

Regeneration Committee – 12 July 2016

Transcript of Agenda Item 11 – Creative Placemaking: A New Approach to Culture and Regeneration?

Navin Shah AM (Chair): Now we move on to the substantive item on the agenda which is creative place shaping and a new approach to culture and regeneration.

Once again welcome to our guests, practically everyone is here. May I first of all, whilst welcoming our guests, ask each of you to introduce yourselves and after the introductions and your role which you have within the expertise that you bring to this Committee, we will have a presentation from Miriam [Nelken], not lasting for more than five minutes on the subject today. Thank you.

Justine [Simons], if I can start with you. First of all, congratulations on your appointment as Deputy Mayor for Culture and Creative Industries, and if we can start with you please.

Justine Simons OBE (Deputy Mayor for Culture and Creative Industries): Thank you so much. I am Justine Simons, I am the Deputy Mayor for Culture and Creative Industries, and thanks so much for inviting me.

Navin Shah AM (Chair): OK.

Debbie Jackson (Assistant Director, Regeneration, Greater London Authority): Hi, I am Debbie Jackson, I am the Assistant Director, Regeneration here at the Greater London Authority (GLA).

Miriam Nelken (Programme Director, Creative Barking and Dagenham): Miriam Nelken and I am Programme Director for Creative Barking and Dagenham. Thank you for inviting me.

Stephen Tate (Director of District Centres and Regeneration, London Borough of Croydon): Hello there, my name is Stephen Tate, I am the Director of District Centres and Regeneration at Croydon. Cheers.

Professor Graeme Evans (Professor in Design and Cultures, Middlesex University London): Yes, I am based at Middlesex University School of Art Design and I am a Professor in Urban Culture and Design.

Navin Shah AM (Chair): All right, Miriam, can we start with your presentation now, which, as we said, is for about five minutes.

Miriam Nelken (Programme Director, Creative Barking and Dagenham): Yes, I will be quick. Creative Barking and Dagenham, I have some slides up there, it is an action research project lasting for six years and it is funded by the Arts Council's Creative People and Places programme, and also by the London Borough of Barking and Dagenham. Our funding is all about getting more adults in Barking and Dagenham involved in the arts, and we do this by putting local people right at the heart of our decision making, so they are making the decisions about what art and culture they want to see in their areas. We started the project in 2014 and we are funded until 2019. Levels of arts engagement in Barking and Dagenham are low compared to the rest of England and it is somewhere that, until recently, has not really been considered as a particularly creative place or a cultural destination. Most headlines about Barking and Dagenham tend to be about the industrial past of the place or about racism and the fight to kick out the British National Party (BNP) in 2010, or recently about

Brexit. There is quite a lot about Brexit in Barking and Dagenham, but not so much about art and culture. However, that is now changing.

We are now three years into the Creative Barking and Dagenham project and we are starting to see a shift in perceptions of the place. Over the last three years local residents have commissioned and programmed over 500 artists and arts organisations to make work in the borough, and around 30,000 people have seen and taken part in this.

Our evaluation has told us that as a result of Creative Barking and Dagenham people feel more connected to each other and to the area and they enjoy living there more. I had an email last week from a man who said that for the first time ever his friends living in other boroughs are telling him they are jealous of him living in Barking and Dagenham because there is so much going on. We also had someone else tell us she had been planning to leave the area but she stayed because Creative Barking and Dagenham was making things happen that she wanted to be a part of.

On the artistic side we have had rave reviews for work that local people have commissioned in *The Times*, *Guardian*, *Observer* and *New Statesman* and other profile places. Barking and Dagenham is now making a name where interesting and creative things are happening, so I wanted to share a little bit about what has worked for us. While I think each place is different and requires a different approach, there are seven key lessons that we have learned about creative placemaking that I think are transferrable.

The first thing that has really worked for us is to invest in building local networks and putting local people at the heart of decision-making. The way that we have done that is by developing a network of our culture connectors, and you can see some of them on the slide up here. The culture connectors are a group of currently 135 Barking and Dagenham residents, and they are the advocates and decision makers for the Creative Barking and Dagenham programme. The network is open for anyone to join from the age of 16 and it is growing all the time. Connectors are aged 16 to 68, from a wide range of backgrounds, they live right across the borough. They have different levels of interest in the arts and engagement with it, but what they have in common is a real commitment to their area and the people in it and their desire to make good things happen. The network is always open to new people and we seek out people who have never done this kind of thing before, so a whole range of voices are included.

Our starting point three years ago was to try to find out what the barriers were to stopping the area feeling like a creative place. A really interesting thing we uncovered was that although it was true that people were not getting involved in large numbers in subsidised arts, in terms of small creative business and voluntary arts there are loads of people doing their own brilliant, creative and entrepreneurial things and they are still - so involved in making their own clothes, knitting, putting on community events, people into crafts, jewellery making, crochet, jigsaw and Lego groups. There are loads of amazing dancers in the borough, photographers, film makers, wig makers, candle makers and soap makers, but all of these people doing amazing enterprising creative things did not know about each other and they did not know about other outlets for creativity in the place. The biggest thing that we have really done is to join the dots between people. The real story was not that Barking and Dagenham was not a creative place, the story was that it did not feel like a creative place because people did not know each other and there were no broad-base creative networks or spaces, whether physical or digital, for people to connect with each other.

This is a quote from one of our culture connectors, this is Hajara Nassimba, she has four children, lives in Barking and she runs a local newspaper that is really popular called *Refresh*. She says,

"I'm really proud to be a culture connector. Creative Barking and Dagenham has allowed me to meet more people and to me that is something that keeps me going, knowing I live in a place where things are happening. The connection it is given the community is massive."

That brings me to the second key thing we have learnt, which is about valuing what already exists, as well as bringing in new ideas. This is something that there is always quite a lot of disagreement about. Getting that balance right between local and non-local investment is really key. There are two quotes there, one from a regeneration office and one from a local resident. The regeneration officer says,

"More artist spaces in the town centre and other parts of the borough is key to the regeneration and changing perception of the borough."

Jaha Browne, who is a Barking resident, she is a culture connector and a filmmaker that makes work all over the world, she says,

"The most important thing is the involvement of local people, that is much more important than an artist getting a commission in the borough, it will leave more of a legacy. Having an artist in might change your mind or you concept of arts, but having a community of people where friendships can be formed is much more valuable."

Of course both of those perspectives are completely right. The key is really about connecting the two and combining those narratives.

If new creative spaces are estranged from communities living in the areas then their existence alone does not enable the area to thrive, and in fact it might just increase local divisions. If you do not bring in new inspiration then places it can become stagnant and 'cliqueie', so you need both to value what is there and to bring in the new.

The third bit of learning is about the way that we engage and who we engage. We get a lot of interest in how we manage culture connectors, and I think it is because our approach is quite different to other models of community engagement. We focus on building networks individual by individual, rather than consulting solely with specific community or residents' groups, and I think this broader focus of engagement is quite key to placemaking. There is no one-size-fits-all model of community engagement. I am not saying our model is right for everywhere, but I definitely would advocate for more innovation in the way that local people are involved in regeneration and placemaking.

Here is another couple of quotes. The first one is from Miro [Tomarkin]. Miro is an artist who has lived for 30-odd years in Dagenham. Before we met him he had never done anything locally, although he has 400,000 likes on his Facebook page as an artist. After we met him he now leads local art classes there and he knows everybody. He curates a local gallery space and he is absolutely embedded in the area now. He says,

"I never used to tell people where I lived when I was talking about my art. Now I have actually started to say, 'I'm an artist from Dagenham'."

Suzanna also who lives in Dagenham says,

"Being a culture connector is a chance to have your voice heard locally and to have influence on cultural and creative events in our area. What's not to love about that?"

The next point of learning, it is just a really practical one, it is about how you can make it easy for people in an area to connect with each other and stay in touch. We have a really simple system for joining the culture connectors' network and keeping people connected. Once someone expresses an interest in joining they fill out a short registration form, which tells us more about them. They then get added to closed Facebook and WhatsApp groups where they can see all the other messages from other connectors, and immediately get a sense of what the opportunities are and what is happening in the area. We also have monthly meetings, socials and go-sees to arts events across London, to help people to get to know each other and develop ideas. Culture connectors can get involved as little or as much as they want. All opportunities to take part in panels and meetings are sent out by WhatsApp and Facebook, and people respond to the things they are interested in and available for and no one is ever made to feel guilty for being too busy and we always welcome children at our meetings.

This is another quote from a resident of Barking who is a culture connector called Karen. She works outside the borough but she runs the Mums Can Dance Too dance group in Barking, which is really popular and she says,

"I think Creative Barking and Dagenham has transformed the image of the area. The events they've had this year have opened people's eyes to the arts. There's more of a sense of community too. I think it's making the borough a more creative place. There are lots of ideas out there but I don't think anyone had pulled them all together before."

That is the sense that we get as well. It is about joining those dots to connect things up. That is what starts to make things feel creative.

The fifth bit of learning is about putting local people at the heart of decision making. We have handed over about £600,000 worth of artistic commissioning to local people and they have commissioned a really diverse and brilliant body of work for us. There is this myth that involving the public in decision-making about culture is quite a risky thing to do, because it will lead to dumbing down and safe and boring art. David Bowie [late musician] said, "Producer power gave us the Beatles. Consumer power gave us boy bands and the Spice Girls", and I think that sums up this tension between experts and non-experts. In our context local people are the experts on their areas, and it would have been much riskier not to involve them. The key is not asking people to make decisions in a vacuum. We spend a lot of time talking to culture connectors about the context of the commissions and the arts projects and ensuring they are really clear on aims and objectives. We also have regular visits to arts events and venues across London, to help ensure people have a range of arts experiences they can draw on when commissioning art for their own areas. Thirdly, we also have great artistic advisors who work with connectors to help them make decisions.

Here are another couple of quotes. Robin says, "It's a spark and a catalyst", and he talks about how the culture connectors' network can be used as a political resource for getting the art supported, which is a really important point. Farrah, who lives in Barking, she runs the Barking Bathhouse, which is a spa in Barking Library, and she says that Creative Barking and Dagenham have given the borough a real foundation and identity as well as cohesiveness, and she is more willing to explore local happenings, rather than think she has to go into town.

The second point, I am going to skip this because I am running out of time, but it is about seeding independent culture. Quite often when we think about regeneration in an area there is a real focus on very

professional, high-end, spectacular work, or on building-based work. It is really important to encourage the smaller-scale local creative activities as well as thinking about the large-scale professional stuff as well.

Finally, the seventh bit of learning is about giving it time. It always takes longer than you think. It took us about a year to build up our engagement, until it started to make a visible and psychological difference to the area, and about two years to really start making a bigger impact on the project.

This slide is a really good example of thinking longer term. It is a scene from a promenade version of the *Merchant of Venice*, by Studio 3 Arts, which happened last week across Barking town centre. Studio 3 Arts have been based in Barking for 30 years. They were doing really good small-scale work, mainly with young people in the borough. As a result of their involvement with Creative Barking and Dagenham they have been supported to be more ambitious, try new things and extend their networks. They applied to Creative Barking and Dagenham to stage the *Merchant of Venice* across the town centre as one of our landmark commissions. Local people voted to give them £40,000 towards it. They then raised an additional £40,000 from sources including the GLA, Crowd Funding and other places. The performances happened last week, it involved hundreds of local people and they got four stars in *The Times*. It has taken a long time for them to get there. They are absolutely delighted and it is really the result of both investing in and expanding their local networks, and also of bringing in new ideas and talents.

I will just finish by saying that I think interventions are great, but what is more sustainable, ambitious and can really change the climate and destiny of a place is to support and develop communities, relationships and ideas and that demands time and it demands a more strategic response. That is my seven top tips for creative placemaking. I hope it was useful. Thank you.

Navin Shah AM (Chair): Miriam, thank you very much for a wide-ranging very comprehensive presentation. If there are any questions arising from the presentation they will be picked up through the questioning which will follow very soon.

