies and key cultural institutions to shape our strategy.
- In early 2009 it will lead a public consultation on the revised cultural strategy, based on this paper and the feedback we receive.
- It will also be a forum in which cultural agencies can develop their own partnership arrangements, and monitor or feedback to us on specific strategic projects affecting London's cultural life.
- It will operate as a large body of up to 25 members, but will also establish smaller working groups for a time-limited period. This will ensure the group has the flexibility to respond to new issues, can incorporate a wider range of views, and is able to contribute more effectively to work programmes.
- It will keep the Culture Strategy under review.
- The Culture Strategy will refer to sport as part of its remit but a separate, complementary document called *London's Legacy for Sport* will be published in spring 2009. This is being led by the Mayor's Commissioner for Sport and reflects the Mayor's commitment to improve grassroots sport provision up to and beyond the 2012 Games.

## London Cultural Strategy Group members

**Iwona Blazwick**, Director, Whitechapel Art Gallery (Chair)

**Toni Ainge**, Head of Cultural Services, London Borough of Bexley, Chief Leisure Officers Association

**Drew Bennelick**, Head of Advice and Grants, English Heritage, London Region

**Sue Bowers**, Regional Manager, London, Heritage Lottery Fund

**Sally Chatterjee**, Chief Executive, Visit London

**Councillor Merrick Cockell**, Executive for Culture, London Councils

**Tracey Cooper**, Director, Arts Depot

**Andy Couves**, Head of Performance and Improvement, Sport England, London Region

**Manick Govinda**, Head of Artists' Advisory Services, Artsadmin

**Tony Hall**, Executive Director, Royal Opera House

**Andrew Holden**, Director, MLA London

**Professor Barry Ife**, Principal of the Guildhall School of Music and Drama

**Jude Kelly**, Chair, Culture and Education Steering Group, London 2012

**Sir Nicholas Kenyon**, Managing Director, Barbican Centre

**Professor Jack Lohman**, Director, Museum of London Group

**Michael Lynch**, Chief Executive Officer, South Bank Centre

**Bill Morris**, Director, Culture, Ceremonies and Education Team, LOCOG

**Sandy Nairne**, Director, National Portrait Gallery

**Vicky Richardson**, Editor, Blueprint Magazine

**Nii Sackey**, Director, Bigga Fish

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

**Prof Sara Selwood**, Academic and Researcher

**Sarah Weir**, Head of Arts and Cultural Strategy, Olympic Delivery Authority

**Adrian Wootton**, Chief Executive Officer, Film London

### Observers

**Debbie Pippard**, Head of London Region, Big Lottery Fund

**Graham Turnock**, Director Programmes, DCMS

**John Bacchus-Waterman**, DCMS Policy Lead & Locality Manager, Government Office for London

**Tom Campbell**, London Development Agency

The group will convene its first meeting on 24 November 2008.

## Other formats and languages

For a large print, Braille, disc, sign language video or audio-tape version of this document, please contact us at the address below:

### Public Liaison Unit

Greater London Authority  
City Hall  
The Queen's Walk  
More London  
London SE1 2AA

Telephone **020 7983 4100**  
Minicom **020 7983 4458**  
**www.london.gov.uk**

You will need to supply your name, your postal address and state the format and title of the publication you require.

If you would like a summary of this document in your language, please phone the number or contact us at the address above.

### Chinese

如果需要您母語版本的此文件，  
請致電以下號碼或與下列地址聯絡

### Vietnamese

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

### Greek

Αν θέλετε να αποκτήσετε αντίγραφο του παρόντος εγγράφου στη δική σας γλώσσα, παρακαλείστε να επικοινωνήσετε τηλεφωνικά στον αριθμό αυτό ή ταχυδρομικά στην παρακάτω διεύθυνση.

### Turkish

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

### Punjabi

ਜੇ ਤੁਹਾਨੂੰ ਇਸ ਦਸਤਾਵੇਜ਼ ਦੀ ਕਾਪੀ ਤੁਹਾਡੀ ਆਪਣੀ ਭਾਸ਼ਾ ਵਿਚ ਚਾਹੀਦੀ ਹੈ, ਤਾਂ ਹੇਠ ਲਿਖੇ ਨੰਬਰ 'ਤੇ ਫ਼ੋਨ ਕਰੋ ਜਾਂ ਹੇਠ ਲਿਖੇ ਪਤੇ 'ਤੇ ਰਾਬਤਾ ਕਰੋ:

### Hindi

यदि आप इस दस्तावेज की प्रति अपनी भाषा में चाहते हैं, तो कृपया निम्नलिखित नंबर पर फोन करें अथवा नीचे दिये गये पते पर संपर्क करें

### Bengali

আপনি যদি আপনার ভাষায় এই দলিলের প্রতিলিপি (কপি) চান, তা হলে নীচের ফোন নম্বরে বা ঠিকানায় অনুগ্রহ করে যোগাযোগ করুন।

### Urdu

اگر آپ اس دستاویز کی نقل اپنی زبان میں چاہتے ہیں، تو براہ کرم نیچے دئے گئے نمبر پر فون کریں یا دیئے گئے پتے پر رابطہ کریں

### Arabic

إذا أردت نسخة من هذه الوثيقة بلغتك، يرجى الاتصال برقم الهاتف أو مراسلة العنوان أدناه

### Gujarati

જો તમને આ દસ્તાવેજની નકલ તમારી ભાષામાં જોઈતી હોય તો, કૃપા કરી આપેલ નંબર ઉપર ફોન કરો અથવા નીચેના સરનામે સંપર્ક સાધો.

