

MAYOR OF LONDON

Cultural Infrastructure Plan

A CALL TO ACTION

Copyright

Greater London Authority
March 2019

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

london.gov.uk

enquiries 020 7983 4100
minicom 020 7983 4458

Copies of this report are available
from london.gov.uk

Contents

1 Introduction	9
2 Why cultural infrastructure is important to London	15
3 How London's cultural infrastructure is at risk	23
4 What we must do to sustain London's cultural infrastructure	35



Mayor's foreword

I'm proud to be Mayor of a city recognised as the global capital for arts and culture. Our theatres, music venues, museums and galleries are renowned across the world. Our cultural and creative industries are also essential to London's success and the wellbeing of all Londoners. As Mayor, I want as many people as possible from our city's communities to be able to access culture in order to gain all the benefits it can bring, as well as to have the opportunity to work in the cultural sector if they wish.

One vital part in enabling and building on this success is the very buildings and places where it happens — our cultural infrastructure. London's cultural infrastructure is more than a roll call of famous places. It's about everyday experiences and opportunities for people to access culture on their own doorstep. And it's about facilities like local arts centres, libraries, pubs, community centres, legal street art walls, creative workspace, rehearsal spaces and night-time venues all playing an important role in bringing our communities together.

London's new Cultural Infrastructure Plan is a game-changer. For the first time it sets out what we need to do to protect and grow our cultural facilities. Good cultural infrastructure will help us to achieve this by encouraging good growth and putting culture right at the heart of local regeneration and local communities. That's why I have designed this action plan, to support a rich and broad range of cultural facilities across London.

This is a complex challenge, as we urgently need to build more balanced neighbourhoods with space for creative talent and cultural infrastructure. I believe it's up to all of us — city leaders, local authorities, architects, developers, artists and cultural organisations — to push to make this happen and to work together in partnership to ensure our cultural facilities are not only retained, but able to grow for generations to come.



Sadiq Khan
Mayor of London

Sustaining London as a cultural capital — why London needs a cultural infrastructure plan



Justine Simons OBE
Deputy Mayor for Culture
and the Creative Industries

Change is the only constant in today's world. And cities are at the frontline. By 2050, nearly 70 per cent of the world's population will live in cities. This rapid growth coupled with technological change and environmental impacts present ever new challenges for cities and London is no exception.

Continued growth in the capital has put pressure on our infrastructure — on housing most obviously, but also on our cultural infrastructure.

Culture has always been in London's DNA — from a Roman amphitheatre and our four world heritage sites to a new Museum of London at West Smithfield, and East Bank, the new culture and education district in Queen Elizabeth Olympic Park. From the 100 Club on Oxford Street where punk emerged to the most visited music venue on planet Earth, the O2.

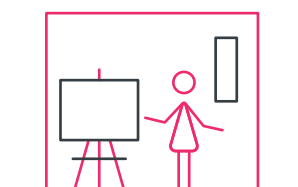
35%

**fewer grassroots
music venues**



14,000

**artists waiting
for studios**



Our cultural heritage — old and new — writes the story of our city, it gives London its character and authenticity. Most important in today's globalised world.

But over the last decade a worrying trend has set in, and London has seen the collapse of cultural spaces for both production and consumption. In this time London has lost 35 per cent of its grassroots music venues, 61 per cent of its LGBT+ venues, and over the next five years is set to lose 24 per cent of its artists' workspaces. Our film studios are fully booked and there are around 14,000 artists on waiting lists for studios.

There have been some high profile spaces saved in recent years — the Southbank skate park, Fabric and the Ministry of Sound nightclubs and the Royal Vauxhall Tavern — many with help from City Hall and all with a case-by-case campaign. But overall the scale and impact of these losses is significant. That's why London needs a more strategic and ambitious approach.

These cultural spaces are a vital part of the ecosystem that supports London's creative economy. A sector that generates £52bn for London each year, is the reason most tourists visit, employs one in six Londoners and is growing four times faster than the wider economy.

The jobs in this industry are also the right kind of jobs for the future, the majority at very low risk of automation. Why? Because we can't automate the imagination.

Having a studio space to paint, make sets or fix musical instruments; access to a grassroots venue to kickstart a music career or a film studio to shoot the next Bond film — collectively these spaces are the engine room of our booming creative economy. We can't afford to lose them and once they're gone it's almost impossible to get them back. In addition, with many global cities around the world wanting to establish themselves as 'creative capitals', the competition is intense!

So, what does London need to do to keep our pole position as the leading creative capital, both now and for the future?

It is accepted practice for big cities to plan for their future needs when it comes to transport, roads, hospital beds or school places, but never for culture — until now. The Mayor's new Cultural Infrastructure Plan is ambitious and already there is international interest. Dovetailing with the Mayor's draft new London Plan, it will help build a future where culture is hardwired in as our city grows, and will leave us well positioned to keep our crown as a global creative capital.

Londoners will now have a live, fine-grained picture of London's cultural assets in the **Cultural Infrastructure Map**, from recording studios to theatres, clubs to community halls. This easy to use intelligence will broaden our understanding of the true richness of hidden creative clusters and help safeguard jobs and talent. And a set of toolkits and guides will make sure that new dance studios, music venues and creative workshops better meet the needs of the creative workforce.

Crucially for our growing city, this new data will help local authorities hone their policies and help planners give more informed advice. It will make it easier for citizens and developers to design in the right kind of cultural infrastructure to complement what already exists and meet genuine demand. It will lead to smarter regeneration and a more thoughtful public realm. It will benefit Londoners, who care deeply about their local theatres and libraries and ultimately uphold London's international position in the decades to come.

We need to be agile and responsive to our changing world. Culture is in a theatre as much as it is on your doorstep. It's in Westminster as well as Waltham Forest. It's both formal and informal, from heritage buildings to skate parks.

We need to showcase our art market, our fashion and our design on the world stage as well as have the production space to make the most of the high-end TV boom.

London needs to be ready for the change that is on the way: whether that means reimagined high streets, self-drive vehicles, experiential retail, new working patterns, pocket homes or the evolving night-time economy.

There is of course much we cannot predict, but equally there is a lot we can do. A Cultural Infrastructure Plan will help us understand with greater depth what assets we have, how they are at risk, and crucially what steps we can take to support and protect them. It will help us design the policies and resources, and make the decisions, that will help them flourish.

Culture is an essential ingredient in London's success and to remain competitive we need world class facilities to attract the best creative talent. In short, we need to future proof London as a global creative capital for the decades to come. The Cultural Infrastructure Plan is the way ahead.

Section 1

Introduction

HOW TO USE THIS DOCUMENT

Retaining and growing London's cultural infrastructure is complex — there is not one quick fix. This document sets out **why** cultural infrastructure is important to London, **how** it is at risk and **what** can be done, and signposts the wider resources the Mayor is investing in to help. As a call to action it offers practical examples of successful projects so far, and flags opportunities for future action.

1.1. WHAT IS CULTURAL INFRASTRUCTURE?

When we talk about 'cultural infrastructure' we mean the buildings, structures and places where culture is

Consumed: Places where culture is experienced, participated in, showcased, exhibited or sold. For example, museums, galleries, theatres, cinemas, libraries, music venues and historic cultural sites.

