

# Culture and Commerce: Fuelling Creative Renewal

Full Report  
February 2021

**Culture & Commerce**  
**Taskforce**



London has been hit hard by the global pandemic – new challenges have emerged for cities across the world and behavioural shifts have been accelerated. The creative sector has been disproportionately affected, unemployment levels are rising and the City's attractiveness as a place to work and do business is at risk. Only those cities able to adapt and help shape the new environment will thrive.

London's world-leading creative sector helps secure its position as one of the best international cities in which to live, work, visit and invest.

**The creative sector has enormous potential to play a critical role in London's recovery** - reanimating our spaces in unique ways that attract people back, equipping people with the skills needed for employment and innovation, and building the connections required internationally for London to remain a global hub for commerce and culture.

This report is a call for action by the cultural, civic and commercial sectors across London to work together to ensure the medium-term recovery from the Covid-19 crisis. By collaborating on three key recommendations, we can work together to build a renewed creative sector that accelerates economic growth and supports competitive advantage for London and the City.

**The Taskforce welcomes partners from across London to explore how the ideas in this report can be tested and modelled within the City or any London borough.**





## Foreword by Lord Mayor



The pandemic has wrought havoc in many parts of London's economy, overturning well-established business models and severely restricting the activities of several sectors, not least the cultural and creative sector. Cultural and creative industries form a key part of the City's economy and play a vital role in making the City an attractive place to do business. A culturally diverse city drives a creative economy, fuels innovation, and delivers a flourishing society.

I am committed to ensuring that a strong and resilient economy emerges and continues beyond the pandemic. My mayoral theme, Global UK – The New Future, seeks to connect through trade, innovation, and culture. This includes championing the creative and commercial strengths of the City, London and the UK and highlighting the connection between culture, innovation and future employment.

The creative sector is critical for reinvigorating our city in a post-pandemic world, keeping London and the City – the historic heart of the capital – a desirable place to live, work, visit and invest. It is thanks to the unique creative strengths of London and the City, that we attract world-class talent, build international connections and remain a global hub of creativity and innovation.

Now more than ever, we must all work together for mutual benefit. It is in this spirit that this report has been written. It is a call to our cultural, civic and commercial sectors to work together to ensure an accelerated recovery from the Covid crisis. Only by working together can we build a renewed creative sector, one that accelerates economic growth and supports London's competitive advantage.

The ideas set out here by the Culture & Commerce Taskforce will be essential in developing the new strategies needed to support London through the crisis, accelerate the recovery process, seize new opportunities and deliver mutual benefit across the cultural and business sectors.

As Lord Mayor, I am honoured to work so closely with every facet of the City – its long-standing financial sector, our entrepreneurs, tech innovators, the legal sector, the Livery and, of course, our world-renowned cultural institutions. Each area works alongside and supports the other, this is the way it has always been. This report outlines how we can continue that supportive history and help build a more resilient future for the City, London and the UK as a whole.

A handwritten signature in black ink, which appears to read 'William Russell'. The signature is fluid and cursive, with a large initial 'W'.

**The Rt Hon The Lord Mayor  
Alderman William Russell**

*“The creative sector is critical for reinvigorating our city in a post-pandemic world, keeping London and the City – the historic heart of the capital – a desirable place to live, work, visit and invest.”*

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## Commissioned Artworks

In order to celebrate the value, resilience and vibrancy of the creative industries, as well as supporting those artists who work within them, the Culture & Commerce Taskforce commissioned eight new artworks which have been threaded throughout the Culture & Commerce: Fuelling Creative Renewal report.

The artworks and artists have responded to some of the themes contained within the report:

- p.6 **Yvonne Courtney** – Acceleration
- p.20 **Kit Finnie** – Resilience
- p.23 **Patrick Bullock** – New Approaches
- p.27 **Hannah Starkey** – Space
- p.32 **Catherine Yass** – Skills
- p.37 **Soofiya** – Digital
- p.41 **Ferha Farooqui** – International Connections
- p.45 **Jess Nash** – New Voices