Deputy Mayor for Culture and Creative Industries, you had a statement as well. If you can go ahead with that please.

Justine Simons OBE (Deputy Mayor for Culture and Creative Industries): Thank you, Chair, and thank you for this inquiry into creative placemaking. It is something that we in the Culture Team have been working on for quite some time, and there is really massive potential for London, so it is actually great to see the Committee looking at this issue in some depth.

The Mayor has said that culture will be one of his key priorities, alongside housing, transport and security, and that is quite unprecedented for a Mayor to say that. Often culture is the thing that ends up somewhere near the bottom as the optional extra. In this administration we have a real opportunity to really embed culture at the heart of the work, and that really flows through into the topic today, which is all about embedding culture in regeneration.

What I wanted to do was just give you a bit of an overview, outline some of the challenges as we see them, some of the opportunities and also give you some sense of the work that we are doing and that we will be doing in the future on this topic.

One of the main reasons, in my view, that London is such a successful global city is talent and creativity. The creative workforce are at the heart of our story as a successful city. We have the Tate Modern that attracts

over 5 million visitors every year; 32,000 people go to see a theatre show every evening; the O2 is the most visited music venue on the planet - it is a massive success story. Underpinning that success is the creative workforce, the talent in the city. It is the musicians, costume designers, actors, they are the people who create that world-renowned West End theatre, to which 32,000 go every night. Then you have designers, product developers, seamstresses, tailors, they are all the people who have kick-started this brilliant Men's Fashion Week that we have now really claimed as our own in London and have been the talent behind London Fashion Week for many years. London Fashion Week and Men's Fashion Week generate about £6 billion in public relations (PR) for the city every year, so they have a really big impact on the reputation of the city.

If you think about film, we have production, the post-production centre in Soho, location scouts, carpenters, construction managers, all of those people working together have grown the film industry in this city by 30% over the last ten years. Then finally, artists, fabricators, small galleries, frame shops. They are all the people behind the scenes delivering this world-class offer that we have in visual arts.

The point here really is that the creatives are this vital part of the ecosystem. I guess an analogy would be if we were thinking in medicine it would be like the research and development strand of medicine - the people who do the work that create the vaccine at the end of the day. Any of the sector that is facing the kind of challenges that we are facing in the creative sector at the moment would be up in arms, would be knocking down the doors at Downing Street. However, what we are, as a sector, is quite fragmented structurally, lots of small businesses, micro enterprises, individual artists, so it is quite a fragmented small sector, so there is not this big collective voice. It is incumbent upon us as strategic government in London to understand this landscape, understand the threats and be, wherever we can, strategic about protecting that workforce, which ultimately leads to our success as a global creative city.

However, we are facing some quite serious challenges at the moment, despite all that great success on the surface. In a way there is a perfect storm going on in the city. We have massive population growth, as you will all be aware, and rapid urban changes across the whole of the city. These present both opportunities and also some challenges. To start with the opportunities the creative industries are the fastest growing sector in London's economy. They generate £35 billion, they account for one in six jobs, so there is a big and important economic story. They are the main reason that people come to London, so every time Visit London polls people four out of five tourists say culture is the reason they come, and they spend £7.3 billion in our city. More than that, they are a pathway for the next generation of Londoners to realise their potential, therefore it is more than just the economic story here.

What we have, as you all know, across London is 38 opportunity areas. These are the areas of development in the future for London. They are fantastic canvases for creative placemaking. There are already lots of good examples of this. Obviously Barking is an exemplar. We have the Tate Modern, which has kick started the regeneration of the Southbank from 2000. There is a car park in Peckham that has done tremendous work in rebranding and re-energising Peckham as an iconic, symbolic catalyst. We have the work happening in the work happening in the Olympic Park with the Cultural Quarter over there. Then if you think about Kings Cross and Google [whose London Headquarters are located there] and the centre of St Martins and the placemaking there is lots of good examples happening but there is also lots of opportunity. Then the other thing that is obviously on the horizon now is the European Union (EU) referendum. It is really imperative that we assert our position as a global creative exemplar.

These are the opportunities, and in my mind in terms of the challenges there are four big ticket challenges. One is, as I said, the creative workforce is under threat in this city. The rising costs are forcing creative talent out of the city, because it is quite an unaffordable city. It is not generally understood that a lot of creatives are

not very well paid. People tend to think that everyone is a millionaire or A-list artist, but the average salary of an artist is only £10,000. If you think that the average property in London is now £600,000 it is 60 times the average salary of an artist, so the majority of creative practitioners are at that lower end of the wage scale.

The second is that infrastructure is collapsing. I noticed in your paper you quoted the piece of research that we commissioned about artists' studios. We are set to lose 30% of artists' studios in the next five years. Venues, grassroots venues in particular, are shutting down - we have lost over 100 in the last eight years.

Navin Shah AM (Chair): May I just suggest, if I may interrupt please. If you can just briefly cover the headlines, because some of these areas will be coming up during our line of questioning.

Justine Simons OBE (Deputy Mayor for Culture and Creative Industries): OK, I will just do your headlines.

Navin Shah AM (Chair): So that there is no repetition and we maintain the structure of the Committee.

Justine Simons OBE (Deputy Mayor for Culture and Creative Industries): Sure.

Navin Shah AM (Chair): Thank you.

Justine Simons OBE (Deputy Mayor for Culture and Creative Industries): Just very top line then, creative workforce is under threat, infrastructure is collapsing - we will talk about that - the talent pipeline and access routes to young talent, they are closing down, and also provision is imbalanced between inner and out London, there is an imbalance there. They are the challenges.

I will run through six of the core areas that we are currently engaged in on creative placemaking. Firstly, research and development. We have commissioned quite a lot of research to inform what we are up to - a music venues rescue plan, we have set up an artists' studios taskforce, commission of research, we have all talked about. We are working with the fashion industry on studios and a fashion cluster. We have had roundtables here at City Hall for experiential theatre practitioner, people like Punchdrunk, who often work in disused spaces, bringing the city alive, but it is very challenging for them. We hosted a meeting about queer venues, which has now moved into a queer venues group to prevent the loss of lesbian, gay, bisexual and transgender (LGBT) venues. We have also co-commissioned research into the value of Business Improvement Districts from the cultural perspective. This is part of a national research project. That is the research programme.

The second programme is pilots and trailblazers. We have published a cultural planning guide, *A to Z of Cultural Planning*, with the planning team. Debbie [Jackson] has got the *Culture on the High Street* guide, that we have done in collaboration with the Regeneration Team. We now have a touring programme of outdoor events in outer London, called *The Streets*. Then we have done big ticket items like Lumiere in Central London, that many of you may have come to. They are the trailblazers and the pilots.

The third area of work so far is workspace funding, again working closely with the Regeneration Team, we have put around £5 million into workspace.

The fourth area is working on particular intervention, so cultural strategies in the big regeneration areas, so we have written a cultural vision for the Royal Docks, which includes 300 new artist studio spaces. We are working on the River Thames with Totally Thames and also a new project for illuminating bridges. We have

commissioned a scoping study in partnership with the Old Oak and Park Royal Development Corporation, again to embed culture in that regeneration programme. We are also developing a vision for the Thames Gateway as a new production corridor.

The final two things are we have been doing quite a lot of making the case to protect existing cultural assets in regeneration zones, so we have worked quite closely with the Royal Vauxhall Tavern, who now have listing as an asset of community value status. We worked to protect the skate park in the Southbank. We worked to protect the Ministry of Sound, in the context of the development at Elephant & Castle.

The final thing we have been up to is looking across London and internationally. We have set up the Arts and Culture Forum, which is all the borough culture officers coming together to City Hall every month, and they have a big focus on culture and placemaking, so that is a strategic network, where you have all the people engaged across London in cultural placemaking. Then we are also looking internationally at what we can learn through the World Cities Culture Forum, which is a network of 33 cities around the world, the cultural teams in those cities. It is unsurprising that lots of those other big global cities are facing the same challenges that we are - particularly people like San Francisco, Toronto, New York, so we are looking at what we can learn from each other in this space.

The final thing I wanted to talk about was to briefly just outline the new Mayoral initiatives under the new Mayor. What we have is excellent groundwork, which we can now grow into these big strategic systemic programmes that we are planning. The first is Creative Enterprise Zones, which were in the manifesto. Maybe I will talk about what they are later.

Navin Shah AM (Chair): That will be coming up later on, yes.

Justine Simons OBE (Deputy Mayor for Culture and Creative Industries): The second is the Cultural Infrastructure Plan, which is again to take a strategic look at the infrastructure planning needs of the city from a cultural perspective. The other big programme is the London Borough of Culture, so learning from what happens with the European Cities of Culture, with the United Kingdom (UK) Cities of Culture and looking at what we can do on a borough basis in London to shine a spotlight and catalyse a lot of creative activity.

Navin Shah AM (Chair): Thank you very much. If I can start with my couple of broad opening questions and if I can aim the first question at you, Justine. Some of it you have covered, but if you can focus on this particular one, which is: what are the main issues facing London's artistic communities, in the main?

Justine Simons OBE (Deputy Mayor for Culture and Creative Industries): Well, to slightly reiterate what I said already, there are five key challenges facing artistic community in London at the moment. The first is rapid growth, population growth set to reach 11 million by 2050. This is putting great pressure on the system. This means that house prices are going up and that then flows down into the artistic community, which leads into the second big ticket problem, which is affordability, so it makes London quite hard place to buy a property, and particularly in terms of work space.

I have talked about low wages; artists are one of the lowest paid sectors of the economy. The average artist earns £10,000, the average property is £600,000, so this creates real pressure points. We have issues and challenges around work space and production space. I mentioned artists' studios, I mentioned music venues. One thing I did not mention about music venues, which adds to this is the system we have for heritage protection of culture. If you think about the theatre sector, there was an act of Parliament in the 1970s, the Theatre Act, which said that if you are a theatre building you are protected and it must always remain a theatre

building in the West End. That was a very powerful act of Parliament, because it protected the West End theatres. If that act of Parliament had not been passed in the 1970s you can imagine what the West End would look like now. Most of those big theatres would probably be residential or hotels.

When you think about grassroots music venues, they are a very different character to the big theatres, they are not iconic gorgeous buildings. They are not gilt rimmed with chandeliers and have a heritage value in the more traditional sense. The grassroots music venues are unremarkable basement spaces, so they do not have the same heritage protection. However, the real magic is what happens inside them, so they have been the birth place for all these music movements that have defined our city over the decades, punk, rock and roll, etc, grime. That is an added risk around heritage protection for this more information culture in our city, it does not really exist in the same way.

The final point on work space and production is around film and television (TV). There has been a tax break for film that has been in place for some years. More recently the Government introduced a tax break for high-end TV and animation. High-end TV, all of those big home box office type film series, they are of a similar character to a movie, so they are big budget productions that come into town. They are important for the London economy, but we have run out of space, so all the studios are mostly at capacity. That is another strand to that workspace and production space pressure points coming from the tax breaks. We are busily attracting business in but we are out of capacity.

The final challenge is, and again I alluded to his, the status of culture as a non-statutory provision within local boroughs. Obviously, the boroughs are under a lot of pressure. Culture is not protected. It has no statutory protection, so it is one of the easy things to drop off the list, which is one of the reasons we have set up this London borough network, to bring together all the different officers to see what we can learn from each other, see what kinds of new partnerships we can form, see how the cultural teams can work more collaboratively and tactically with other departments like we do here with regeneration and planning.

I would say they are the main five threats that we are facing at the moment.

Navin Shah AM (Chair): Do you think the challenges are strong and bad enough to cause permanent damage to the art and creative offer in London, or indeed even some of the organisations, individuals, artists being squeezed out of London?

Justine Simons OBE (Deputy Mayor for Culture and Creative Industries): Definitely.

Navin Shah AM (Chair): Yes.