Or

Produced: Places of creative production, where creative work is made, usually by artists, performers, makers, manufacturers or digital processes. For example creative workspaces, performing arts rehearsal

spaces, music recording studios, film and television studios and industrial and light industrial units used by creative and cultural businesses.

The range of cultural infrastructure is rich and so the definition includes the full range of premises and places that reflect the interests and needs of Londoners. The cultural infrastructure we have already mapped is illustrated on the next page, and this will grow in future.

1.2. WHAT IS THE CULTURAL INFRASTRUCTURE PLAN?

The Cultural Infrastructure Plan is an action plan which sets out how London can support and grow cultural spaces in London for generations to come.

Supporting and safeguarding London's cultural infrastructure involves many different approaches, there is no single solution. So, together with this call to action, the Mayor is launching an **online toolbox** with resources which include an interactive **Cultural Infrastructure Map**, bringing together existing datasets such as listed buildings with brand new data. The Cultural Infrastructure Plan also includes new policies, research, funding programmes and documents such as the Mayor's draft new London Plan, to address the many challenges to cultural infrastructure London now faces.

Cultural infrastructure includes a West End theatre where tourists watch the latest hit show and an outer London pub where a new band plays its first gig; it is a workshop where set designers create a department store window display and a skate park where young people spend hours perfecting their flips. It's the recording studio where the next Florence Welch is cutting her first album, the community centre where children are learning street dance, the LGBT+ venue where new friendships are being made.



London's Cultural Infrastructure

To date the following cultural infrastructure has been mapped. This infographic is intended as a snapshot at this point in time. Data will fluctuate according to openings, closures and new information, to view current data visit london.gov.uk/cultural-infrastructure-toolbox



561
Buildings
holding archives



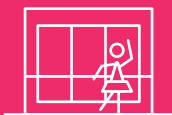
240
Artists'
workspaces



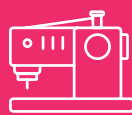
26
Arts centres



116
Cinemas



291
Dance rehearsal
studios



113
Buildings used for
fashion and textiles
design and manufacturing



660
Heritage at risk
register entries



497
Buildings used for
jewellery design
and manufacturing



79
Makerspaces



5
Large media
production studios



165
Museums and
public galleries



300
Buildings used for
office based music
businesses



71
Skate parks



119
Theatre
rehearsal studios



263
Theatres



63
Buildings used for
prop and costume
making and hiring



317

Commercial galleries



903

Community centres



86

Creative workspaces



50

Buildings used for creative co-working desk spaces



198

Dance performance venues



6

Legal street art walls

52

LGBT night-time venues



345

Libraries



19,174

Listed buildings



6

Live in artists' workspace



79

Music recording studios



86

Music rehearsal studios



1064

Music venues (all)



94

Music venues (grassroots)



51

Buildings used for making and manufacturing for the creative industries



47

Buildings used for set / exhibition design and building



63

Buildings used for textiles design and finishing services



3530

Pubs



166

Scheduled monuments

1.3. WHO SHOULD ACT ON THE CULTURAL INFRASTRUCTURE PLAN?

You. The Cultural Infrastructure Plan helps local authorities, developers, landlords, landowners, cultural and community organisations, artists and businesses to work with the Mayor to support cultural infrastructure in London.

Despite the challenges London faces, which are fully explored later, many different people can help London retain and create cultural infrastructure. These include current and future cultural infrastructure owners and operators and their employees, decision and policy makers, those directly creating new cultural infrastructure including architects and developers, and all Londoners who are helping retain the things and places we love. This plan is a call to action for all of you.

THE ACTION PLAN

To protect, retain and grow London's cultural infrastructure the Mayor has identified a seven-point action plan. Using a combination of policy, funding, research and other tools he will work to deliver these actions, and will work with and support others to do so.

- 1 Understanding where London's cultural infrastructure is located**
- 2 Planning for and creating new cultural infrastructure**
- 3 Providing major infrastructure for a world class city**
- 4 Supporting culture at risk**
- 5 Increasing investment**
- 6 Creating policy to enable culture and the creative industries to put down roots**
- 7 Providing training, networking and guidance**

The next section explains **why** cultural infrastructure is important to London.

Section 2

Why cultural infrastructure is important to London

The premises and places that make up London's cultural infrastructure help strengthen local identities and bring communities together, provide for cultural and creative business and employment, visitor destinations for tourism, and places where Londoners can take part in cultural activity.

2.1 SUPPORTING LOCAL CULTURE AND IDENTITY

Venues like libraries, theatres and arts centres as well as structures like skate parks, allow people to experience and join in culture on their doorstep. They often play several roles beyond what might be understood as typically 'cultural'. This includes enabling people to meet and socialise — increasing wellbeing and reducing isolation — and offering opportunities for skills and training.

The public realm — parks, streets and squares — can play a role in enabling cultural activity, as venues for Londoners to meet and take part in everyday and organised cultural activities.

London's definition of cultural Infrastructure includes the full variety of premises and places that reflect the interests and needs of Londoners.

The diverse benefits supported by many types of cultural infrastructure are already recognised in policy.

The National Planning Policy Framework (NPPF) recognises that the planning system must account for cultural wellbeing¹. The Mayor's Social Integration Strategy explains that to improve social integration we need an environment where more Londoners can make new connections. This can help break down the barriers of social class and economic inequality. It can bring people of different ages and backgrounds together in shared experiences helping communities to flourish.

1 [National Planning Policy Framework \(2019\)](#)

CASE STUDY — ARTSDEPOT, NORTH FINCHLEY

artsdepot is the cultural hub for Barnet. It provides a broad community engagement programme, including matinee lunches for isolated over 75s, and creative learning projects for young people who are excluded from mainstream education, in temporary housing, or with disabilities. Their work improves educational attainment, raises aspirations and enhances quality of life. The venue also offers a creative research and development space and seed funding to help artists at critical points in their careers, supporting the development of new work.



2.2 SUPPORTING JOBS AND BUSINESS

To keep London's place in the global marketplace we need space to support the best creative talent, like photographers, game designers, visual artists, pattern-cutters and animators. A diverse and creative workforce is our biggest asset, but they need places to work and these are under more pressure than ever. Cultural places and spaces also support a vast supply chain outside the creative industries by sourcing goods, skills and services from other sectors.

We need to retain and grow cultural infrastructure so we can reap the full economic and employment benefits of the activities they support.

The creative economy is vital to London: the creative industries in London alone generated **£52.2bn** gross value added in 2017. London's creative economy is a significant employer, accounting for 1 in 6 jobs in the capital. Between 2011 and 2017 employment in London's creative industries increased by almost a third (31.8 per cent) compared to 20.8 per cent growth for the economy as a whole.²

To keep up with this trend, we must retain and develop more premises where culture and the creative outputs are produced and made.

Supply chains are very varied — from catering to carpentry. They can include businesses like freight companies specialising in artwork transportation, wholesalers distributing paint and coating products for film, television and theatre, dance flooring manufacturers and security services for music and film events. Dependency on the creative sector exists at various points along the creative supply chain, not just amongst direct suppliers. For every full time equivalent job in the creative industries, a further 0.75 full time equivalent job is created within the supporting supply chain. London's cultural infrastructure supports a total of 203,250 jobs along the various supply chains.³

2 [Department for Digital, Culture, media and Sport \(2018\) DCMS Sectors Economic Estimates 2017: Employment](#)

3 GLA (2019) Supply Chain Study

CASE STUDY — SADLER'S WELLS

Sadler's Wells has a team of over 200 people working across a range of departments, including management and directorial positions, technical services, audio visual production, front of house, housekeeping and security. This means that much of its business, premises and programming operations are fulfilled in-house.