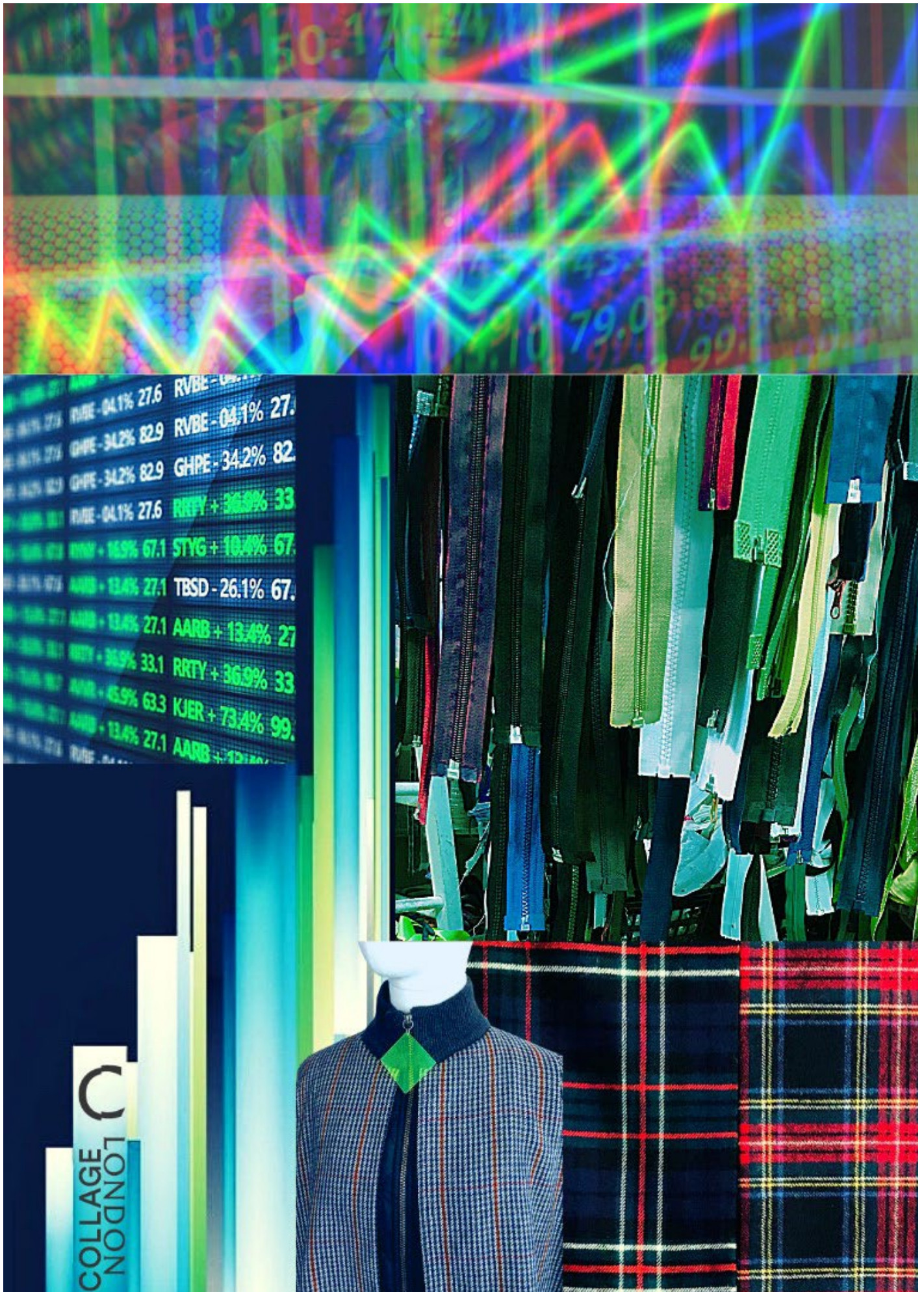
More information about the artists and their work is available on the Culture Mile and City of London websites.



The above image was developed as part of artist Catherine Yass' process for creating her Culture & Commerce Taskforce commission, which responds to the theme 'Skills'.



## Artist Commission - Acceleration



**Yvonne Courtney** works with textiles and collage. She is the founder of Collage London. Her work responds to the theme "Acceleration". @Yvonne\_Courtney



# Executive Summary

## About us

Chaired by the Lord Mayor in partnership with the City of London Corporation and Culture Mile, the Culture & Commerce Taskforce assembles leading figures from across the capital to address the shared challenges faced by the creative and commercial sectors in the City, and London more widely, in the wake of the global pandemic.

## Why culture and commerce

The Culture & Commerce Taskforce comes together with the shared beliefs that:

- The pandemic has accelerated significant shifts in people's behaviours
- Whilst many creative entrepreneurs have been able to capitalise on these behavioural shifts, time is of the essence for the survival of much of London's creative sector
- London's competitive business advantage is at risk with a weakened creative sector
- London's world-leading creative sector is a major part of the city's attractiveness and economy

- The creative sector has a critical role to play in accelerating London's recovery
- Culture and commerce need to collaborate in new ways for mutual benefit
- The City of London has the potential to facilitate and model this in order to play a significant role in accelerating London, and therefore the UK's, recovery
- By working together in new ways, culture and commerce can build a renewed creative sector that accelerates economic growth and strengthens competitive advantage for the City and London.

## Vision

Our vision is for culture and commerce to work together to ensure London's creative energy and competitive strengths retain its position as the best city in the world in which to live, work, learn and invest.