Justine Simons OBE (Deputy Mayor for Culture and Creative Industries): The analogy I use is if we were the finance industry we would be living on our capital assets, in the sense that we have this great success story on the surface, but what we have to pay attention to is the talent pipeline that will deliver that success in ten to 20 years' time. What we have at the moment is a kind of market failure situation where the talent cannot afford to live in the city anymore, so we have to be thinking strategically about the future success of London, even though it is not so apparent at this moment in time, which is why things like the Infrastructure Plan and the Creative Enterprise Zones are so critical, because they are the kinds of things that we can pull together to safeguard that talent in the future.

Navin Shah AM (Chair): What do you think about what GLA has done help at risk art spaces so far? Also from the Mayor's manifesto and the plans you have laid out, do you think you will be highlighting and emphasising the work required to protect at risk art spaces?

Justine Simons OBE (Deputy Mayor for Culture and Creative Industries): Definitely, yes. The work we have done so far with Debbie [Jackson], is we have integrated what we have learnt about creative workspace and the pressures, as a collaborative partnership between the Culture and Regeneration Teams. The Culture Team do not oversee large grant funding, for example, but the real power here is if we can work in partnership together with our colleagues at the GLA. What we have done is integrated the workspace stream into the regeneration funding. As I said, £5 million has now gone into creative workspace through the regeneration programmes, which is very successful but we have to continue to build on this work.

Navin Shah AM (Chair): Debbie, I will bring you in now with the second question. You can come in now if you want to add to what Justine has said.

Debbie Jackson (Assistant Director, Regeneration, Greater London Authority): Yes, sure. Thank you. I will come back to that point that Justine ended on, in terms of the workspace. I will tell you a little bit more about that work that we do. It is just worth making the point in terms of regeneration, and some of the papers and the questioning area about culture and regeneration. I find it very difficult to divide the two as being separate concepts. In fact, I have copies of these if the Committee would like to take some of them away, this was the guide that we did and was published at one of our High Street Network events. I was just reminding myself of what this covered and it covers all our work. It is not just about venues, it is not just about perhaps pure culture, if you like. It is everything from the look and feel of a place - Miriam [Nelken] spoke very eloquently about the power of culture to involve people and connect people, and our work in regeneration is very much about achieving outcomes. It is about using the resources that we have to deliver outcomes across a number of fronts for local communities. Culture is a really powerful way to do that and it is a really powerful way to bring physical investments to life as well.

I just wanted to say a few words about our work and what we have done and perhaps I will end on talking a little bit more about the workspace challenge. In the Regeneration Team over the years we have supported a number of programmes, I will not run through the acronyms, there is a lot of them, but we have supported a range of programmes beginning in 2011 with our High Street work on the outer London front, which is the basis of a lot of this work. Very much motivated by the recession at that time, so it was about bringing life and vitality back to high streets, where they were suffering from the recession. Over time our motivations have shifted a bit, high streets are doing a lot better in London, there are obviously still challenges but our emphasis shifted. We had funding to respond to the riots and more recently we have really been focussed on the role of the high street in all senses of the word, be it economic, social or civic. In the Mayor's manifesto he talked about the character of high streets, which we take to mean a very broad character and the role that high streets play in Londoner's lives. Through that work we have supported more obvious culture, we have supported a number of events. For example, through the outer London Fund and Mayor's Regeneration Fund we delivered 445 events. The High Street Fund will see an additional 155 and our Crowd Funding Programme, which I hope to have the opportunity to tell you more about, a further 130 events. We support a range of events and we have also supported venues, in particular outdoor venues, so in Hounslow town centre, for example, we have supported an outdoor venue that will enable the local arts group to put on performances there. We support a number of workspace initiatives, particularly more recently, and Justine [Simons] referred to this, through the High Street Fund and the London Regeneration Fund. All in all we will have supported over 50,000 square metres of creative workspace. Also skills as well, we support a range of colleges. In

particular the National College for Digital Skills, again taking a very broad interpretation of the creative and cultural industries we will be supporting.

I just wanted to say a few words about more, perhaps, subtle culture and how we work to permeate culture through what we do. We do a number of public realm schemes and we take care to deliver schemes of a very high quality, be it shop fronts or be it public realm we take care to ensure that the money that we are spending is providing opportunities for people to dwell, to connect, to interface with their area and with their local communities. We talked about community involvement - Miriam [Nelken] spoke about putting people at the heart of placemaking. We use culture as a means of engagement as well. If you take Croydon, for example, in New Addington, we used a temporary pop-up square to help people to reimagine what was, until then, a very tired space, and now that space has been renovated to accommodate markets and events. We used that cultural engagement to shift perceptions because in people's minds that was where the bins were and where they parked their cars, so it is trying to use culture as a way to shift perceptions.

Also in terms of the process and how we go about things, we do not have a one-size-fits-all, so we do not have a cultural package that we take to places and roll out. We begin with understanding a place, we work very closely with our local authority partners, we have done lots of work in both of the boroughs here, I am pleased to say. Barking Bathhouse was one of the projects through the Outer London Fund. We take time to work with the people who understand that place best, from the local authority and the communities that they work with, and then we work to develop packages of projects that are relevant to that place, that respond to the character of that place.

I have spoken about quality and the importance of doing things well, and if that means they take a bit longer we think that is the right thing to do. We also take care to have wraparound support. We acknowledge that some communities are every adept at capturing our funding and very adept at delivering programmes. Some communities would not know where to start, and we have a wraparound support offer to help those communities and local places to bring forward projects to attract our funding.

I might leave it there for now, but I am happy to come back in again.

Navin Shah AM (Chair): Thank you for that. If I can bring in Miriam [Nelken] and Stephen [Tate] to talk about outer London in particular. What do you reckon is the culture need in outer London boroughs, is one question, followed by any specific problems facing culture in outer London, from your experience? Stephen, do you want to start?

Stephen Tate (Director of District Centres and Regeneration, London Borough of Croydon): Thank you, Chair. Would it be worthwhile just giving a quick overview in terms of the things we are doing within Croydon at this moment in time, or would you like to just focus on those particular questions?

Navin Shah AM (Chair): If you can just focus on the questions. What is the cultural need in outer London boroughs, from your experience, as well as specific problems facing in those areas?

Stephen Tate (Director of District Centres and Regeneration, London Borough of Croydon): OK. The cultural need has been outlined very clearly by the two speakers down the end here. It is absolutely essential in terms of regeneration. It is a real part of that and enlivens particular areas and can drive, effectively, our economy. When you look at some of the challenges that we actually face with the outer London boroughs, a lot of that is around the cost of spaces, it is about trying to bring through the talent that we have. It is about trying to bring initiatives and programmes to bring some of those things to life. For

example, you look at some of our smaller regeneration programmes that we are running at the moment, if you look at our South Norwoods our Thornton Heaths and our district centres, a lot of the work that we are doing around there is about trying to take it away from just the physical asset that we have, into something that people can have confidence in actually using in the first place. With South Norwood we are looking at an urban realm scheme, we are thinking about building in some performance space at the same time. If you think about Thornton Heath we have done a lot of work around visioning with our residents so that they can understand exactly how they use that space but also in terms of understanding what the potential is around that.

The real specific problems are around getting spaces in the first place, it is around supporting that talent that comes forward and it is about the funding that we have from the local authorities. We rely quite heavily on funding coming from the GLA or coming from other sources, or trying to look for private sponsorship. The range of challenges that have been outlined and are quite broad.

Miriam Nelken (Programme Director, Creative Barking and Dagenham): Barking and Dagenham is quite an interesting one, because we are on the brink of massive changes, and unlike most boroughs we have lots of space in Barking and Dagenham for things to happen, for new studios and new art spaces to be built. I think for us the biggest issue will be about connecting up these new spaces and these new artists' studios with what is already happening. We have, for example, a building called The Granary, just by the River Roding in Barking. It is full of artists and designers but they have no connection really with the area around it. Partly that is to do with the fact that we do not have much of a night-time economy in Barking, there is not enough of a wraparound offer to keep artists there and bring them out of the studio and into the main area. Another part of it is just how closely the regeneration department work with other people doing creative things in the area. We still need to work more closely to connect the grassroots, creative and cultural stuff happening with the spaces and the buildings that regeneration are bringing forward. For example Bow Arts have now just brought on 20 new artist studios, just about ten minutes from Barking town centre, and they are really keen and the council are really keen to make sure that local artists take those studio spaces. The issue for us really is that they are not expensive, they are about £90 a week, but it is still beyond the reach for a lot of local people who are doing their own really kind of small creative businesses, but not at the stage where they could invest £90 a week in space for their business. What they really want are bigger spaces that are very sociable that act like creative hubs, maybe with some equipment in there like heat presses or sewing machines, or things where they can gather and try stuff with business support as well. The studios that are coming in tend to be aimed more at professional artists who have a studio practice and who it makes sense to invest in space for, so there is a bit of a gap there. Because we are on the brink of such change it will be about when we bring artists in, if we are attracting artists from elsewhere how are they working locally and how is having artists in Barking going to make area thrive?

I was on the interview panel for an artist studio provider to come into the borough and somebody on the panel was asked, "Well what do you want these artists' studios to do for the area?" The person said, "We want to be sexy like Shoreditch". For me the thing is sexy is authenticity, it is community, it is things being connected, it is an area of thriving for everybody, it is inclusive. It is not importing a certain kind of artist or culture from another area; that is not sexy. It is about really getting to grips of what you actually want, what do you mean by bringing artists into an area and how do you connect it all up.

Navin Shah AM (Chair): Is affordability an issue for particularly young and emerging artists within the creative field? This is something where it is not viable for developers to subsidise beyond certain rates. Does that become a big stumbling block, from your experience?

Miriam Nelken (Programme Director, Creative Barking and Dagenham): Yes, absolutely. One way of getting over it is to have more sociable spaces, rather than individual studios, for people that are emerging and wanting to try stuff out and wanting to be part of a network and having support. It is maybe a different kind of space from the more typical traditional artists' studios.

Stephen Tate (Director of District Centres and Regeneration, London Borough of Croydon): That is certainly true from a Croydon perspective. The key thing for us is we have a number of locations that we need to continue to support - for example Matthews Yard, Stanley Halls. It is also about thinking about the non-venue, non-traditional spaces as well and creating the opportunities within those, so creating licence opportunities, which means that you can start to develop them. For example, we are doing a tremendous amount of work through our parks, looking at how we license areas, making it much easier for them to be used, thinking about our evening economy, thinking about how we might license spaces within Croydon itself so you can bring forward particular night acts, etc, etc. It is very much about thinking outside the box. It is about thinking about the spaces that we have and thinking about how we protect those spaces. Then it is about creating those other opportunities through the developments that happen.

Navin Shah AM (Chair): Debbie, you can come in on that, and also if you can pick up my next question as well, then I will get other Members to go through their questioning. Talking about the regeneration offer and the importance of it, do you reckon there is enough data available to understand London's cultural offer, the needs, in order to have an informed basis for the strategy that we have been talking about of cultural offer?

Debbie Jackson (Assistant Director, Regeneration, Greater London Authority): Thank you. Just to follow up on the question before, which will flow quite nicely. In terms of making the case for artists' workspace and creative workspace, in particular, as well as the tactics that have been discussed innovative workspace models, shared workspace models - and we are doing a lot of work on open workspace with the London Enterprise Panel (LEP) - but there is also a conversation to have with the development community, which is a conversation that is taking place, about a different approach to value. Value can be seen as quite simply the pound per square foot that you get for a space, or you can look at value as the contribution that a use make to a development, which can actually ultimately have a greater economic value if it means that there is more stability in a development, if it means you do not have vacant shop units, which eventually get turned into Tesco Metros, and there are developers who are seeing this. Kings Cross is always the example, and it is a very good example, but there are developers who take a different approach to value and recognise that actually taking a subsidy, or accepting that you need to subsidise or provide affordable workspace in some units, can reap rewards in the longer term. In terms of the role of the GLA, that is the kind of thinking we should encourage, and there are some people doing analysis out there and we are working with them to try to evidence that a little bit more, but there is definitely a movement, if you like, around a different approach to value.