On an average day at Sadler's Wells, staffing needs might include 28 catering staff, 14 technical staff, 15 front of house staff, as well as 90 or so office staff overseeing business operations.





2.3 SUPPORTING A WORLD DESTINATION

London's status as a world destination depends on maintaining a range of high quality cultural infrastructure. International competition is fierce, with world cities finding different ways to attract overseas visitors. Other trends are shifting. Nearly three-quarters of visitors travel outside the centre of London. New transport routes, quality accommodation and promotions are likely to continue to encourage visitors to explore the outer London boroughs.⁴ Eighty-five per cent of Airbnb guests say they want to 'live like locals'.⁵

London needs to protect its world class heritage and create the conditions to allow new cultural infrastructure to flourish.

London welcomed 31.9 million visitors in 2017.⁶ Top visitor attractions included heritage buildings, theatres, museums, galleries and music⁷ with cultural tourists spending over £7bn a year and supporting 80,000 jobs.⁸ Maintaining a variety of cultural infrastructure is vital. For while many tourists want to experience the West End, others seek out 'authentic' experiences like visiting a pub or taking a street art tour. A survey of international visitors to London showed 54 per cent visited a pub during their stay here, underlining their cultural importance to the city.⁹

London & Partners is the Mayor's official visitor promotional agency and showcases the capital's arts, events and entertainment programme. Its **Tourism Vision for London** calls for capital investment in culture as a priority.

The next section shows **how** London's cultural infrastructure is at risk — what the underlying conditions are, and how this brings particular challenges to be tackled.

4 [London and Partners \(2017\) A Tourism and Vision for London](#)

5 [Airbnb \(2016\) Airbnb and The Rise of Millennial Travel](#)

6 [London & Partners \(2018\) London Hotel Development Monitor](#)

7 [London and Partners \(2017\) A tourism vision for London](#)

8 [GLA \(2015\) Take a Closer Look: a Cultural Tourism Vision for London 2015-2017](#)

9 [London and Partners \(2016\) London Visitor Survey](#)

CASE STUDY — ENGLISH NATIONAL BALLET

At 93,000 square feet, English National Ballet's new purpose-built home at London City Island is four times the size of its previous premises. It will allow them to create and invest in new work, develop and nurture talent and reach even more people through creative learning and engagement programmes.



Section 3

London's cultural infrastructure at risk — understanding the trends



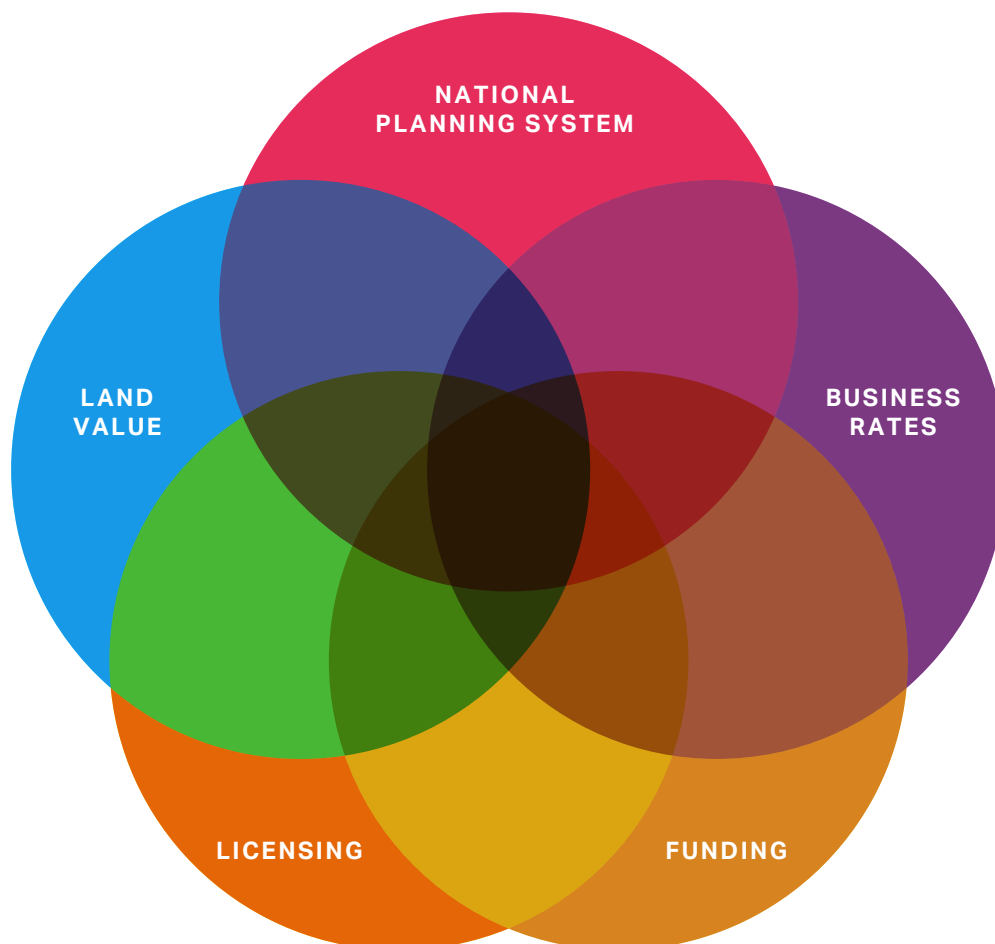
This section sets out evidence on how cultural infrastructure is at risk, and how to identify potential issues in your area. It shows how policy and economic conditions together are creating huge pressures which impact cultural infrastructure.

3.1 THE UNDERLYING CONDITIONS

London's cultural infrastructure is under huge pressure. The city has experienced a 'perfect storm' of adverse underlying conditions, which often exist together and multiply burdens on cultural places and the organisations operating there. The result is a shortage of premises, business closures and an unstable market.

These conditions can broadly be set out in five categories, which often overlap and worsen the individual issues:

- Land value increases
- National planning system
- Business rate increases
- Licensing restrictions
- Funding reductions



3.1.1 LAND VALUE INCREASES

The Parr's Head, Camden Town was one of many London pubs redeveloped for residential use in the past decade. While it was worth approximately £500k as a pub, with approval for conversion into residential property it was sold to a developer for £1.3m, and as six completed flats it was worth nearly £3m.

Over the last decade London has seen some of the highest land values in any global city, in particular for land that can be developed for residential uses.

As well as restricting the opportunity to buy property, this has brought higher rents and an increased chance of land being redeveloped, whether in town centres or former industrial sites. Where these sites have included existing cultural infrastructure — even though the cultural and creative organisations themselves are viable and sustainable — their survival can be precarious in the face of increased values. It is rare for cultural and creative organisations to own their own premises. For example research shows that only 13 per cent of artist workspace operators own their freeholds¹⁰. While land values are rising most cultural occupiers will not see a similar rise in income.