# Key recommendations and proposed projects

## Key recommendations:

- 1) Enable **Creative Activation**, bringing London alive through creativity
- 2) Facilitate **Culture and Commerce Exchange**, building skills and knowledge sharing between culture and commerce
- 3) Develop **Creative Enterprise Hubs**, providing space for cross-sector innovation

## Proposed projects:

- 1) Creatives for London
- 2) Celebrating London's creative offer
- 3) Enhancing the City
- 4) Createch
- 5) Creative Exchange Programme
- 6) Creative Skills London 2021
- 7) Creative Digital Acceleration Programme
- 8) International Creative Collaboration programme
- 9) Create in the City
- 10) Creative Freelancers Network



## Recommendations

As a result of exploring five priority areas, the Taskforce has identified three key recommendations and ten proposed projects where culture and commerce can work together for mutual benefit and where action needs to be taken now to aid the recovery of the creative sector and boost the competitive business advantage of the City, London and the UK:

### 1) Enable Creative Activation, bringing London alive through creativity

Social distancing restrictions are resulting in reductions in footfall, the risk of empty spaces across London and the collapse of old engagement models for the creative sector. London's creative offer has the power to welcome and attract people back to these areas when restrictions allow. Every opportunity should be taken to visibly manifest London's creative energy – repurposing space and embedding creativity in the fabric of the city in ways that reinvigorate the capital and build employment markets for the creative sector. These activations should engage the public through hybrid models that span digital and real-life engagement and be co-developed by the creative and commercial sectors to meet shared needs and draw on shared expertise. The City of London is well-placed to act as a testbed for these activations by drawing on its spaces, creative and digital strengths.

#### Proposed projects include:

- 1) Creatives for London
- 2) Celebrating London's creative offer
- 3) Enhancing the City
- 4) Createch

### 2) Facilitate Culture and Commerce Exchange, building skills and knowledge sharing between culture and commerce

The uncertainty of the post-pandemic world needs creative and business skills for recovery, but sector silos mean that despite London's strengths in these fields, these are not being optimised. With income dropping for many, increasing competition for post-pandemic jobs, and digital acceleration threatening to strengthen inequalities, London risks losing talent as it becomes an increasingly expensive place to live. Brexit and fierce competition from other global cities further compound the risks to London's international standing and connections.

There is a powerful opportunity to bring together London's creative and business strengths to strengthen professional skills, nurture talent and build international connections. Two-way models of exchange need to be developed domestically and internationally to facilitate knowledge and skills exchange, support organisational and personal development, leverage digital acceleration and strengthen global trust and understanding. By drawing on each other, culture and commerce can better navigate the challenges of a post-pandemic, post-Brexit world.

#### Proposed projects include:

- 5) Creative Exchange Programme
- 6) Creative Skills London 2021
- 7) Creative Digital Acceleration Programme
- 8) International Creative Collaboration programme

### 3) Develop Creative Enterprise Hubs, providing spaces for cross-sector innovation

Workers are missing human connections and the post-pandemic appetite for collaboration is likely to be accelerated. Physical hubs are critical to enabling the cross-sector fertilisation of ideas for innovation. The City is well-placed to develop medium/long-term bases with the potential to repurpose space, connect people from different sectors, draw on capital developments such as the Markets Co-location Programme and enhance the offer through its creative, commercial and digital strengths.

#### Proposed projects include:

- 9) Create in the City
- 10) Creative Freelancers Network

### Next steps: Get involved

This report outlines the recommendations of the Culture & Commerce Taskforce in order to share and test which ideas have the most appetite to be taken forward.

The Taskforce is now calling on the creative, civic and commercial sectors to engage in the next phase of activity, to take forward the ten proposed projects outlined in this report. Working together will accelerate London's post-pandemic recovery and deliver mutual benefit for culture and commerce.

The Taskforce seeks partners from across London who are able to contribute to the delivery and potentially take on a leadership role in progressing one or more of the ten projects.