On your question about is there enough data available, Justine [Simons] ran over some work that has been done in terms of some areas of this challenge, in particular in relation to artists' workspace and venues. However, we acknowledge that a better overview is needed and this is why one of the cornerstone projects of the Mayor's new priorities is around the Culture Infrastructure Plan. We have just begun scoping this out with the Culture Team, and that is something that will take a very broad view of the culture infrastructure - from big culture to very fine grain culture in outer London through to spaces that you do not necessarily think of as cultural spaces, parks, open spaces, pubs, they all have a very strong contribution to make to the culture of London. The answer to your question is there is a good start but we acknowledge that more data is needed to provide evidence to change behaviours and to change attitudes towards culture and develop a better understanding, going back to my original point, of the value of cultural activity.

Navin Shah AM (Chair): Thank you very much.

Tony Devenish AM: My question is to Professor Evans. What is different about the approaches we are talking about making, compared to past approaches to culturally-led regeneration? Because we have always done this, or certainly for four decades, what are the lessons learned and what recommendations would you give the GLA starting a new term?

Professor Graeme Evans (Professor in Design and Cultures, Middlesex University London): Thank you for the invitation. Yes, this field has been well worked over, you could say, for the last ten to 15 years, using both imported models from North America, not just the United States (US) but Canada, which is probably more appropriate, because it has a closer planning and funding system to the UK, for obvious reasons, than the US. It is important to look at where the lessons have come from and there is quite a lot of knowledge and lessons learnt we need to delve into and see what is still fit for purpose and transferable to today. Probably the focus of creative placemaking - and I know Ann Markusen [Markusen Economic Research Service], who has done a lot of the work in the US quite well, she has worked over here - is probably the emphasis on partnership. The earlier model of regeneration, which was partly based on the US, a kind of boosterist, tended to be top down, capital driven, rather than revenue driven, did not tend to engage with existing culture activities organisations and infrastructure and, therefore, quite often had a negative, or at best a neutral positive impact on the existing culture infrastructure, participation rates and engagement. We still see that in the case of the major large regeneration projects in the nature of capital-based regeneration. There are two schools of thought in terms of whether that culture-led regeneration; it needs to be done better and that engagement needs to be part of that regeneration process, if the social and economic sustainable impacts are going to be realised. They are often claimed at the outset but they are seldom evidenced. Therefore, we cannot ignore the investment because investment is important, particularly in the majority of London. As a Londoner - I live in north London, brought up in south London - most of those boroughs that I have lived and worked in in outer London had a paucity of cultural provision.

I started playing music as a 15-year-old in the back of a pub in Beckenham, it was run by David Bowie [musician], he had a great idea to have a kind of arts lab and free for all innovative place. He stuck with it, he actually wanted to develop a career as an arts entrepreneur - he actually did not want to be a musician because actually his first single flopped, second time around it flopped as well. However, there was no infrastructure and support, no recognition that that was an arts and cultural thing. It was not recognised by the Arts Council or even the local authority, it is now a Pizza Hut, I think. The late David Bowie's career is a thing of history. I say that anecdote because those anecdotes you could look back and say the importance, if you like, of cultural activity in non-formal, non-institutional cultural facilities is extremely important. Most culture takes place informally, from the home, and there is an issue about housing, in terms of kids who have access to facilities and space at home, and those who do not and, therefore, the outdoor facilities become more important for those communities which are growing in terms of the kind of housing we are designing and the population growth, so there is a relationship between housing and culture activity.

Therefore, the partnership at those different levels, if you think of culture as something that has a hierarchy - in sports for instance they would have always been planning led in a very standard basis, but they have a hierarchy provision, from the very amateur local facilities all the way up to professional. Culture needs the same thing, so you need the very local, the community access, the everyday, so that people can get access, taster, can rehearse, can practise, you get experience of a range of culture forms and places to express their culture. Then you need a hierarchy at the next level up and you need that in reasonably close proximity, spatially - at the neighbourhood level, up to town centre, up to borough level, up to strategic level. If you look

at most of the data, we talked about data before, there is a paucity but there has been a lot of good work done by the Culture Map organisation as part of Audience London, which the Arts Council funded several years ago, that looked at the correlation of participation. It was based on about 50 culture venues across London, who had a kind of black box, they were collecting data from all their users that went through the doors and had their postcode, so for the first time we had an association between where people came from and what their culture habits and participation was over time. We never had that. The national Government figures do not give us that kind of level of information, because there is no link between participation and place. It is such an obvious thing but that link was not made.

Yes, the higher participation rate, so proximity really does matter. Libraries are probably the only ubiquitous provision in terms of that distribution that is at that neighbourhood level. If you add a new arts venue in a locality that does not have that much the density of participation and the change in participation levels is quite remarkable. There is a spatial planning dimension. It sounds a very dull infrastructure planning thing, which is why the culture infrastructure planning approach should draw on the evidence and the knowledge we now have about the best place and the best way to intervene. It is not going to be about throwing lots of capital money at spaces, because a lot of existing spaces are there. The other side of it of course is a lot of those spaces are under threat, as we have heard from the Committee before, in terms of the property value, so there are art centres like Islington Arts Factory in north London that is about to lose its premises after many, many years because the landlord is a city corporation in that case, for valid reasons, I am sure, for renovating the building, but the loss of that culture asset that has been there for such a long time just cannot be replaced with anything else. It is how we assess need and aspirations is something we really need to join up, some of these aspects of facility planning, participation where the opportunities are. If you look back in time a lot of the trajectories, as we have heard today, Barking certainly, have not just happened overnight. There was the Living Places initiative, which I think former administrations supported as a national project, that started to exhaustively map cultural provision to find out, if you like, that answer where culture was happening in places which is both recognised formal and informal. Then you start to join up that provision and perhaps move towards the hierarchy idea.

Obviously, I am in a university with hugely underused facilities. We are in Hendon in Barnet. Barnet is not the cultural hot spot, just in terms of cultural facilities. It is mainly a suburban commuting borough. We are close to Hendon, there is the Artsdepot in the borough and we do collaborate with that venue through our students and staff, but with a population that size they should not all have to commute into central London to get their main cultural activity. Institutions like universities, we have summer schools and so on, it is changing, but they are major assets that sit empty a lot of the time, and I would add schools into that equation. It is being a bit savvy, a bit smarter about how we use the assets we have.

Andrew Dismore AM: I represent Barnet, as you know.

Professor Graeme Evans (Professor in Design and Cultures, Middlesex University London): Yes.

Andrew Dismore AM: My office is 200 yards from the University.

Professor Graeme Evans (Professor in Design and Cultures, Middlesex University London): Yes, OK.

Andrew Dismore AM: We have two good examples of what can be done with local authorities, but how do you get over the problem when you have a bunch of philistines that run Barnet Council who are not really interested in any of this stuff - who cut the funding for the Artsdepot entirely, who decimated the library service? We do have the facilities of Middlesex University in outer London which, as you say, could be doing

an awful lot more and does not seem to be. I extend this a bit further, because a lot of the new universities are in the outer London boroughs, similar to Middlesex. Middlesex is quite a big one, some of the others are not quite so big. Are they in the same position of not using their facilities more, or their personnel more to try to generate things? How do you get over the problem where the local authority is not really bothered?

Professor Graeme Evans (Professor in Design and Cultures, Middlesex University London): Yes. I am a Londoner. I used to work in an arts centre back in the 1970s and 1980s before becoming an academic. I ran the London Association of Arts Centres, with about 350 members, from tiny community arts up to the Southbank [Centre], so again, I have always had that kind of bird's eye view of London and the character of the different places. Boroughs of course are made up of urban villages - it is a cliché - and Barnet of course has pockets which are quite different, so it is important, I think, to identify with places. If we are talking about place-making, you are not making Croydon or Barking and Dagenham, you are making particular areas that then actually have a spin-on effect and might be replicated, so it is important to separate those two.

I think we have to go back to the partnership. The scenario in terms of where the interest, where the asset, where the opportunities are, in Barnet's case of course they have effectively declined in terms of their cultural activity provision and policy and planning, for whatever reason. Therefore, the partnership becomes even more important there, because in order to develop a cultural plan for that particular borough or those localities, really it has to be driven by the organisations that have a direct stake and contribution. There the borough still has a statutory or mandatory role around things like licensing, about strategic decision-making that may well be linked to high streets that obviously need revitalising, those spaces, those empty shops, those pop-up shops. Our art design students should be selling their fashion and jewellery stuff in Hendon High Street. That would brighten up an otherwise pretty dull high street that is kind of cut through by very heavy traffic, so being a bit creative. It is the soft side as much as the hard side, so I think there has to be conversations. Facilitating that might be a GLA facilitation or it might be a facilitation that is at a very local ward level.

Andrew Dismore AM: Pop-up shops can work and we saw that work in Camden with the Camden Business Improvement District, but what happens when there is no critical mass to pull all this lot together?

Professor Graeme Evans (Professor in Design and Cultures, Middlesex University, London): There is always critical mass. You are just not looking hard enough!

Andrew Dismore AM: How do you pull it together when the local authority is not engaged?

Professor Graeme Evans (Professor in Design and Cultures, Middlesex University, London): I think that is the trick, because where it is very hidden, there is a lot of cultural activity, but it is going to be in a synagogue and in an institution, because there are no arts centres, if you like, there are no obvious places where you go to consume or practice your art. So it is harder, but I think by engaging the community, the residents' community, the commuting community, you can start to at least tease out the opportunities. You have to start with a very small scale if there are no obvious places.

Andrew Dismore AM: Who is going to do it? That is the question. I come back to the role of universities, for example, if the council are not going to do it. Middlesex, for example, makes a great play about the contribution it makes to the borough in terms of bringing students in and all that sort of thing.

Professor Graeme Evans (Professor in Design and Cultures, Middlesex University, London): £100 million economic impact, I read.

Andrew Dismore AM: Exactly, that is what they say. Have you a responsibility, if the council will not do it, to actually start doing it yourself as a university?

Professor Graeme Evans (Professor in Design and Cultures, Middlesex University, London): Yes, and we are in dialogue and we do have joint initiatives, to be fair, around particular places and spaces. I see no reason why the institution, whatever their main remit is - and of course we are all driven by our own strategic priorities - does not take the lead. It just needs to somebody to take that lead and then you very quickly put together a partnership.

Andrew Dismore AM: My question is, who is that somebody when the council are not really interested? Who is that somebody to take the lead?

Professor Graeme Evans (Professor in Design and Cultures, Middlesex University, London): We need champions. I think all the evidence, the case studies around the world, you need champions. That could be a vice-chancellor; in this case it could be myself, as an academic.

Andrew Dismore AM: Are you volunteering?

Professor Graeme Evans (Professor in Design and Cultures, Middlesex University, London): It could be the student union. It does not really matter who the champion is, in a way, as long as they are championing.

Andrew Dismore AM: OK, so you are volunteering?

Navin Shah AM (Chair): Andrew is after a deal!

Professor Graeme Evans (Professor in Design and Cultures, Middlesex University, London): I am happy to facilitate and bring together people across a table. It would not be that difficult. You would be surprised, you are pushing at a bit of an open door if you are not starting out saying, "We want money". The conversation is not actually about money, it is joining things up. It is the beginning of a partnership, isn't it?

Fiona Twycross AM: My question is directed at Debbie, just a bit more about the work of the GLA. I wondered whether you could go into a bit more detail about the work the GLA has done on culture-led regeneration.