In many cases the local authority granting permission for a new development has been unaware of the existence of cultural infrastructure, especially where the cultural activities are not public-facing, such as artists' and creative workspaces. The result is that the case is often not made for retaining or replacing these existing facilities.

3.1.2 NATIONAL PLANNING SYSTEM

Planning policy and legislation can be powerful tools to support the retention of cultural infrastructure, but can also work against it. Permitted development rights have allowed a greater range of uses to be converted without the need for permission. This has had a clear negative impact on London placing increased pressure on uses, such as pubs and creative workspace, in many instances contributing directly to their loss. The decline of industrial land has also has an impact, leading to a reduction of over 500 hectares of industrial land between 2010 and 2015.¹⁰ This is often where the city's creative production happens so the impact has been particularly felt in the creative industries.

10 [GLA \(2017\) Industrial Land Demand](#)





11 [GLA Economics \(2016\) Economic Evidence Base for London](#)

12 [GLA \(2017\) The Impact of Business Rates Revaluation on Grassroots Music Venues in London](#)

13 [Association of Licensed Multiple Retailers \(ALMR\) Business Rates Fact Sheet](#)

For pubs, the impact of permitted development rights was that many were converted to shops and small supermarkets. In response to this, some councils such as Wandsworth and Southwark put in place Article 4 Directions. In May 2017 the issues were recognised by government and permitted development rights for pubs were removed.

However, since May 2013 the planning use class for office space, B1, continues to be subject to permitted development rights. This means that offices can be converted to housing without being subject to the full planning process. As many artists' and creative workspaces share the same use class as offices these have been put at risk.

In the period 2008 to 2013 the percentage of residential units completed on land classed previously as office use was around 12 per cent. In 2014/15, this doubled to 24 per cent.¹¹

Many London boroughs now put in place Article 4 Directions which remove the permitted development rights. This enables them to ensure that future conversions are considered through the planning process, although they do not always apply to the whole borough.

3.1.3 BUSINESS RATES INCREASES

For many businesses in London, business rates — set by central government — are now almost as expensive as rent. After the April 2017 rate revaluation some of London's businesses, principally in central and inner London, faced rises in their rates bills of 45 per cent overnight. With many cultural businesses operating on small profit margins a huge swathe of cultural infrastructure from artists' and creative workspace to music venues and pubs have been adversely affected by the impact of the revaluation.

Research commissioned by the Mayor shows around a quarter of London's grassroots music venues are at risk of closure due to business rates increases.¹² The average London pub faces a business rates bill of nearly £15,000, and the average nightclub nearly double that.¹³ Although premises mainly used as pubs will be eligible for the government's new retail relief for 2019-20 and 2020-21 — which offers a one third business rates discount to eligible properties with a rateable value below £51,000 — other cultural infrastructure such as music venues are not similarly eligible under the guidance. In addition, property values in central and inner London mean the threshold of £51,000 rateable value will be of little help in reality.

The Mayor continues to lobby for full devolution of business rates to London, combined with genuine protection for businesses from sharp increases.

The 100 Club on Oxford Street, one of London's most famous independent venues, saw an increase in business rates of around 50 per cent meaning it currently pays approximately £75,000 a year.

3.1.4 LICENSING RESTRICTIONS

New homes are often located close to noise and crowd generating venues, like cinemas, theatres and music venues, which predated the new development.

The draft new London Plan has a planning resolution for this, called the Agent of Change principle. It prioritises and protects an established use by requiring those bringing about a change to take responsibility for its impact. This would mean, for example, that where a residential development is built in the vicinity of a pre-existing music venue, the property developer would be required to take responsibility for soundproofing the housing.

However, the planning system cannot provide the full answer to the issues found in our rapidly changing city. When new residents occupy these developments, they are within their statutory rights to place noise and nuisance complaints about the pre-existing venue.

This is an issue because it can encourage local authorities to put restrictions on licensed hours. This in turn limits revenue at a time when many venues are seeking to extend their opening hours to help offset rising rents and business rates. In this context, restrictive licensing conditions can break an organisation. A licensing consideration is not directly related to planning policy and enforcement and is dealt by different departments within local authorities.

'When margins are so thin, venues don't have the leeway to comply with even minor licensing adjustments.'

Mark Davyd, Music Venue Trust

3.1.5 FUNDING REDUCTIONS

Historically, local authorities have been a core source in supporting cultural infrastructure, providing grant funding, leasing buildings at no or low cost and managing buildings themselves. Grant organisations have provided funding to support capital works.

As central government funding has steadily fallen since 2010, councils have had to prioritise other services. As a result, many have had to sell or charge market rent for council owned properties, as well as reducing funding to cultural organisations. This has particularly impacted grassroots organisations and facilities like community centres, arts centres, museums and libraries.

Alternative public and grant funding for capital works is harder to access: those previously provided by Arts Council England and National Lottery Heritage Fund, pivotal for many in demonstrating confidence in projects and helping to secure match funding, are under increasing pressure.

Councils can play a major role in supporting cultural infrastructure. Often this needs to extend beyond classic grant funding models and could take the form of providing long leases and negotiating peppercorn rents, as well as offering innovative lending solutions.

We know that local authorities will be asked to find even more substantial savings in the years to come. It's the biggest challenge arts and culture faces at the moment.

Sir Peter Bazalgette, former Arts Council England Chair, Funding Arts and Culture in a Time of Austerity (2016)

3.2 WIDER IMPACTS ON CULTURAL PROVISION

This convergence of conditions has led to the loss of many premises and organisations. However, the impact on our cultural landscape is not always as obvious: there are more hidden, subtle changes too, which mean that even if an organisation can still operate from the same building, their cultural provision there may be reduced.

3.2.1 COMMERCIALISATION OF ASSETS

Businesses affected by rising costs and reduced funding can face tough decisions as they seek to adapt and remain viable. Solutions arrived at can include raising prices or finding other ways to commercialise assets. However, while there can be benefits to becoming more commercially focused and responding to the market, there are also often trade-offs for the business, as well as social and cultural consequences for their users and local communities.

Splitting a business into commercial and charitable trading arms offers the benefit of the 80 per cent business rate reduction for charities, but this can also create time-consuming administration, which small businesses can find hard to resource.

As well as reducing overheads, cultural infrastructure operators may seek to increase revenue. Solutions to generate more income can include increasing costs to their users, focusing on programming more established artists and acts to guarantee sales, or reducing the provision of low cost space. Emerging or mid-career artists and creatives, who need low-cost space to make and perform in, can be especially hard hit by such difficult commercial decisions.

Most dance facility operators report a need to generate enough earned-income through space hire to offer subsidised spaces for artistic uses — as funding decreases space hire and achieving set financial targets may take precedence over enabling independent artists to have more affordable rates.

GLA dance infrastructure research

3.2.2 DISPLACEMENT

The displacement of existing cultural and creative activity, and the loss of premises, has many negative impacts for London: longstanding relationships with communities are destroyed, and supply chains and clusters are broken down.

Many once affordable neighbourhoods in London, like Soho, Camden, Shoreditch and Peckham, have experienced and often benefitted from the arrival of artists and creative industries who then attract others. However, such change is not always sustainable. In some cases it has stimulated growth that has priced out established creative communities, and then in turn the more recently arrived artists and creative businesses, as the area's 'vibrancy' is used to lend desirability to new developments. Some would say this is a natural ebb and flow for a city.