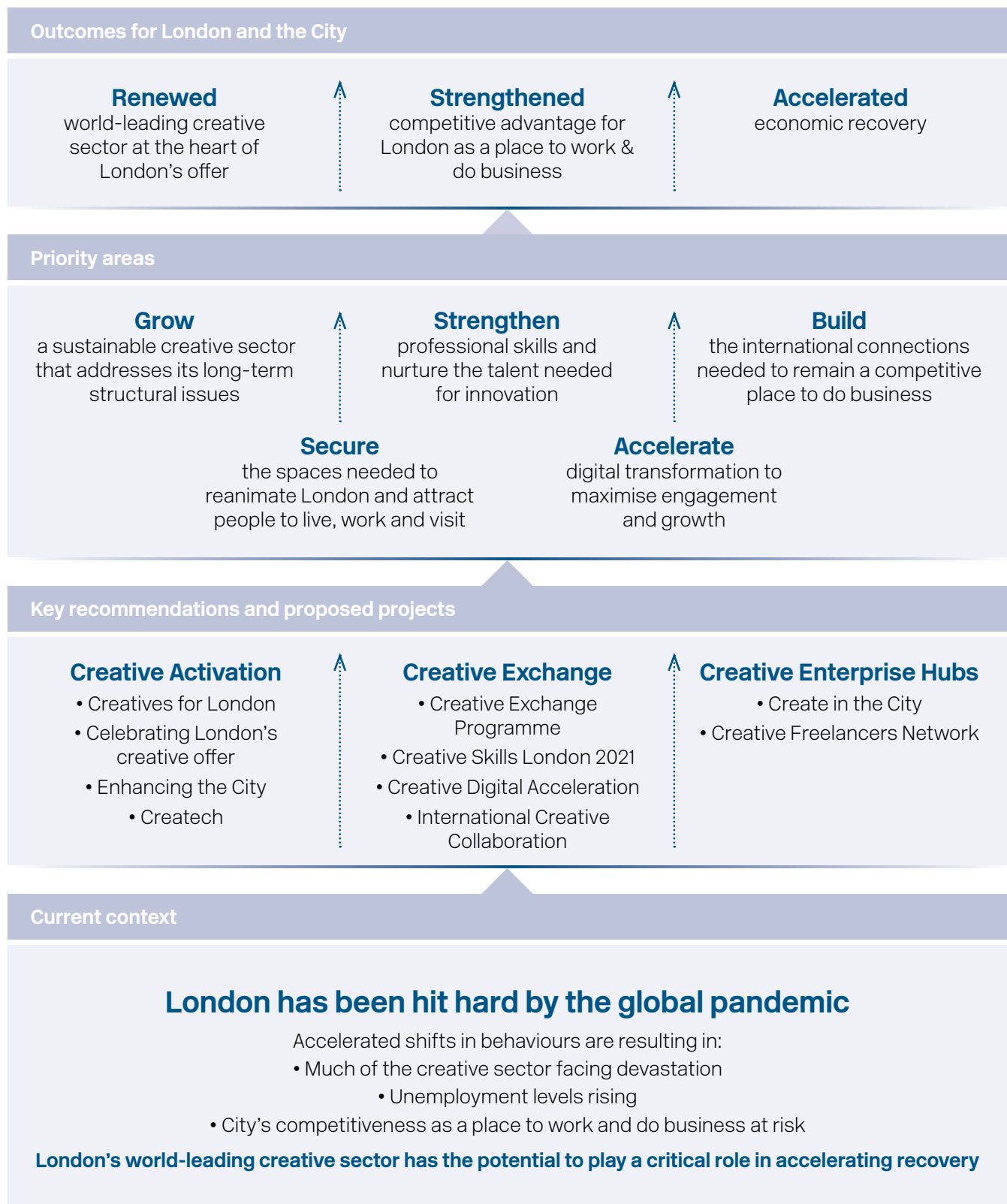
To get involved, please contact the Culture & Commerce Taskforce, referencing which project(s) you are interested in contributing to:

**[cultureandcommerce@cityoflondon.gov.uk](mailto:cultureandcommerce@cityoflondon.gov.uk)**





# Culture and commerce working together to ensure London and the City remain an attractive place in which to live, work, visit and invest.



# Priority areas and actions

The Taskforce's exploration into five priority areas identified a number of actions where culture and commerce can work together for mutual benefit, to aid the recovery of the creative sector and boost the competitive business advantage of the City, London and the UK:

## **A** Grow sustainability and investment

- Build a more sophisticated understanding of cultural value
- Use significant, visible creative activities to attract footfall and join up initiatives across London districts
- Grow employment opportunities and new markets
- Develop a Freelancers Compact
- Grow access to finance



## **B** Secure space

- Make a bold statement welcoming people to the City
- Demonstrate collaborative solutions for repurposing space
- Identify how much space and where
- Target a set of priority categories and sectors
- Establish a mentoring and brokerage model for creative meanwhile use
- Nurture ecosystems of uses
- Invest in long-term integrated spaces
- Maximise opportunities arising from emerging City of London Corporation developments
- Lay the foundations for future Smithfield vision, as part of the Markets Co-location Programme







## **© Strengthen professional skills and nurture talent**

- Segment the needs of the sector
- Welcome creative talent into the City
- Increase opportunities for young people in the creative sector
- Develop a collaborative approach to diversifying recruitment
- Build the long-term resilience of the creative sector
- Map the assets
- Design a mutually beneficial learning programme