Debbie Jackson (Assistant Director - Regeneration, Greater London Authority): Thank you. While you were talking, I was furiously looking to see what projects we have done in Barnet and I am delighted to say we have done one in North Finchley, which perhaps I will begin with a little bit more. It was from the Outer London Fund and it was a project which had a cultural angle. It was involving Artsdepot in North Finchley and also the renovation of the Grand Arcade. Unless I am mistaken, this was a project that was an Outer London Fund project, so it was done with [Barnet] Council, so there clearly were some people with some enthusiasm somewhere in the Council for it. A community group has also bid for some of our crowdfunding through the London Crowd Fund, so it is quite a nice example of how the work does continue and does build consensus and enthusiasm around initial investments, but that is Barnet.

Just to go back to the broader question then in terms of what we have done, I skimmed over it in my introduction, but as I said, since 2011 we have been very fortunate to have a number of funded programmes to invest, initially focusing very much on high streets, more recently in twin priorities of high streets and places of

work, which particularly looks at affordable workspace for micro-enterprises, so one to 50 employees. So we have a number of funds - I will not bore you with all of the different funds - but we always begin with a place and understanding a place. As I said, we work with local groups and the local authority to understand what the solutions look like. We have delivered a range of interventions.

I have talked about events. In particular, the Outer London Fund, in the face of the recession we were keen to do capital investments, but also the more revenue funded events-based activity. One particular project we did in Willesden Green, which was the New Windows on Willesden Green project, where the local shopkeepers worked with artists to develop an Advent calendar of shop windows in Willesden Green, which were revealed day by day in the lead-up to Christmas. That tied into a broader project with renovation of space nearby as well. So not just physical improvements, but things that actually make people sit up and notice their local town centres and their local areas and using cultural interventions and artistic interventions to do so.

Somewhere we mentioned vacant shops and pop-ups. We have done a number of vacant shop projects. There was one in Croydon, the Emporium in Croydon, which specifically was an opportunity to allow local makers to showcase their products; that was the Emporium in Croydon at 369 Tottenham High Road in Tottenham. We also did an exercise called Made in Tottenham where we did a bit of analysis to see what products were made locally. We put on an exhibition, we created a guide, because people often do not realise. You mentioned candles: be it candles or bread, and - everyone knows there is beer and bread being made near them at the moment, do they not, but there is a lot more than that as well. So we have supported a number of projects along those lines as well.

In terms of more substantive and sort of ongoing programmes, we have not mentioned Business Improvement Districts (BIDs) today as well, and I think they increasingly have a role to play. We have 51, I think, in London now and some of those BIDs are doing really interesting and innovative work, with the support and in collaboration with their local business community. The example I would use is Camden, the Camden Collective. We have worked with them for a number of years and they have had something called the Collective Pop-ups, where they have allowed graduate fashion shows, PR launches, also creative start-ups to work there as well and there have been shop fronts as well. So everything from the back office to the shop front in Camden, which is a really important shopping thoroughfare for people to be able to participate in.

Another example, going back to the workspace, I mentioned that we have done a lot of work on open workspace and we have done a makerspace in Herne Hill [South London Makerspace], for example. Perhaps the best example of a makerspace is in Waltham Forest in Blackhorse Lane [Blackhorse Workshop], where it is a wonderful makerspace where local creatives can come along and use the tooling that is there, that they would not be able to afford as start-ups, good kit that is maintained and looked after. There is also a wraparound support and education offer. That has very much spurred a movement within the local authority which has led to them designating their own creative zone around Blackhorse Lane as well, so that is really positive. More recently, in our most recent funding, we have funded a much larger makerspace up in Enfield, so real outer London, not shiny places; it is great, do not get me wrong.

Fiona Twycross AM: What outcomes are you looking for in these, both creative and social outcomes?

Debbie Jackson (Assistant Director - Regeneration, Greater London Authority): Historically our outcomes have been very economically driven, so the things that we have measured have very much focused on jobs and growth outcomes, so we have been looking at the number of jobs, training opportunities. We do measure things like events, commercial workspace as well. Also we are looking at more social indicators, we are working with the social team at City Hall to look at how we can measure the social outcomes of our

programme. I mentioned the crowdfunding programme, which allows local and community groups to bid for small funds and in effect make the Mayor one of the crowd for a broader project. That is live at the moment and we are looking at a more ethnographic approach to our evaluation, where we look at case studies and the impact that those programmes have on people's lives and people's decisions. We heard some quite powerful examples of people that have made different life decisions for the benefit of having engaged in some of these programmes. So we measure the data, but we are moving more towards being able to measure some of the more subtle outcomes. It is inherently difficult, but that is something we really want to build on.

Fiona Twycross AM: Thank you. Obviously the importance of boroughs being engaged and wanting to get involved has been stressed, but what is the actual decision-making process behind the choices to fund a cultural or creative place-making regeneration project about another type of project?

Debbie Jackson (Assistant Director - Regeneration, Greater London Authority): It begins with the designing of a programme, so it begins when we capture the money. For example, we are bidding into Government for another round of LEP funding at the moment, so we are having the conversations right now across the authority to shape at a very high level what that programme will look to achieve. We are looking at a programme for supporting local economies which will integrate the cultural and creative workspace and cultural and creative outcomes more broadly. So it begins at the very outset when we aim to capture funding, then once the funding is confirmed, most of our funding is distributed through bidded programmes, so we will design a prospectus and a process that responds to the outcomes that we want to achieve.

We will think very carefully about how we will evaluate bids when they come in; we will think very carefully about the words that we write down about the kind of projects we are looking to achieve, but we also put quite a lot of effort into providing support over the bidding phase. We run events to raise awareness and help people to understand what it is that we are looking to get from them. I have a team of officers who are there and able to respond and help people. On the most recent funds, we have worked very closely with culture colleagues on that as well. So it is about the defining of the programme. We are always over-bid, so we have got to be very clear about how those decisions will be made and it is about providing the support to help everybody participate in the programme and not just the usual suspects.

Fiona Twycross AM: Which parts of London are likely to be centres for creative place-making going forward?

Debbie Jackson (Assistant Director - Regeneration, Greater London Authority): It is a long list. I do have a list here, but you could argue every corner. I do have a list though.

Fiona Twycross AM: So you have added Barnet to the list?

Debbie Jackson (Assistant Director - Regeneration, Greater London Authority): I am at risk of offending somebody if I go through a list, am I not? There are places that we know are cultural hotbeds for lots of different reasons, actually. For example, we are doing a lot of work in Peckham at the moment. We mentioned Frank's, the rooftop bar, but there is so much more going on in Peckham. The borough are very supportive and have just supported quite a lot of creative and artist workspace projects in Peckham, so that is a really good example. Similarly, we are doing a lot of work in Old Kent Road, where it is not so obvious, but we have done a lot of analysis work on the employment space there and we know there are a lot of small and medium enterprises and small business there. Brixton: obvious, I think, and there is an awful lot of work in Brixton. Again, a less obvious one, we are working on Charlton Riverside with [the Royal Borough of] Greenwich, where they have got plans for a masterplan there, where they are really interested in revealing the

cultural activities that take place there. They have just captured some of our crowdfunding to bring one of those projects forward.

I have mentioned Blackhorse Lane. Hackney town centre is perhaps another obvious one, but I think it is worth just dwelling on that for a moment, because that is very linked into the fashion cluster work that Justine [Simons] mentioned, so it is also about sectors and acknowledging where these sectors exist, as well as perhaps the more obvious ones, but there is a real centre of excellence around fashion which is being sort of solidified through the Olympic Campus work, but it is much more distributed than that as well in terms of making and fashion design as well.

Walthamstow town centre: there is a launch this evening, in fact, of the beginning of some of our work in Walthamstow town centre. Hounslow I mentioned: we are doing a lot of work in terms of outdoor performance in Hounslow. I could go on forever; maybe I will stop.

Fiona Twycross AM: OK. Lovely, thank you.

Tony Devenish AM: Moving back to Barking as an example, could you tell me a little bit more about the wider impact your project has had on the Barking town centre, please?

Miriam Nelken (Programme Director, Creative Barking and Dagenham): I should start by saying that we are clearly across Barking and Dagenham, and in fact the biggest bits of feedback that we got when we were starting Creative Barking and Dagenham was that Dagenham very much felt left out, because the focus for the council's regeneration has very much been start with Barking town centre because of transport links and so on and then move on to Dagenham. Dagenham is a big area and we felt responsibility in a way not to programme and put investment into areas where [Barking and Dagenham] Council was already, but actually to spread things out more widely.

Having said that, I could answer just about Barking town centre, but we do work across the borough. This production is a good example of things happening in Barking town centre, so this was the Merchant of Venice last week. What it did raise, quite interestingly, was the performances happening in the afternoon and in the evening in Barking town centre kind of showed in the evening that there are not very many people around, which is quite good in terms of being able to focus on an outdoor promenade production, but it really showed you that more needs to happen with the night-time economy. I think the regeneration department know that, but it was quite interesting seeing what night-time theatre in the borough looks like and then where can people go afterwards.

In terms of the wider impact on Barking town centre, it is really coming back to partnerships again. There are a lot of new developments happening in Barking. There is the old Abbey Leisure Centre, which is going to be turned into an arthouse cinema and a music venue in there; then two minutes away there is the Broadway Theatre, which is a theatre and has a wide range of multi-art form stuff. Five minutes across the road there is what is called the Ice House Quarter, which is a creative quarter with new artist studios in it. Five minutes from there is Studio 3 Arts, who run a community venue and have lots of participation stuff and are also starting to produce their own events there. So I think, as with everything we do, the most important thing is about connecting stuff up, because actually there is also Vicarage Field, which is a new shopping centre opposite Barking Station, which again is going to have a music venue in there.

I think because Creative Barking and Dagenham is not one organisation, we are funded by the Arts Council, we are a project and we are run by a consortium of local organisations, we are in a good position to have that

overview and we are not trying to build our own empire. Really, we are just trying to make sense of and connect up what other people do. So I think that is our role and that is how we can strengthen what happens, especially in Barking, where there are loads of new cultural venues and opportunities coming in a very small amount space, actually.

The other thing I wanted to pick up on was just this sense of the hierarchy and needing to have kind of local provision, because I think it is very true that you need to have local provision and that does increase participation, but one of the big things that we learnt is it is not enough just to have a theatre on your doorstep or artist studios on your doorstep. There are so many barriers for people getting involved in arts and culture. A lot of them are psychological. In Barking and Dagenham some of the biggest barriers we encountered were about, "Oh, the arts are not for us. It is for people with degrees coming out their ears" or, "The arts are for kids. That is what they do in their art class at school". So I do not think it is true that you build it and they will come, I think you have to have a much broader, deeper, more in-depth process of engaging with communities to actually make culture matter.

When we started building Cultural Connectors network, we actually did not start by going out and speaking to people about art and culture, because I think that would have just been really off-putting. We just set out to go and meet people, find out what people were doing, find out what was going on and connect people to each other. I think people got involved because they could see the value of being part of a local network, where you get opportunities, where stuff starts happening. I have seen the conversations on the Facebook groups and the WhatsApp group change, so people are now talking about art and culture and recommending different events and artists. That was not happening at all at the start. I think if we had started by saying, "There is a theatre there, go there" it would not have worked at all. You have got to start with connecting people, thinking about communities, place, belonging and then you can build stuff up. When you have got that critical mass of people actually caring about arts and culture and having these inspirational experiences, then they want to take advantage of what is around.

Tony Devenish AM: Thank you, that is really helpful. Can I finish my questions with the Deputy Mayor [for Culture and Creative Industries], actually, and just ask in terms of how you are going to measure success over the next four years and perhaps to go back to the point that the Professor made in terms of participation as one of those measurement targets, please?