However, with very few cheap places left now in London, when displacement happens creative people and organisations often leave the city entirely.

Displacement can also occur when those involved in the development process are not aware of existing cultural infrastructure early enough to ensure it is supported and retained. London needs to build balanced neighbourhoods, with creative talent in the mix long-term.



'It's crucial that we stay in (our borough) because our education programme works with local community groups in the borough and has spent years developing these relationships. Our artists have set up their homes so that they live at an accessible distance from the studios.'

Artists' workspace provider

3.2.3 REDUCTION OF PROVISION

Even if premises remain open the struggle to maintain business as usual may mean operating hours are reduced. Buildings may still serve their original purpose, but they are no longer used to their full capacity. This is often the reality for those receiving public funding, such as libraries and museums.

Reducing provision means local communities suffer and the organisations themselves cannot maximise ways to raise income to sustain their premises. In addition, where there is available space, it may not be made available to those who need it. This is because many creative businesses are small and lack capacity to share services or organise collectively with others. This can affect their opportunities to use facilities

such as rehearsal space, because they don't have the capacity to communicate or manage sharing space, and costs, with others.

London cannot allow these organisations and businesses to silently disappear from the landscape. As with all ecosystems, the success of the whole depends upon every part working well. Without affordable spaces, which support emerging talent and incubate ideas, London and Londoners will lose our rich opportunities for culture and the creative industries.

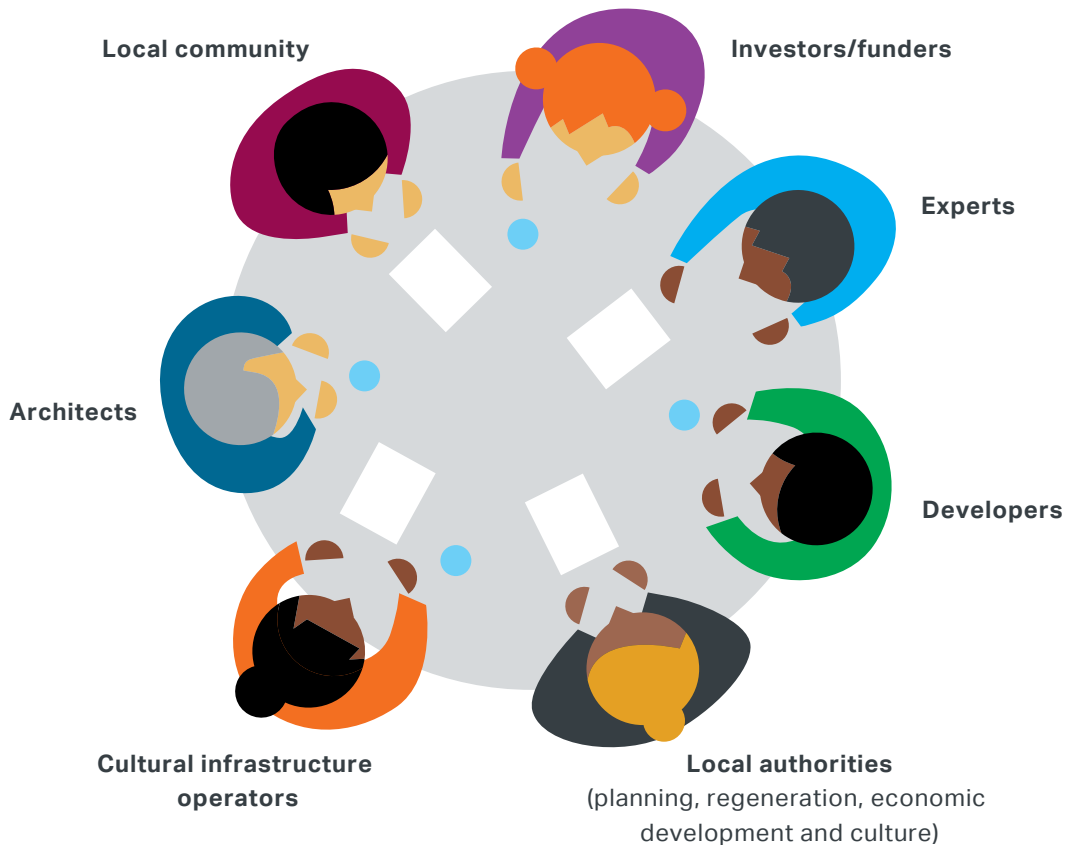
The next section shows **what** has already been achieved, and what can be done in future.

Section 4

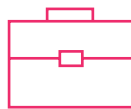
What we must do to sustain London's cultural infrastructure — a roadmap to 2030

History tells us that any roadmap for an ever-evolving city like London needs to be agile and responsive. Shifts in policy, in the market, and even changing public attitudes can immediately impact cultural infrastructure, positively or negatively.

The issues are especially complex in London because the range of infrastructure is broad and can have specialist needs. There is no single answer, and many of these conditions and challenges are outside the Mayor's control. For effective action, partnership working with all stakeholders around the table is key.



What the Mayor is doing



Resources online toolbox

<p>Guidance on creating new cultural infrastructure</p>	<p>Guidance on Section 106 agreements for cultural infrastructure</p>	<p>Research and evidence</p>	<p>Cultural infrastructure Map (CIM)</p>

<p>Creative Land Trust</p>	<p>Culture at Risk Office</p>	<p>Planning policies</p>	<p>Funding (Good Growth Fund and Crowdfund London)</p>

<p>Creative Enterprise Zones</p>	<p>Thames Estuary Production Corridor</p>	<p>Major development sites</p>	<p>Training</p>

The Mayor's Cultural Infrastructure Plan takes a multifaceted approach, combining policy, funding, tools and resources, research and direct delivery interventions. Using these we have identified a **seven-point action plan** to protect, retain and grow London's cultural infrastructure. The Mayor will work to deliver these actions, as well as supporting others to do so.

ACTION 1: UNDERSTAND WHERE LONDON'S CULTURAL INFRASTRUCTURE IS LOCATED

Without knowing where the range of cultural infrastructure is located it is hard to protect cultural assets until they become 'at risk'.

The challenge

In a metropolis as big as London, where one borough can be the size of a small city, it is unsurprising that until now London has had limited information about the location of its cultural infrastructure.

Development decisions can mean cultural infrastructure is lost and not replaced. Until now it has been impossible to track these trends within each sector and with enough regularity to give early warning of decline and risk.

What the Mayor is doing

The Mayor has developed London's first **Cultural Infrastructure Map**, bringing together new research and information that has not previously existed in one place. It plots the location of cultural infrastructure and enables the user to view it alongside useful contextual data, like transport networks and population growth. This allows an area to be viewed holistically, with cultural infrastructure and the role it plays as a core component.

The scale of London's cultural infrastructure means that it is ever changing and some is hard to locate. The map provides the best snapshot of information that we have gathered to date. It will continue to evolve, adding new categories and information as it becomes available and as Londoners and organisations add missing cultural infrastructure to it, or inform us about closures. The data is downloadable from the map and is open source.