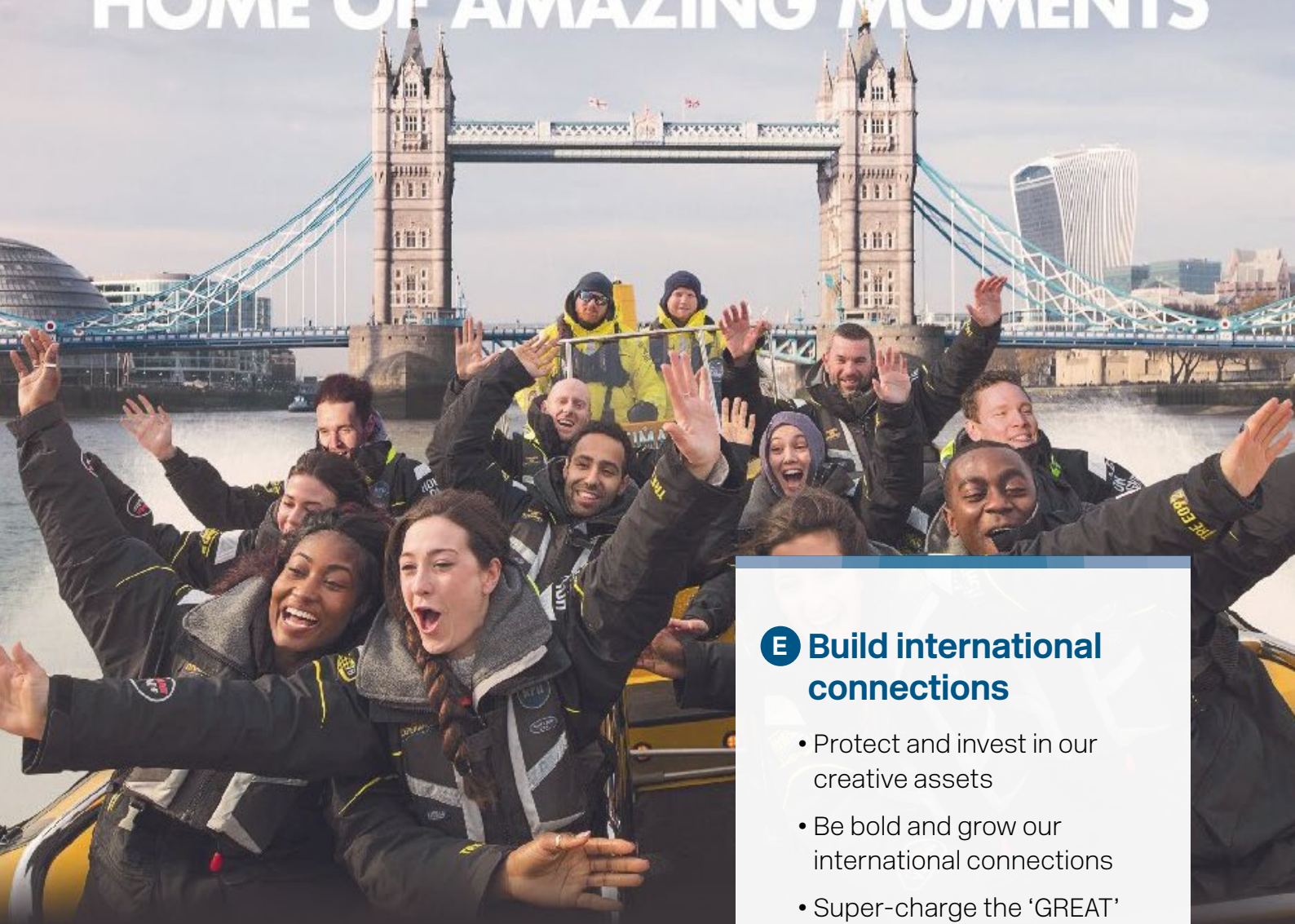
## **D Accelerate digital transformation**

- Develop whole-organisational digital strategies
- Grow access to London's talent pool of digital natives
- Ensure ongoing upskill opportunities
- Test ways to monetise digital content
- Provide access to digital infrastructure and equipment
- Harness the opportunity to establish the Square Mile as a hub for digital creativity
- Foster connections between the creative and tech sectors
- Leverage London's global status through technology



# #OMGB

## HOME OF AMAZING MOMENTS



### **E** Build international connections

- Protect and invest in our creative assets
- Be bold and grow our international connections
- Super-charge the 'GREAT' campaign and join up international work
- Reimagine trade visits to incorporate collaborative learning
- Foster an ethos of two-way exchange
- Develop imaginative hybrid models for cultural exchange
- Strengthen London's flagship creative events



# Culture & Commerce Taskforce: Members



**CHAIR**  
**ALDERMAN WILLIAM RUSSELL**  
The Rt Hon The Lord Mayor



**TONYA NELSON**  
**Arts Council England**  
Director, London



**MARIA ADEBOWALE-SCHWARTE**  
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**CAROLINE NORBURY**  
**Creative England & Creative Industries Federation**  
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**CHARLES ARMSTRONG**  
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Founder and CEO



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Executive Director, Culture



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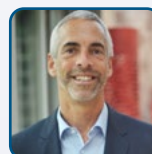
**SIR NICHOLAS KENYON**  
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**DAN SCANLON**  
**Brookfield Properties**  
Senior Vice President, Developments  
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Director



**RUSS SHAW**  
**Tech London Advocates**  
**& Global Tech Advocates**  
Founder



**DAN MAKOSKI**  
**Lloyds Banking Group**  
Chief Design Officer



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**Greater London Authority**  
Deputy Mayor for Culture & Creative Industries



**TONY MATHARU**  
**Integrity International Group**  
Founder and Chairman  
**Central London Alliance**



**TOM SLEIGH**  
**Barbican Centre** - Chairman of the Board  
**Amazon Business UK** - Head of Public Sector Alliances and Partnerships



**GIDEON MOORE**  
**Linklaters**  
Firmwide Managing Partner



**JOHN STUDZINSKI CBE**  
**Genesis Foundation** - Founder and Chairman  
**PIMCO** - Vice Chairman and Managing Director



**LUCY MUSGRAVE, OBE**  
**Publica**  
Founding Director



**JASMINE WHITBREAD**  
**London First**  
CEO

# 1. Background

## About us

Chaired by the Lord Mayor in partnership with the City of London Corporation and Culture Mile<sup>1</sup>, the Culture & Commerce Taskforce assembles leading figures from across the capital to address the huge challenges faced by the creative and commercial sectors in the wake of COVID-19. The Taskforce believes that by closer working between these sectors, there is mutual benefit to be gained in order to accelerate the post-pandemic recovery.