Justine Simons OBE (Deputy Mayor for Culture and Creative Industries): Yes, sure. I think defining success is an iterative process at the moment, because we have just started some major new programmes, but in terms of where we are at the moment, I think we want to see in London an increase of affordable workspace units for creatives, we want to see better use of planning gain going into cultural regeneration and that [agreements under] section 106 sale and so on. We want to see good negotiations around business rates for the creative SME economy; we want to see more young people from especially lower-income backgrounds engaged in creative activity as a transformational process. I think we want to see more leadership through local authorities. As I said, we run this forum for the cultural departments, but I think the ambition is that that leadership grows and we see that these ideas are adopted at a more mainstream level across local authorities. I think we want see look and feel. I think we want to see some areas around the Creative Enterprise Zones transformed and look and feel differently and for people to feel connected to their spaces. I think we want to see civic pride improved. Yes, I think we want to see the kind of power, the transformational potential of culture realised, and that is about people and it is about places in the city. However, as we have talked about, capturing the kind of data and the value of this stuff is a complicated thing, but I think we have to have a good stab at it. I think we have got to start to reposition creativity in the urban system in a way that it currently is not. I think that is the kind of central idea.

Navin Shah AM (Chair): Just as a comment before we pick up the next question, I always find that we are missing a trick, whereby you mentioned Opportunity Areas. There are also Intensification Areas and I would include Housing Zones, for example, where there is a substantial amount of resource being put into it. I think those are the areas where we are not doing it now, but we should be actually using those as a sort of springboard to generate the culture and art offer, because that is where everything can come together as part of regeneration as well.

Justine Simons OBE (Deputy Mayor for Culture and Creative Industries): I absolutely agree.

Navin Shah AM (Chair): Miriam, just one last question: I find your Cultural Connectors concept very, very interesting and effective, from what I have seen and heard. Was it very difficult to get that interest going and I suppose are you able to sustain the interest?

Miriam Nelken (Programme Director, Creative Barking and Dagenham): Yes, because our budget is time limited from the Arts Council and then we have had our funding renewed for another three years, so in a way we have always been thinking about legacy and sustainability from the start. When we wrote the business plan for the programme, we were asked to have a ten-year vision, so a lot of the systems that we are setting up are designed to be able to keep continuing after we are no longer funded to staff creative work in Dagenham.

It was not difficult to get people interested, it just took time, I think because, as I said, we build up our network individual by individual, we do not tend to work with set community groups, because we are trying to build a shared vision, so it just took time to make it happen. Then at some point, Cultural Connectors start inviting other Cultural Connectors in, so it kind of speeds up all by itself and I think we are at that point now. So yes, it is not hard to do.

Fiona Twycross AM: I have got some questions for Stephen about your work in Croydon. I probably ought to declare an interest: I live in Croydon and so my early culture experiences were in Croydon, going to the pantomime in the Fairfield Halls. I just wondered if you could talk to us a bit about why the London Borough of Croydon has decided to invest in culture and creative place-making projects.

Stephen Tate (Director of District Centres and Regeneration, London Borough of Croydon): First of all, just to start off to say I think that Croydon were quite lucky, because we have both ends of those scales. First of all, we have the big ticket in terms of the Fairfield Halls, but also we have some of the smaller schemes, which are really important, the things that we are talking about here in terms of involving local communities. Your question was about why culture is important? Can you just repeat that bit again, sorry, and why --

Fiona Twycross AM: Why the borough has decided to invest in culture and creative place-making projects.

Stephen Tate (Director of District Centres and Regeneration, London Borough of Croydon): Because it is absolutely essential in terms of the economy of a place. It is absolutely essential in terms of communities within those places. It is the bit that makes a whole borough thriving, so you can have a very successful retail sector, you can have a good educational sector, but unless you have the cultural piece that sits alongside it, the whole thing does not really stack up at all. If you look, for example, at the centre of Croydon, in the town centre, for many years it was in decline, the office accommodation vacancy rate was going up and the whole town centre was starting to look very drab, to a certain extent. I think it is true to say that Croydon is right on a cusp of a huge amount of regeneration. We have £5 billion worth of investment going into the town centre over the next five years, some real keystone projects are coming through. You have the

Hammerson Westfield scheme, £1 billion of investment, creating a significant amount of retail space, but you have also then got College Green, which sits right in the middle of that.

For us, it is Croydon South Bank, it is the bit that we bring the educational and the cultural piece together which really then connects that central part of the town centre and enlivens it. It means we get a good mix then of residential, cultural and educational space and that leisure space as well. A key part of that is the Fairfield Halls, £30 million of investment going into that over a two-year programme. We are entering a phase where on 15 July [2016] it will close down, it will be closed down for two years, and we did look very carefully about whether we could do a phased development across that, but actually it is totally impossible in terms of the works that need to happen, the asbestos removal and so on. That really then starts to bring that town centre totally alive.

The other end of that is some of the smaller schemes that are happening, so in South Norwood, in Thornton Heath, things I mentioned before in New Addington and in Ashburton and the real importance there is you can create these physical assets, you can do a lot of work in terms of trying to improve businesses, business support and so on, but unless you get that sense of community, unless you bring that piece together at the same time, it does not really gel. For example, I explained before some of the work we are doing in Thornton Heath. We are doing some urban realm work which will lift the area, we are doing some shop front work, which will make some of the shop fronts look much better. We are doing a business support package which means we are trying to tackle some of the challenges we have down the High Street, but then the bit that sits alongside that is the cultural piece. We are doing some cultural walks with residents, walking down and talking about some of the heritage opportunities that happened there, doing some visioning with residents in terms of just trying to connect them in terms of what they would like to see, working with some of the other assets in terms of Crystal Palace and what they can bring to the table. What actually happens from that - and it is quite interesting listening to some of the Cultural Connector piece - is then you have a group of residents who come forward and say, "Actually, these are the things that we want to see come forward and this is the way we are going to develop it". So it is really important in terms of that connection piece.

Fiona Twycross AM: Can you talk a little bit about the involvement of the local community and local people, because obviously there has been some resistance among the local community to the closure of the Fairfield Halls? What have you done to address their concerns?

Stephen Tate (Director of District Centres and Regeneration, London Borough of Croydon): You are right, there was some resistance in terms of total closure for two years, the worry that once it has closed that it will not reopen at the other end. Again, we looked at that and thought very carefully about could we do a phased redevelopment there, but actually, with the asbestos and everything else, it is just physically not possible. So what you do then is you look and take step back in terms of that wider cultural piece. We really want to create Croydon as a place, as a destination where people want to go, which means creating your annual programme of events, and over the next two-year period we are going to start trying to add to that. We are looking at different venues where that some of that cultural activity can occur, both in terms of traditional but also non-traditional spaces and we are licensing some additional spaces. It is then connecting and using some of our partners, for example, the BRIT School and some of the other strong elements to try to work with the community to build that understanding about what is going to happen over that two-year period. Importantly, it is about making sure that we have, over the two-year period, that interest within the cultural piece, that there is something for the Fairfield Halls when we go back, there is the audience base.

Fiona Twycross AM: Generally, in terms of working with the community, you have chosen to work quite closely with the community on some of the regeneration projects like New Addington and Ashburton. What does that add to the projects?

Stephen Tate (Director of District Centres and Regeneration, London Borough of Croydon): It is absolutely central. I go back to the point I made at the beginning: you can create a fantastic public realm; you can refurbish a community building; you can do artwork in your high street, but if you do not have that connection, if you do not have that civic pride, if you do not have that space - you talked about the hierarchy in terms of the cultural piece; this is the bottom of the hierarchy - so this is about getting people connected with their high streets, taking pride in different areas. For example, some of the crowd-sourcing work and some of the community Identity Structure Analysis that can be done, if people are brought into a development within a park, if they have bought into some of the street art, then they are much more likely to look after that. I think there are a number of classic examples within Croydon. In terms of New Addington, you have got the wooden statues that have been there for quite some time that were done by the kids. If you go down South Norwood underneath Portland Road, under the bridge where you have the mural there and the mosaic, that has been there for years and years and that was developed by the community for the community and it has been looked after as part of that.

I think quite often in regeneration you have this top-down regeneration process which disconnects people from their localities. If you do that it is just not sustainable. Bringing the community on, getting them involved makes it sustainable.

Fiona Twycross AM: I think you have answered quite a lot of the questions I did have for you. The one thing I was going to add though was Croydon has been in the Metro twice in the last week about culture things, so one was Kate Moss saying; "Thank God she got out of Croydon" and your heart sort of sinks, because you go; "Actually, there is loads on offer in Croydon" and probably people have similar reactions to Barking and Dagenham as well as to Croydon. I get the reaction; "Well, somebody has to live there" if I say that is where I live. How do we counter that kind of negativity about some parts of London or do we just sort of stay there and be glad that we can keep all the cultural things to ourselves? How do you counter that sort of negativity?

Then obviously the other story I read was about the National Trust doing guided walks around Croydon. How do we garner that enthusiasm for the built environment and stop people feeling surprised that you would want to do a guided walk around somewhere like Croydon?

Stephen Tate (Director of District Centres and Regeneration, London Borough of Croydon): It is a real shame when you look at some of the publicity that comes out. Some of it harks back to an era many, many years ago and a part of that is working with the local press to educate in terms of the things that are actually going on. Because when you scratch under the surface in Croydon, as in a number of areas, there is a tremendous amount that is happening. As I said before, Croydon is right on that cusp in terms of that regeneration and that is happening at the big level, but also at the district piece as well. So it is about continually getting it out there, it is about advocacy, it is about getting local residents to advocate for their areas, the Connected programme in Barking and Dagenham in terms of people talking about areas that they want to be involved in, for example, in Stanley Halls, having that brought back into use and people seeing that as a place they own starts to change that opinion.

Debbie Jackson (Assistant Director - Regeneration, Greater London Authority): I just wanted to elaborate on a couple of the points that Stephen made. He is totally right, and actually, as you were talking, I

was just showing Justine [Simons] the National Trust thing, because we all saw that this week, didn't we? I think there is a thing about Croydon and it is about changing perceptions and it is about educating the press. It will take time, but some of the things that are happening that I think are changing perceptions, we opened the Innovation Hub earlier this year. Lots of parts of London claim to be the next tech city, but I think Croydon has got a valid claim to it. We have invested in significant workspace there and there is already an active group of tech professionals working from there who we worked with to set it up. So in terms of creative industries and digital, people are coming to Croydon.

Art galleries: there are substantive art galleries in Croydon as well and people have chosen that location to be there. BOXPARK is coming to Croydon in September. BOXPARK was very much seen as a symbol of Shoreditch and what is cool and cutting edge. It will be a different BOXPARK, it will not be the Shoreditch BOXPARK, it will be the Croydon BOXPARK, but it is coming right outside East Croydon Station, so it will be a really public symbol. It is just about getting people to shift over a bit of a line of perception. My personal opinion as well is that mid-century architecture is having a bit of a thing too, so I think Croydon's time is very much now.

Miriam Nelken (Programme Director, Creative Barking and Dagenham): Yes, Barking and Dagenham feels the same pain as Croydon. I think a while ago there was a dreadful headline that came out about Barking and Dagenham voted as the most miserable place to live in England or something like that. We do not have a huge budget, but we have got a freelance press person out there. We had so much good stuff going on at the time. Punchdrunk had come as one of our first large-scale commissions that residents had chosen and Punchdrunk came and transformed Eastbury Manor House. Whilst local people had not really heard of Punchdrunk, they did not have a big name in the borough, elsewhere people were kind of saying, "Oh, if Punchdrunk are there, that must mean there is something exciting going on" and Punchdrunk now are looking to base their headquarters in Dagenham Dock and they are working in the five schools in the borough, which is a great result for us.

We also did a show by Geraldine Pilgrim in an ex-pharmaceutical factory in Dagenham and got loads of coverage for that. Again, not with a huge budget, but just by putting the word out there that this was happening. There was a lot of interest and we had a great New Statesman article all about how arts and culture is happening in Barking and Dagenham and other London boroughs should kind of look to us. So actually, I think you just need to get the word out there. I think working with local press as well is really important. We get the Barking and Dagenham Post coming to us every week now for stories and they kind of see arts and culture as of interest now because they know lots of local people are interested.

Our Cultural Connectors also speak to the media and represent, and they were on the Robert Elms show talking about exciting things to do in the Barking and Dagenham. They talked to The List as well about the top ten list of great things to do, so mainstream media will kind of not look very hard for the exciting things that happen, they tend to go with more kind of safe, stereotypical stories, but I think as long as you invest just a little bit actually in getting the word out there about different stuff, it makes a massive difference.