This will mean:

- better visibility and awareness of where infrastructure is, which can be used in planning decisions and policy development
- trends can be tracked through annual review of the data
- planning for new infrastructure can be more informed, using contextual tools alongside the mapping

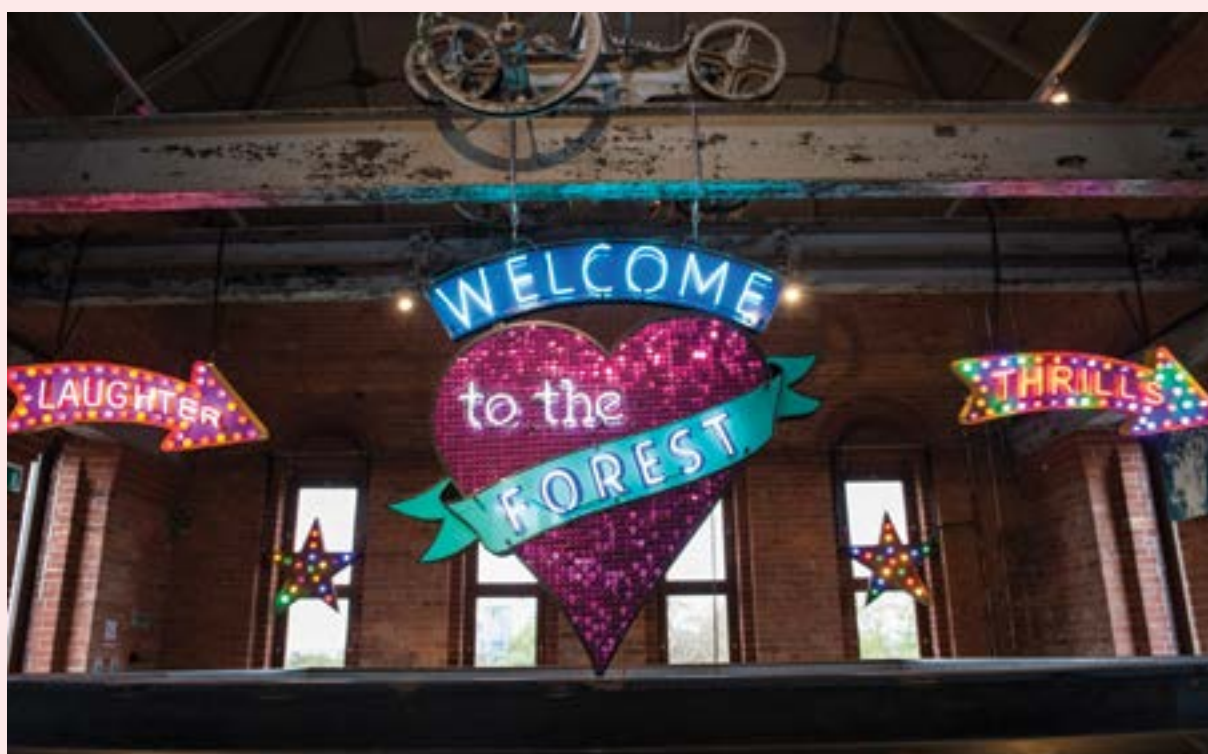
Call to action

The draft new London Plan encourages boroughs to develop an understanding of the existing cultural offer in their areas. The Mayor wants boroughs, cultural organisations, cultural consultants, developers, architects and local people to use the **Cultural Infrastructure Map** to:

- ensure that they are aware of existing infrastructure and reflect this in planning decisions as well as the development of local policies, strategies and night time visions
- supplement the London-wide data with additional local mapping

CASE STUDY — CULTURAL INFRASTRUCTURE MAPPING

Waltham Forest is in the process of using data from the London Cultural Infrastructure Map, supplemented with information from door to door commercial audits and hackathon events, to create their own local cultural infrastructure map. The map will help to identify any areas of cultural deficit and provide an evidence base to support the local planning process.



ACTION 2: PLAN FOR AND CREATE CULTURAL INFRASTRUCTURE

We need more cultural infrastructure of all scales, not only due to the losses we have experienced, but also to support London's economic prosperity and communities.

The challenge

Creating more capacity for cultural infrastructure can be achieved by creating new buildings, industrial intensification, re-purposing existing buildings and also by understanding where the potential lies for increased use within existing premises, for example longer opening hours or 'lates' events. Using vacant buildings and land to offer short-term 'meanwhile' uses can also play a part in increasing capacity and testing ideas.

Local cultural infrastructure plans are key. They can both identify opportunities for increased use and ensure that when development proposals arise decisions will be strategic, and informed by what is needed in the borough.

Ensuring that the design and contractual terms set out for cultural space in new development are right, is equally important to increasing cultural infrastructure because they can mean the difference between an operator being able to take the premises or not. Getting it right the first time is good for

everyone. It ensures that we continue to offer the best possible facilities for our creative industries and audiences and it will save time and money for those involved in developing it.

What the Mayor is doing

The Mayor recognises that local needs cannot be dictated at a pan-London level: good placemaking requires local stakeholders and communities to be actively engaged. The **Cultural Infrastructure Map** boosts awareness of where cultural infrastructure is, and incorporates functions to enable intelligence-based forward planning for new cultural infrastructure. For example, it shows where new transport will be developed, what the nearest comparable cultural infrastructure is, where population is going to grow, and more.

The Mayor's **Cultural Infrastructure Toolbox**, which accompanies this document, includes other resources for creating new cultural infrastructure. This will cover topics from identifying opportunities to increase cultural infrastructure capacity, to best practice design principles and Section 106 agreements.

Call to action

The Mayor calls on local authorities, architects, housing associations, Business Improvement Districts, cultural organisations, planning agents and developers to:

- plan early for cultural infrastructure in development
- develop local cultural infrastructure plans and strategies
- use resources provided in the online **Cultural Infrastructure Toolbox** to ensure that development is planned for and realised successfully

CASE STUDY — THAMESMEAD CULTURAL INFRASTRUCTURE PLAN

Peabody will deliver £1bn improvements over the next ten years. They have developed an ambitious Thamesmead Cultural Infrastructure Plan to ensure that local people have daily opportunities to experience high quality culture and to work in the creative industries. The vision includes a waterfront arts centre focused on innovation and creative production, alongside a marina with spectacular views of the Thames. On Southmere Lake, Bow Arts will open new studios this summer. This will provide 40 new creative workspaces and breathe life into the iconic Brutalist architecture of the Lakeside Centre. This will be quickly followed by a new state of the art library, architecturally formed as a 'nest' on the lake shore.



ACTION 3: PROVIDE MAJOR INFRASTRUCTURE FOR A WORLD CLASS CITY

Large-scale development offers an opportunity to create major cultural infrastructure of scale and international significance, creating new cultural centres across the capital.

The challenge

A world class city needs major infrastructure for creatives to perform and exhibit in, and for Londoners and tourists to enjoy. London also has a mandate to support the creative industries through providing large-scale spaces for production. This way our successful creative companies can stay innovative, productive and internationally competitive.

What the Mayor is doing

The Mayor is taking the lead, particularly in developments where he has a role as sole or major shareholder. He is integrating significant cultural infrastructure at **the Royal Docks**, Old Oak Park Royal and at **East Bank**, a new major cultural and education district at Queen Elizabeth Olympic Park. This latter project includes a £1.1bn vision to create a new powerhouse of culture, education, innovation and growth.

He will also invest £70m in the new Museum of London at West Smithfield, which will open up its collection of seven million objects to more people than ever before with the aim for the museum to double its visitors and reach every schoolchild in London.