### **The Taskforce therefore set out to explore three questions:**

1. How can the City's commercial sector support the regrowth of London's cultural and creative industries?
2. How can a renewed creative sector help the City maintain its competitiveness as a place where people want to do business and where people want to work?
3. How can the City Corporation and Culture Mile be pivotal in achieving this?

In order to examine these questions, the Taskforce held four workshops in Autumn 2020. In addition to this, a small number of virtual roundtables and a digital survey were undertaken to enhance the thinking with a broad range of views from across the creative and commercial sectors.

This report sets out the ways in which the Taskforce believes the commercial, creative and civic sectors can most impactfully work together to regrow the creative and business sectors and help to ensure that London maintains its competitiveness as a thriving city to live, work, visit and invest.

## Wider context

The Taskforce recognises the important shifts that have impacted upon culture, commerce and society more widely throughout 2020, most notably the pandemic, climate crisis, Brexit and the Black Lives Matter movement. It recognises that it is neither possible nor desirable to return to the pre-pandemic environment and this moment provides us with an opportunity to review our actions and rebuild in ways that address long-term structural issues. In this way we will create a stronger future for the City, London and the UK. The Taskforce acknowledges the wide range of innovative work being undertaken across London and the UK on accelerating the post-pandemic recovery, regrowing the creative sector and maximising the critical role it plays in strengthening the future of our city. This report does not aim to provide a comprehensive summary of this or create a strategy for recovery (please see Appendices to understand the research that this report builds on). Our aim is to respond specifically to a growing demand for culture and commerce to work more closely together and address the lack of clarity on how best to do this.

1. Culture Mile is the City of London's cultural district, stretching from Farringdon through to Moorgate, led by the City of London Corporation, with the Barbican, Guildhall School of Music & Drama, London Symphony Orchestra and the Museum of London, [www.culturemile.london](http://www.culturemile.london)



### **Building a stronger partnership**

The Taskforce has therefore identified a number of ways in which it believes culture and commerce can most impactfully work together for mutual benefit in order to provide a framework to channel energy and resource. This report summarises the findings of Phase 1 of the Taskforce – ‘what’ needs to happen – in order to share and test which ideas have the most appetite to be taken forward. Following this, the next phase of Taskforce activity will identify ‘who’ needs to play a role and ‘how’ those ideas with most energy behind them can be made a reality. If you are undertaking related work – please do get in touch so that the Taskforce can connect, build upon and work with you on these approaches.

### **City of London: The wider picture**

As a place where culture and commerce collide, the City of London provides an excellent context in which to test some of the ideas in this report. The Taskforce welcomes partners from across London to help it do that and is keen to explore how it may establish collaborations that will also enable these ideas to be tested in other parts of the capital. Whilst this report outlines the findings of the Culture & Commerce Taskforce, it aligns with the City Corporation’s ‘London Recharged’ report (2020) and complements the work of its Recovery Taskforce. During the next phase of activity, the City of London Corporation will develop an action plan that identifies which recommendations in this paper best align with its own strategic ambitions for recovery and where it can influence, facilitate, adopt, deliver and/or resource (through its own means or in partnership) work that will advance those recommendations. It will explore where other partners may be better placed to take these ideas forward and advocate for their adoption.

### **Definitions**

#### **Creative Industries**

This report is concerned with the ‘Creative industries’ as set out in the Oxford Economics’ definition which includes the subsidised cultural sector and covers: advertising and marketing; architecture; crafts; design and designer fashion; film, tv, video, radio and photography; IT, software and computer services; publishing; museums, galleries and libraries; music, performing and visual arts.

‘Creative sector’ is also used in this report to refer to the above.

#### **Commercial sector**

We recognise that there is an enormous amount of cross-over between ‘culture and commerce’. For the purposes of this report we have used the term ‘commercial sector’ to refer to the key for-profit sectors. In the City of London, this includes Finance and Professional Services; Technology and Property.

### A theory of resilience as seen by moonlight

Kit Finnie

So Joyce tells me of new years in her day,  
the blanket chill and margarine of them. Resolutions–  
*pffft*. What is there to keep now  
but a diary? A nurse knocks, younger than me  
by far, scarved against the cold. Joyce must hang up,  
she has indignities to smile through, a revered body  
to be washed. The wall is flannel  
between us. When she's gone

*I dance in the space the  
christmas tree left*

Statistically, it's the bawling infants who'll inherit  
the earth. From this, we learn how screaming is a kind  
of power. Also, I claim, it's how I've managed to break twelve  
out of eight resolutions. In the dependable sequel,  
Kevin and his mother look to the same dark sky  
while the orphans sing, whisper distanced *night nights*:  
a jealous god is one who makes us say her name twice.