Professor Graeme Evans (Professor in Design and Cultures, Middlesex University, London): Yes, you just need to think about if you were setting up a business or cultural organisation in Hoxton or Shoreditch ten, 15 years ago, people would have thought you were mad: it was dodgy, high crime rates, all the conditions, there was nowhere to spend your money even if you had it and if you did not get your wallet nicked. The reputation was pretty poor. If you fast-forward that to Digital Shoreditch, the Silicon Roundabout, the highest concentration of digital firms, and that was of course in terms of accessibility of affordable space, but it was to

do with the buzz and feel of the place as much, including the architecture. We underestimate, if you like, the importance of the built environment and open spaces.

There is a direct correlation - research we are doing with Historic England at the moment working in BIDs areas - a very close correlation between the value of heritage and business growth and creative industries growth, a very, very strong correlation. The return on businesses that are located within, say, conservation areas or in heritage buildings, listed buildings, is higher than the kind of average, so there are direct commercial returns to that. That is something that is counter-factual. People used to think that there was a kind of burden, if you like, of being located in an area that is subject to heritage or conservation rules. Hackney Wick is another example: again, ten, 15 years ago, artists moved there, cheap spaces, but it was not a place to be, it was poorly connected, it did not have the infrastructure and now it has probably got one of the highest concentrations of artists and creatives in London.

So yes, it takes time, but I think you can use that sort of cliché, and that is what they are. I think BIDs are quite good examples, because one of their prime roles is improvement, but is a kind of place-making branding. The more progressive BIDs are starting to use more creative ways, festivals and events is a very obvious one, but starting to recognise the importance of their cultural assets, and they are quite good, because they are hard-nosed, because they are businesses, they are retail, they are property owners, so their interests are very, very commercial. The fact that they are now seeing that association, that culture actually is very, very important to place-making, I think you start to see something that might be transferable to the creative place-making proposition.

One other point I would make in terms of partnership, I would also remind you that cross-borough partnerships are important. I would say an example in terms of Blackhorse Lane in Waltham Forest, just down the road you have got Tottenham Regeneration, you have got a big concentration of artists and workspaces in Tottenham Hale, so therefore do not forget that connecting the natural cultural creative places quite often can straddle boroughs and therefore it is very important that opportunities are not lost. Obviously, with the huge investment that is going in on the back of Tottenham Regeneration, which includes an opportunity as well as an impact for artists and creatives, it should be connecting with something up the road in Waltham Forest that does not necessarily have the same pace of investment. There are some BIDs: I think London is unique and it has cross-borough BIDs. I think Bankside is possibly one, so just not always thinking boundary is where it stops and starts.

Debbie Jackson (Assistant Director - Regeneration, Greater London Authority): I just wanted to make the point when we were thinking about sort of outer London places and how we change perceptions, I think our job is being done for us to a large extent, insofar as Londoners I do not think go into central London as much at the weekend. I think they want their local places to be places that they go to. We ran a campaign in the spring, it was called On Your Doorstep or something like that, and it was about helping Londoners to discover places that were on their doorstep. That campaign got as many hits as the fireworks did, so people are really interested in their local area. Airbnb have done loads of work on this in terms of people discovering other bits of London. If a visitor came to London, I would say, "Once you have ticked off the big stuff get out of zone 1, go and see what is happening in the outer parts of London". So I think we have got a huge asset and resource in Londoners themselves, because they are already predisposed to love their local area in a way that I do not think is true of the rest of the country. We walk to our stations; we walk past stuff; we want to love our local place. So I just think that that is a resource that we should continue to work with. That campaign was an interesting sort of dipping our toe in the water and I think we should do a lot more of that work.

Justine Simons OBE (Deputy Mayor for Culture and Creative Industries): I was just going to add to that - this point about reputation, how you build a reputation of an area, I would agree, I think people are looking for it. We recently did some work around cultural tourism and some fascinating insights came through that. What people want, they want things that are off the beaten track that only the locals know about, they can Instagram them. They want to be the kind of pioneer, the first person to know about the things. So I think it is there, people are looking for it and I think the job of local areas is to kind of connect into that wave and for it to be authentic. As you were saying, I think the trick is not to try to carbon copy Shoreditch, but to find those authentic stories within a location. What we know about the kind of media savvy generations of today is they can sniff inauthenticity out like that! We are in a sophisticated age, so I think it is really important, this kind of ground up what are the true stories, who are the people, what are they doing and to kind of connect in with the different social media platforms, because there is an appetite for it. There is an appetite for it in the city.

One of the interesting statistics that also came through our tourism work was from a cultural perspective 90% of visits to London are to only the top 20 big institutions. If you think there is 17 million-odd people and 80% of them are coming for culture, but most of them are going to the same 20 places, there is an extraordinary opportunity in the city for those stories to get told and for that reach to widen.

Navin Shah AM (Chair): I am going to raise an issue about gentrification in general and mainly questions will be aimed at Justine. Debbie [Jackson], Graeme [Evans] as well, if you would like to come in, please. To start with, if a culture-led regeneration is successful, will it necessarily lead to the gentrification of the area? What evidence is there as to what benefits and who loses out? Stephen, you might also want to come in on this. It is open to everyone, too. Stephen, do you want to make a start on that?

Stephen Tate (Director of District Centres and Regeneration, London Borough of Croydon): It does not necessarily have to lead to gentrification but quite often it does lead to gentrification. The whole point is you are looking at a particular area and what you are trying to do is improve that area. As a result, that makes it more desirable and more attractive. As a result of that, people want to be there and that creates a demand for people to be there. That is the real conundrum that anybody who works in regeneration deals with because what you are trying to do is deliver growth for all and you are trying to make sure everyone is touched by that growth. For example, if you think about Croydon, if you think about the tremendous investment that is going into the town centre; £5 billion worth of investment.

The key thing we are trying to think about as well is how does that influence an impact to the district centres at the same time, therefore, you get that growth for all? It is about trying to develop those mixed and balanced communities within that picture. There are a number of developments and Vauxhall and Nine Elms might be an example where a one-bed flat costs an extortionate amount of money which then prevents other people experiencing that. It is a conundrum. It is one we are always trying to think about. It is one of the consequences of making a place more desirable.

Navin Shah AM (Chair): Who benefits and who loses out in this whole scenario?

Stephen Tate (Director of District Centres and Regeneration, London Borough of Croydon): There is an obvious answer, is there not, to that in terms of who benefits that? That would be people who may have already invested in the area or people who are living in that area already. I think the bit we need to think about as well is just because one particular area improves does not mean other people within those areas cannot benefit from that at the same time. Again, go back to the Croydon example. The key thing we are trying to do is make sure that as you get that development happening in the town centre, the district centres

benefit as well. You create satellite areas. Each of our district centres has a particular character and characteristic that we want to maintain and we all make sure they work alongside the town centre. That way, what you are trying to do, is get the benefit spread out across as many people as we possibly can.

Navin Shah AM (Chair): Your message is very positive in that respect.

Stephen Tate (Director of District Centres and Regeneration, London Borough of Croydon): There are positives and there are negatives and the most important thing to do is try to work out how you can maximise those positives for everyone within that. Again, if you get a high street that improves and becomes a little bit more desirable, it is your watershed around that, therefore, other people are able to tap into that.

Navin Shah AM (Chair): Justine, when you pick up your comments, can you also tell us what impact the rising prices have on the availability of both outer spaces and the creativity of spaces basically? Thank you.

Justine Simons OBE (Deputy Mayor for Culture and Creative Industries): What do we want through the process of creative and regeneration? I think the trick is to balance both the process and product. What we have heard amazingly from Barking and Dagenham is how the community has been connected into that process. If you do that really deep work, it is there for good. It is not something that is a kind of surface level exercise contrasted to something which is about almost kind of window-dressing or it is used as a marketing tool. This is not what we want. This is short-term branding which benefits perhaps the development community only; it is a short-term thing.

If you do the depth of work, then you protect the community and the area from those more negative aspects of gentrification. Then you get that civic pride; you get the economic value; you get the tourism value; you get the confidence; you get the connected communities; you get all of that stuff but it is about the depth and the long-term engagement in that sense.

It is worth also talking about the creative community because this is also a theme of the discussion today. What we have seen so far, the narrative goes that artists will move into cheap spaces, as we have all talked about. They will play a significant role in transforming an area. They will raise the value of that area; they will raise the property prices; they will raise the reputation of that area but because of how the cycle works, the market works, that then increases those property prices and they are then forced out. That is business as usual in the current scenario.

What we have to do; we are in the system we are in; that we have to accept. What we can do is be tactical about protecting creativity in the long-term. Just as Barking and Dagenham are talking about embedding communities in the process of regeneration, we have to equally consider the protection of artists and the creative workforce in the process of redevelopment and regeneration.

It is about that balance. That is why something like the Creative Enterprise Zone is so important because what we need to end up with is a situation where those assets, those spaces are retained for creative workspace in the long-term. "Meanwhile space" is good kind of tool in a way where sometimes artists move in, then they will move out again but it just contributes to the cycle of people getting kicked out and raising the value.

We have to do some things in order to protect creative talent and space. One of the things we have been looking at is a model in San Francisco. It is a creative land trust effectively in San Francisco because they have been facing the same problems as we are. The market moves very quickly and they have been looking at what they can do, as the Mayor's office, to protect and buy assets. We are looking at that at the moment as part of

the Creative Enterprise Zone piece of scoping work, therefore, ideally, we end up with long-term ownership of creative workspace with trusts, with foundations, with artist studio providers. When areas develop, there are pockets of creative talent that can remain in those areas and benefit from the value they have created in the early days.

Navin Shah AM (Chair): Debbie.

Debbie Jackson (Assistant Director, Regeneration, Greater London Authority): I do not think I have a huge amount to add.

Navin Shah AM (Chair): Can you tell us; is it the responsibility of regeneration to try to either stop or mitigate aspects of gentrification?

Debbie Jackson (Assistant Director, Regeneration, Greater London Authority): Yes. I always struggle with the word “gentrification” because I think it is the perception. That is not to say it is not very real for some people but it is a word that is given to a perception of a collection of circumstances. It often results when people feel something has been done to them, which is why I think all of the comments we have heard about the involvement of people in a process is really important.

It also happens when something that is much loved disappears and it can be a shop; it can be a building; it can be people; it can be networks and things like that. The tension that Justine described is very real in London insofar as London is quite full and we know the challenge of accommodating our growth. We know the challenge that is being played out in multiple town centres.

The trick we need to make sure we do not miss is going back to my point earlier about the value of culture and creative uses to a place in order to preserve the character of places; the economic, the social and the civic character of places. That value needs to be acknowledged and recognised in order to create places that people actually want to live. It is all very well building the housing units but if people do not want to live in places or they do not stay in places and you have transient populations, then you result in more social problems than you would otherwise have wanted.

It is about everything we have heard about. It is about involving people; it is about acknowledging the value of the assets a local area has. We do also need to be realistic about the challenge of growth and, therefore, the tactics Justine described in terms of how we can look to hardwire in cultural and creative uses into our places. We should be looking at that and we should certainly be looking around the world to see what other cities are doing.

Miriam Nelken (Programme Director, Creative Barking and Dagenham): Of course. If regeneration is artist-led or design-led or project led, then it does inevitably end up as gentrification. The key is it needs to be people-led and vibrancy, everyone wants vibrant areas. Vibrancy is people. I wonder if there is not some more thinking that needs to be done about how regeneration teams manage community engagement processes, for example, because I get slightly concerned when I hear about hierarchies of regeneration with people at the bottom and buildings at the top. I would want to put it this way rather than that way.