In partnership with the South East Local Enterprise Partnership he has launched the **Thames Estuary Production Corridor**, an ambitious vision to create large-scale new centres of creative production along the Thames Estuary. The result will be clusters of large-scale infrastructure to support creative businesses and artists linked to skills development and local jobs. This includes initiatives like the **Fashion District**, a hub for fashion innovation in east London and London's largest film studios in Dagenham.

Call to action

Local authorities, developers and cultural organisations are already leading the way with plans for development of major cultural infrastructure; including the extension of the British Library at King's Cross and the Centre for Music in the City of London.

The Mayor calls on local authorities, cultural organisations, architects, planning agents and developers to:

- identify opportunities for and develop large-scale cultural infrastructure for production and consumption

CASE STUDY — CREATING A NEW WORLD CLASS CULTURAL DISTRICT

Culture has always been an important part of the long-term plan for Queen Elizabeth Olympic Park. East Bank will be a brand-new destination for London with world-class culture and education at its heart with new buildings for BBC Music, Sadler's Wells, the V&A in partnership with the Smithsonian Institution, University College London and London College of Fashion, University of the Arts London.

The 2012 Olympic and Paralympic Games took place in a part of London that had suffered from generations of economic decline and neglect. It catalysed public and private investment, enabled new infrastructure and housing, transformed the area and revitalised civic engagement. East Bank is the next stage in bringing an internationally significant cultural and education district to the area.



ACTION 4: SUPPORT CULTURE AT RISK

If we want our city to remain vibrant it is vital that we support our existing cultural organisations and their premises.

The challenge

The potential loss of valued local pubs, venues and other cultural infrastructure can activate local communities to campaign, but the issues putting these places at risk are often wide-ranging. Increasing rent and business rates, licensing changes, redevelopment and other issues can quickly result in cultural organisations becoming destabilised, and put them at risk of not being able to remain in their premises.

What the Mayor is doing

The Mayor has set up London's first ever **Culture at Risk Office** to provide support to organisations facing issues such as these in order to support them remaining in their premises. The office works with local authorities, community groups, businesses, building owners and others to mitigate development risks and mediate commercial and licensing disputes. It also helps projects through the Mayor's regeneration funding streams and supports listing applications to protect heritage buildings. So far nearly 350 cases have been supported.

The Mayor also works with **Historic England**, the **Theatres Trust**, the **Campaign for Real Ale** and the **Music Venue Trust** who offer support when premises are at risk of closure and with bringing buildings and sites back into viable use.

Call to action

The Mayor calls on local authorities, community groups, architects, planning agents and developers to:

- work with his office when matters arise and have a designated local Culture at Risk contact within the local authority
- work in a joined-up way across planning and licensing
- ensure existing infrastructure is considered within developments and planning application assessments and apply the draft new London Plan policies to protect existing uses
- use the option of applying the Asset of Community Value designation to cultural infrastructure
- apply targeted Article 4 Directions to protect against further losses
- reduce commercial risks for cultural tenants, for example through affordable rent levels and business rate relief where appropriate

CASE STUDY — SUPPORTING CULTURE AT RISK

The George Tavern — a historic east London pub mentioned in the writing of Dickens, Pepys and Chaucer and now a renowned grassroots music venue — sought to protect itself from noise complaints from a new housing development next door.

The Mayor's Culture at Risk Office and Night Czar worked closely with Tower Hamlets planning officers, the venue and the developer to incorporate the Agent of Change principle into the development. The principle was introduced by the Mayor in his draft new London Plan to stem the closure of grassroots music venues in the capital. This landmark decision also included a 'deed of easement', which gives The George the legal right to make noise at existing levels meaning new residents essentially 'buy into' the venue's continued operations, rather than being able to object to it.



ACTION 5: INCREASE INVESTMENT

To create new cultural infrastructure and enable businesses to be sustainable, more investment is needed by local authorities, developers, the Mayor, funders and philanthropists.

The challenge

Operators face instability by not owning premises or being able to secure long-term leases. This can be compounded by the often-incorrect perception that they are risky investments. Operators innovating by generating income and reducing overheads may reduce exposure to market forces, but this often requires initial capital investment.

What the Mayor is doing

The Mayor's **Good Growth Fund** will run between 2017 and 2021, through the London Economic Action Panel (LEAP). The fund invests in civic infrastructure, supports small businesses, provides and secures workspace, delivers community-led regeneration and enhances public spaces and cultural venues. It includes a focus on investing in cultural infrastructure to create strong and healthy high streets, local neighbourhoods and communities.

The Mayor has also launched **Crowdfund London**, which in 2018 provided up to £1m to support creative local projects, with more in future years.

The Mayor is funding an independent **Creative Land Trust** in partnership with Bloomberg, Outset Contemporary Art Fund and Arts Council England. The aim is to buy property to be managed as artists' and creative workspace at affordable rents. He has also designated six **Creative Enterprise Zones**, an £11m programme that will invest in cultural infrastructure, creative industries and skills.

Call to action

The Mayor calls on local authorities, developers, private bodies, quangos, grant giving bodies, trusts and foundations to work together to:

- use Section 106 and the Community Infrastructure Levy for cultural infrastructure
- explore opportunities for cultural operators to purchase freeholds and offer peppercorn rents
- develop long-term community asset transfer policies
- prioritise capital investment
- offer opportunities to cultural infrastructure operators to access low cost finance

CASE STUDY — INNOVATIVE INVESTMENT

Southwark Council identified a need for a major cultural anchor tenant to play a role in Peckham. They began a relationship independent drama school Mountview, who were looking for a new home to enable them to expand. To support the development the council provided a low-cost capital loan, repayable upon occupation. The new fully accessible building provides training, production and performance spaces as well as community facilities and studios for hire. The Mayor also supported the development with £843,543 from the Good Growth Fund.



ACTION 6: CREATE POLICIES TO ENABLE CULTURE AND CREATIVE INDUSTRIES TO PUT DOWN ROOTS

Ensuring our artists and creatives can set down roots in London — to benefit local employment and communities in the long-term — requires support through policy measures.

The challenge

Culture and creative industries have nowhere left to go in our city. High land values and the loss of premises are constraining opportunities for production and cultural participation. As a result, we need to put in place measures which bring stability and confidence, as well as safeguarding and supporting existing infrastructure.

What the Mayor is doing

The Mayor has developed a strongly pro-culture **draft new London Plan**, with robust policies for cultural infrastructure and workspace. He has also set a strategic aim to retain industrial capacity on designated industrial sites. This is important for creative workspaces which operate from these sites.

Proposed policies include:

- agent of change (D12)
- low-cost business space (E2)
- affordable workspace (E3)
- strategic industrial locations (E5)
- locally significant industrial sites (E6)
- heritage conservation and growth (HC1)
- supporting London's culture and creative industries (HC5)
- supporting the night-time economy (HC6)
- protecting public houses (HC7)

The Mayor's six **Creative Enterprise Zones**, each with their own character and focus, will support the spaces and areas that artists and creative producers use so they can put down roots and grow their businesses.