I try to make a list of resilient pleasures, but it becomes  
a petition for survival. I did it by:

*paying the postman to supply  
me with gifts  
decanting coffee between  
pale containers  
observing the hours between  
sun and moon  
refusing to count*

I cannot accept that death is a  
kind of failure.

There are days when nothing happens. The most faraway stars  
are like those days, barely visible in the lightyears  
of sky. An unused journal lies abandoned in the yard outside  
the window. The nurse arrives, the dawn. There's power *I want Joyce to tell me*  
in bringing together disparate parts  
and calling them whole.



## 2. Context

The Culture & Commerce Taskforce came together with the shared beliefs that:

### **London has been hit hard by the pandemic**

- **The pandemic has caused vast shifts in how people behave.**

People have changed how they work, where they travel to, where they go for entertainment, how they access culture, and how they use technology. In the short term, social distancing measures and a decline in Central London footfall are challenging the activities and business models of pre-Covid activities. Whilst some aspects may return to the way they were before the outbreak of the pandemic, others may have more fundamentally shifted.

- **We are facing a cultural catastrophe and time is of the essence for the survival of the creative sector.**

Whilst numerous creative entrepreneurs have been able to capitalise on these behavioural shifts, the impact of the pandemic has triggered a fundamental crisis for many cultural and creative industries in London and throughout the UK, leaving them on the brink of devastation. There needs to be a radical change in order to address the challenges created by the crisis and regrow London's thriving creative sector.<sup>2</sup>

- **London's competitive business advantage is at risk with a weakened creative sector.** Creativity delivers the thriving and vibrant environments in which people want to live, work, visit and invest. A fragile ecology exists between commerce and creativity that, without support, will impact on the City's and London's competitive advantage as a global business hub.

### **Stronger collaboration between culture and commerce will accelerate London's recovery**

- **London's world-leading creative sector is a major part of its attraction and economy.** Culture and creativity are a fundamental part of our humanity. Prior to the pandemic, the creative sector was also an important contributor to employment and value creation in the capital. Many of the businesses who have flourished during the pandemic are also those that rely on the continued success of the creative sector (e.g. Zoom, Pinterest, Zalando, Spotify)<sup>3</sup>
- **Cultural and creative industries have the potential to play a critical role in accelerating London's post-pandemic recovery.** Culture is a fundamental part of what makes London a great place to work and live. It will be essential for well-being, re-animating areas, driving footfall, incentivising a return to the office and retaining London's professional talent. Creative skills are critical for securing jobs and fuelling innovation, and international cultural connections build the trust and understanding required between countries to do business.

2. The projected economic impact of COVID-19 on the UK creative industries, Oxford Economics, 16th July 2020

3. Prospering in the pandemic: 2020's top 100 companies, <https://www.ft.com/content/f8251e5f-10a7-4f7a-9047-b438e4d7f83a>, Financial Times, June 2020

- **Culture and commerce need to work together in new ways for mutual benefit. The City of London has the potential to model this and play a significant role in accelerating London, and the UK's recovery<sup>4</sup>.**

The City of London is a global hub of commerce with the assets, knowledge and skills that accompany this. The City of London Corporation is one of the largest funders of the creative sector in England and is using its skills, expertise and convening power to support the regrowth of the creative sector. Working together in partnership, the Lord Mayor and the City Corporation have established the Taskforce as a forum to bring together culture and commerce to accelerate London's regrowth, collaborating with key agencies and the City's own leading creative bodies to drive this change. Culture Mile (the cultural district in the North West of the City) and the City more widely, has the potential to provide an environment where innovative new ideas, initiatives and approaches can be piloted and tested.

## **Towards a new model of collaboration addressing five priority areas**

In order to achieve this, the Culture & Commerce Taskforce believe:

- **Culture and commerce need to work together in new ways.**  
The models adopted in the past by culture and commerce are no longer fit-for-purpose in the post-pandemic economy. The new environment requires a different type of collaboration built on the respective strengths and needs of culture and commerce. By working together on these, the creative sector can transition from survival to recovery – helping to drive economic growth and help maintain London's competitive advantage.
- **There are five priority areas where culture and commerce can work together for mutual benefit** and where action needs to be taken now to aid the recovery of the culture and creative sector and boost the competitive business advantage of the City, London and the UK. These are:

**A. Grow sustainability and investment**

**B. Secure space**

**C. Strengthen professional skills and nurture talent**

**D. Accelerate digital transformation**

**E. Build international connections**

Details of these are set out on the following pages, together with how you can play a role in taking forward these recommendations.