Regeneration teams often say their resources are stressed and they do not have the time or capacity to take a more holistic approach to engagement like the kind of work we do. Quite often, they contract out the engagement on a project by project basis and it means you are not taking people with you really. I wonder, if there was a way to rebuild some regeneration departments so they have engagement people on the team and

they are building up a continuous network of local people, it saves time in the end because you have a trusted and diverse local network you can use as a sounding board when you are making plans. You are more likely to stay on the right lines and take people with you. There is probably a bit of innovation that can be done in the way we structure and who we think is responsible for engagement. It should not be as separate as it is.

Navin Shah AM (Chair): Thank you.

Andrew Dismore AM: Can I come back to Creative Enterprise Zones What is the Mayor's vision behind Creative Enterprise Zones and the London Borough of Culture? What role will the community and local culture play in Creative Enterprise Zones?

Justine Simons OBE (Deputy Mayor for Culture and Creative Industries): The first thing to say is we are at the beginning of defining what a Creative Enterprise Zone is. It is a new idea. It has never been done before. It is based on the Business Enterprise Zone model but the idea is for it to be more flexible and more bespoke and more ground up. What is it? Fundamentally, the idea is to create an environment where creative people can put down roots; that is what it has to deliver. It has to embed culture at the heart of local strategy and offer a kind of package really; a package of incentives to support that.

Where we are at so far in our early day thinking is we have four foundation blocks we are looking at. The first is what does it look like? It is colocation clustering, therefore, bringing together creative businesses, small and medium enterprises (SME), bringing together supply chains. We know that is an effective model.

The second foundation block is what are the financial incentives? We are looking at what is the scope within business rates to offer some relief? Can there be a form of a creative land trust, the thing I talked about earlier that San Francisco are piloting?

The third foundation block is pro-culture planning, therefore, working with the Planning Authority where the zone exists for pro-culture planning, and out of that will flow things like planning gain, negotiations and so on; everything to flow into the idea of facilitating this space.

Then business-ready infrastructure. What are the transport links; what is the local labour pool; can we get superfast broadband? These are the areas we are thinking about at the moment as the four foundation blocks. We are starting to explore those.

What are the characteristics? What will it look like? Again, these are the kind of principles we have started with and this is all to be tested out and worked through in partnership. Where we are at today, week one, is space, affordable space has to be part of the deal. We want creative businesses to put down roots, therefore, there has to be this legacy point I talked about earlier. They have to be organic. This point about being authentic, working with the grain of what is there already and not this kind of top down, carbon copy idea. They have to be porous in a way. We want them to be places where people from all different backgrounds, low income backgrounds can find an entry point into the creative sector. We want them to connect into local education, further education, higher education, to make those connections. We want them to test out new ways of delivering pro-culture planning. We want them to be flexible to a range of different creative practices. People talk about a kind of "meanwhile space" or dirty spaces or hacker spaces but we want to reveal and be interested in all kinds of spaces that could be used for creative activity and not just think of it for your traditional this is a gallery space; this is a theatre space. We want to be more granular about it.

We want to look at where we can work with different funders. There are trust foundations; what can we do to join our strategies together? It is not just us thinking about this. Other trust foundations and core funders are looking at this, therefore, what can we do to pool our strategies and our resources? Yes, I think the trick is to create an environment for creativity to flourish. This thing that is bespoke, ground up, granular, rather than a top down approach.

Andrew Dismore AM: You have just described top down. How can you convince me that it is a ground up approach?

Justine Simons OBE (Deputy Mayor for Culture and Creative Industries): What do you mean? What have I said that is top down? What we are doing from the Mayor's perspective and the boroughs is we have to create the conditions for creativity to flourish. That is not saying, "This zone here will be dedicated to film and TV and it will look like this and these are the people that will be involved in it". That, in my view, would be top down. What we have to do is create conditions and the environment for things to flourish. We are the people who can negotiate with the boroughs; we can negotiate around business rates; we can negotiate around planning tools. We can create a kind of friendly environment for creativity to flourish and that is absolutely not saying what that activity will be. That is about creating the conditions for it to survive in the long-term. I would say that is the nuancing around it.

Andrew Dismore AM: There are tensions in planning. How will you get the boroughs to buy in? For example Barnet?

Justine Simons OBE (Deputy Mayor for Culture and Creative Industries): It has to be about a balance.

Andrew Dismore AM: But how will you achieve it?

Justine Simons OBE (Deputy Mayor for Culture and Creative Industries): As the Chair was saying, we have to think about the Opportunity Areas; all the different growth zones; the housing projects and think how we can embed these ideas. I do not think it is an either/or. We have to work tactically and strategically in partnership. All the work we have been doing together with culture and regeneration has really demonstrated that once you knit things and dovetail things together, you can achieve a greater than the sum of the parts approach.

To your earlier point about how do you get the boroughs engaged; it has to be about leadership; it has to be about finding out where the champions are; it has to be building a compelling story; it has to be about pulling the evidence together. You cannot make the case without the evidence and it has to be about working in partnerships.

The Creative Enterprise Zones will only survive if we are working in big partnerships with other people and that is certainly the spirit and the goal of them. Fundamentally, at the heart of it, as Miriam was saying, it has to be about the people. It has to be about the people; it has to be about engaging the community at the heart of them. That will be the kind of trigger we are trying to pull off.

Andrew Dismore AM: You three are scribbling away there. Do you want to add something?

Professor Graeme Evans (Professor in Design and Cultures, Middlesex University, London): The concept is looking to the US and studies there. Most of the evidence there tended to focus on places that already had quite high levels of cultural spending, consumption and cultural assets. The American model of

arts funding is obviously very different from ours, therefore, we need to be cautious if we are looking at most parts of London that do not have that combination. One of the goals of regeneration is to bring wealth, creation, development income into an area and that certainly has a benefit in terms of local businesses and spend and all the evidence in terms of the presence of cultural assets, both formal and informal, is a positive one in terms of both general firm growth and general creative industries' growth as well; employment, turnover, net migration and so on. That is a positive.

The gentrification process then flowing through, normally through whether it is residential property, retail and so on, that is where the negative impacts happen or the commodification in places change and have negative impacts in terms of existing local residents. The devil is in the detail in terms of the mechanisms of actually protecting cultural assets, developing economies that are mixed, are diverse and, therefore, they can retain as many of the economic benefits within the local area, within the borough as well, rather than that wealth leaking in and out.

The mechanisms; it is how can you keep control of the asset? In the past, we have not been very good, generally within our planning system, of using section 106 and, more recently, infrastructure levy money, to actually have a share of the assets and keeping that within cultural and community ownership and whether that is part ownership of the assets that appreciate in capital value, therefore, that stays within the community, or the income flows as well. We need to look in a more sophisticated way about using those planning powers and also the negotiated benefits around major regeneration projects and whether that is housing; not just affordable housing but housing that can be used to live, a work home, which is a critically important one, and for spaces that communities can develop their cultural activities to. Quite often, that is not known at the beginning of the regeneration process. You quite often need to leave spaces undeveloped. Of course, planners hate that because it does not fit in with the use class. "Is it going to be retail, is it housing? We need to know now." No, because that community may well be developing and evolving over five or ten years. Look at what is happening around Olympicopolis; those communities are not there yet. To build everything in and having some spaces, both open, built spaces, facilities which are there for both to use, but they are protected, if you like, from commercial development.

Some of the existing mechanisms like assets of community value, we have heard about; unfortunately, they are very weak. I live in Haringey. For instance, the Hornsey Town Hall, the Grade II* Listed heritage building is part of a procurement which the local authority is developing the car park for a 120-unit commercial housing development. They are also setting off the listed building, the community asset and the town square in the front of it.

At the moment, there is no way for those commercial bidders, property companies or local authority; a mechanism they can use. It is an asset community value but, of course, the community has no say, if you like, in that process. I am using a bad example but it is partly because there does not seem to be a model you can actually put on the table and build that into your procurement bid. The property developers, who are not really interested because they are housing developers, are not interested in running a community culture and art centre that now has a 100 creative businesses on a temporary licence. We need a way that we can bring together these competing forces otherwise the natural conclusion will be, it will be sold; the local authority will sell it for a 125-year lease as proposed. It will no longer be a public asset. It will be very hard to have any community governance or cultural input to that. It is not because there is not the will there but there does not seem to be an obvious way to bring those kinds of thought processes together at the critical procurement stage. If it is not done now, then it will be too late.

Andrew Dismore AM: What you are saying, it is more about protecting what may be there as a seed rather than starting from scratch. Using the borough example, Colindale Opportunity Area --

Professor Graeme Evans (Professor in Design and Cultures, Middlesex University, London): Yes.

Andrew Dismore AM: -- absolutely nothing coming except housing.

Professor Graeme Evans (Professor in Design and Cultures, Middlesex University, London): It is nothing?

Andrew Dismore AM: Well, it is nothing.

Professor Graeme Evans (Professor in Design and Cultures, Middlesex University, London): We have a small museum there; the Museum of Domestic Architecture. It is based on the ground floor.

Andrew Dismore AM: Right. I know we lost the newspaper library which has been demolished into a block of flats and in Hendon, we have the Church Farmhouse Museum which Middlesex has taken over for something or other.

Professor Graeme Evans (Professor in Design and Cultures, Middlesex University, London): We are short of space, that is right.

Andrew Dismore AM: We do not quite know what it is going to be.

Professor Graeme Evans (Professor in Design and Cultures, Middlesex University, London): That is cultural planning, is it not? Cultural planning means getting the mix.

Andrew Dismore AM: They are getting Mill Hill where the Committee went to have a look before. We just received the housing development and nothing else; not even how to get there. Is it possible to start this thing from scratch or is it going to have to have some sort of basic thing to start with, a kernel to build on or is it just impossible?

Professor Graeme Evans (Professor in Design and Cultures, Middlesex University, London): I think in the case of Barking, it is also about the people because the cultural assets may well be the people. It may not be a particular space or physical facility. If there is enough interest there, then that could be the seed but they need to be given the opportunity within the space of what we are talking about in terms of physical led regeneration to actually develop those opportunities. Also some control of that appreciating asset because that is the gentrification process in an economic sense. If you have a stake in that economic growth, then the benefits are retained and that is what we have not really been achieved so far over the last 20, 30 years.

Andrew Dismore AM: I know we are running out of time. Do you just want to come back to the Mayor's London Borough of Culture thing? If I could ask Debbie or Justine; how are you going to choose which boroughs get to be Boroughs of Culture? If you only have four out of 32, and we probably have two bids already, how are you going to decide who to choose? Is it going to be somebody who already has a record of reasonable success like Barking and Dagenham or is it going to be somebody, a borough which has no success at all like Barnet or is it going to be somewhere in-between? Camden has a very vibrant -- I ought to bring up Camden, my constituency; it has a very vibrant cultural atmosphere. How are you going to choose them and then how are you going to evaluate whether they have been successful or not?

Justine Simons OBE (Deputy Mayor for Culture and Creative Industries): We are in this process now. We are beginning to write a paper on what it will look like, what its objectives are; what the will process be. There will probably be an expression of interest, I am guessing, as a process. As I said before, the goal is to look at how we can build on the success of other similar schemes, therefore, European Capital of Culture, City of Culture and it is well documented, the value of having a spotlight on culture in a region. It is what we want to do for London.

Yes. I would be happy to share with you perhaps at a later date when we have worked out the criteria a bit more but it will be all about game-changing in a borough. Instinctively, it feels like it should create real transformation, therefore, where is the baseline in that borough and what is the potential for transformation through something like a Borough of Culture moment? That is really going to be the trick. It will have to work with what is there. All the things we have been talking about today, the kind of local people; the authenticity; the ideas; the talent locally plus bringing in world class partnerships to really grow and spotlight that area. As I said, it is very early days and I would be happy to share with you once we have put the first scope together.

Navin Shah AM (Chair): That brings our discussion to a close this morning. May I, on behalf of the Committee, thank all of our guests for their attendance and invaluable contributions? Please feel free to write to us if you do come up with any other issues or contribution you would like to make to us. Thank you very much.