Call to action

The Mayor calls on local authorities to:

- draw on the **Cultural Infrastructure Map** to assess and develop their cultural offer by understanding its existing cultural assets and creating policies to protect them. Developing local cultural infrastructure policies within their local plan will build on policies in the draft new London Plan and, where they have been created, findings in local cultural infrastructure plans
- learn from the six **Creative Enterprise Zones** what policies and interventions enable a more sustainable environment for creative and cultural business
- develop a vision for the night-time economy, supporting its growth and diversification

CASE STUDY — PLANNING POLICY

Hackney Wick is rich in creative enterprise. To ensure these businesses can stay and grow here as the area changes, authorities are working together to create strong and supportive policy. London Legacy Development Corporation (LLDC) has set planning policy to safeguard affordable workspace and cap rent increases in new developments around Hackney Wick station. The policy sets rent at less than half the current market rate and aims to protect around 8,500 square metres of existing creative workspace in new developments.

Alongside this, Hackney Council and LLDC are opening interim workspace to house businesses that might need transitional space. The authorities also work with Tower Hamlets to support business retention, with dedicated staff resource in Hackney Wick and Fish Island and enterprise growth programmes. Hackney Wick has been designated a Creative Enterprise Zone.



CASE STUDY — PREMISES READY TRAINING

The small independent Cinema Museum in Lambeth was referred to the GLA's Premises Ready Training by the Culture at Risk Office. As well as receiving valuable practical training, including from council planning and licensing officers, the museum was one of five successful applicants to receive one-to-one advice from an industry specialist. This will help the trustees focus on fundraising strategies and forward planning for the future.



ACTION 7: PROVIDE TRAINING, NETWORKING AND GUIDANCE

This is a tough environment for new operators to establish or grow their businesses. Sharing expertise and experience can be key to activating and growing cultural infrastructure.

The challenge

There is no quick answer to the challenge of rising land values, or business rates. However, support can be given to enable organisations to take advantage of every opportunity to establish themselves or embed themselves more permanently — from negotiating with developers to accessing finance.

Many of the shared challenges faced by venues and creative workspaces can successfully be addressed through training and resources to set businesses on a stronger footing. Peer to peer learning, networking and campaigning can also help offer support and add an independent voice to collective issues being faced.

What the Mayor is doing

The Mayor's **Workspace Providers Board**, the **LGBT+ night-time venues forum** and the **London Music Board** have advised City Hall about the challenges they face. This has provided a direct line to expertise from people operating these venues and workspaces.

The Mayor's **Cultural Infrastructure Toolbox** has resources for potential operators establishing new infrastructure — from accessing business support, to finding a building and operating a venue. The six new **Creative Enterprise Zones** all play a role in providing business support and training opportunities.

The **London Growth Hub**, established by the Mayor and the Local Economic Action Partnership (LEAP), provides signposting and advice about how to start a business, access finance and premises. This is offered alongside programme of support delivered across London.

The GLA is also running **Premises Ready training**, a symposium and workshops to support potential new venue operators.

Call to action

The Mayor calls on local authorities, trusts and third sector organisations to:

- ensure cultural and creative industries are provided with support when establishing new ventures
- promote existing local support available for business development and management

ACTION PLAN SUMMARY

What we need to do	What the Mayor is doing	Stakeholders should
<p>ACTION 1: Understand where London’s cultural infrastructure is located</p>	<ul style="list-style-type: none"> • providing an open source <u>Cultural Infrastructure Map</u> which provides the locations of cultural infrastructure that has been mapped 	<ul style="list-style-type: none"> • ensure that they are aware of existing infrastructure and use the <u>Cultural Infrastructure Map</u> in planning decisions as well as the development of local policies, strategies and night-time visions • supplement the London-wide data with additional local mapping
<p>ACTION 2: Plan for and create new cultural infrastructure</p>	<p>Providing <u>Cultural Infrastructure Toolbox</u> resources, including:</p> <ul style="list-style-type: none"> • an open source <u>Cultural Infrastructure Map</u> which incorporates contextual functions to enable intelligence-based forward planning for new cultural infrastructure • creating a Cultural Infrastructure Design Toolkit with design support for new cultural infrastructure • guidance on using Section 106 agreements for cultural infrastructure 	<ul style="list-style-type: none"> • plan early for cultural infrastructure in development • develop local cultural Infrastructure plans and strategies • use resources provided in the online <u>Cultural Infrastructure Toolbox</u> to ensure that development is planned for and rolled out successfully

What we need to do	What the Mayor is doing	Stakeholders should
<p>ACTION 3: Provide major infrastructure for a world class city</p>	<ul style="list-style-type: none"> • integrating major cultural infrastructure into the Mayor’s new developments • investing in East Bank • investing £70m into the new Museum of London • supporting and delivering the <u>Thames Estuary Production Corridor</u> in partnership with the South East Local Enterprise Partnership 	<ul style="list-style-type: none"> • identify opportunity for and develop large-scale cultural Infrastructure for production and consumption
<p>ACTION 4: Support culture at risk</p>	<ul style="list-style-type: none"> • continuing to resource the Culture at Risk Office 	<ul style="list-style-type: none"> • work with the office when matters arise and have a designated local Culture at Risk contact within the local authority • work in a joined-up way across planning and licensing • ensure existing infrastructure is considered within developments and planning application assessments and apply the draft new London Plan policies to protect existing uses • use the option of applying the Asset of Community Value designation to cultural infrastructure • apply targeted Article 4 Directions to protect against further losses • reduce commercial risks for cultural tenants, for example through affordable rent levels and business rate relief where appropriate

What we need to do	What the Mayor is doing	Stakeholders should
<p>ACTION 5: Increase investment</p>	<ul style="list-style-type: none"> • providing capital funding through the Good Growth Fund and Crowdfund London • setting up and supporting the <u>Creative Land Trust</u> • creating six <u>Creative Enterprise Zones</u> that will invest in cultural infrastructure and skills 	<ul style="list-style-type: none"> • use Section 106 and the Community Infrastructure Levy for cultural infrastructure • explore opportunities for cultural operators to purchase freeholds and offer peppercorn and below market rent • develop community asset transfer policies • prioritise capital investment • offer opportunities to cultural infrastructure operators to access low cost finance
<p>ACTION 6: Create policies to enable culture and creative industries to put down roots</p>	<ul style="list-style-type: none"> • drafting pro-culture new London Plan policies • establishing <u>Creative Enterprise Zones</u> 	<ul style="list-style-type: none"> • develop local cultural infrastructure policies • learn from the six <u>Creative Enterprise Zones</u> • develop a vision for the night-time economy, supporting its growth and diversification
<p>ACTION 7: Provide training, networking and guidance</p>	<ul style="list-style-type: none"> • working with industry experts to advise City Hall about the challenges they face • providing specific resources and guidance in <u>Cultural Infrastructure Toolbox</u> • providing business support through The London Growth Hub • providing Premises Ready training for new venue operators 	<ul style="list-style-type: none"> • ensure cultural and creative industries are provided with support when establishing new ventures • promote existing local support available around business development and management

P17 © Kairos Creative/ Andrew
Twesigye — artsdepot
P19 © Philip Vile — Sadler's Wells
P20 © Ministry of Sound
P22 © English National Ballet
P28 © Hookedblog —
Artist Lucina Ireland
P28 © Blackhorse Road
P28 © Bush Theatre
P41 © Bow Arts Trust
P47 © Mountview College
of Performing Arts

All other photographs are © of the GLA

With thanks to Sarah Jarvis, Placeworks