4. Creative Places: Supporting your local creative economy [https://www.local.gov.uk/sites/default/files/documents/12.22\\_Supporting\\_the\\_creative\\_sector\\_07.1%20-%20creative%20places%20-%20202%20Sep.pdf](https://www.local.gov.uk/sites/default/files/documents/12.22_Supporting_the_creative_sector_07.1%20-%20creative%20places%20-%20202%20Sep.pdf) Local Government Association, August 2020



Patricia Bulluck 2021 ©



### 3. Priority areas and actions

#### a. Grow sustainability and investment

Challenges/opportunities:

- **Collapse of old business models**

- Social distancing and reductions in footfall mean traditional channels to market for creative sector have disappeared<sup>5</sup>. Organisations have been forced to switch to completely unfamiliar ways of doing business – in many cases involving direct to consumer models rather than the previous approach of going through intermediaries. Audience and customer behaviours may have fundamentally changed due to digital acceleration and a new demand for hybrid offers<sup>6</sup>. The creative sector has been giving away its digital offer for free during the pandemic and now needs business support to understand how to value and monetise its digital IP.

- **Cultural value is not properly understood**

- The enormous benefits from London's world-leading creative sector have not always been explicitly recognised and in some cases, the return on investment can be challenging to directly attribute. There is a limited understanding of the multiplier effect of London's creative sector ('how the effects of expenditure are multiplied throughout the economy of the area in question as a result of second or subsequent rounds of spending, creating further economic activity'<sup>7</sup>) and agreed metrics that capture the critical role it plays in London's competitiveness as a place in which to live, work, learn and visit.

- **Limited access to finance**

- The opportunity to access finance for many across the subsidised and

commercial creative sectors has been challenged including private and philanthropic funding. There is great urgency for philanthropy at the moment, given the challenges facing the charitable sector in particular, and the UK still lacks the USA's pervasive culture of philanthropy. There appear to be increased tensions around the politics of investment in culture by philanthropists and commercial parties including concerns around 'artwashing' or support for the arts being used as a means to direct attention away from the focus of business activity. There is sometimes a limited understanding of the motives of investors and donors and a perception that some investors require 'rewards' in return. Where these tensions exist, they need to be addressed in order to ensure strong and meaningful partnerships between providers and investors.

- **Lack of support for freelance workers**

- The creative sector's reliance on the fragile freelance workforce has been exposed and government support to date has been focused mainly on organisations. Oxford Economics projected that 287,000 UK freelance roles would be terminated by the end of 2020<sup>8</sup>. With redundancies and more people establishing themselves as self-employed, the working environment for the self-employed needs addressing. With much of the regrowth work being led by organisations, the voices and needs of freelancers are significantly underrepresented in the debate about the regrowth of the creative sector.

5. Insights from our Industry Champions: Business model disruption and innovation during COVID-19 in the creative content industries, <https://pec.ac.uk/assets/publications/Industry-insights-write-up-Business-model-innovation.pdf>, Creative Industries Policy & Evidence Centre, September 2020

6. National Audience Research: Audience views on booking tickets now, returning to live cultural events with social distancing, and experiencing culture in different formats, <http://s3-eu-west-1.amazonaws.com/supercool-indigo/Act-2-Report-wave-2-results.pdf>, Indigo, July 2020

7. Local economic impacts from cultural sector investments: A report to DCMS, ECOTEC Report template ([publishing.service.gov.uk](http://publishing.service.gov.uk)), ECORYS, May 2014

8. The projected economic impact of COVID-19 on the UK creative industries, Oxford Economics, 16th July 2020



- **Limited collaboration with those experiencing the same or similar problems across London**

- Whilst these are sector-wide issues, there are limited forums which bring public and private aspects of the ecology together. It is also clear that London's economy is inter-related and whilst partnerships do happen (such as Culture Mile and the Foundation for Future London's collaboration on the Fusion Prize), districts across London often work in silos rather than sharing learning and developing shared approaches.

Recommended actions:

- **Build a more sophisticated understanding of cultural value**

- The sector needs to be better able to demonstrate their value, return on investment, multiplier effect in order to harness their value and grow like any other asset.

- **Use significant, visible creative activities to attract footfall and join up initiatives across London districts**

- Footfall needs to be encouraged and new ways are needed to bring people into the City and other areas of London that have seen a reduction in visitors and workers. A collaborative creative campaign is needed to capitalise on the pent-up demand for London's creative offer. Districts across London need to collaborate to maximise impact and share learning/approaches.

- **Grow employment opportunities and new markets**

- Grants are important, but creatives also need employment and opportunities to monetise their assets and skills in ways that truly recognise their value. Integrating creatives into existing organisations (and those in sectors they may not usually work within) may

be mutually beneficial by establishing new markets for the skills of creatives (for example demonstrating the role they can play in helping to support staff through well-being programmes, in the wake of the pandemic).

- **Develop a Freelancers Compact**

- Self-employed workers need a higher profile platform where they can contribute to the debate, set out their needs, and London – as the epicentre of employers and employees for the creative sector – should model a new Compact for more sustainable working conditions for freelance creative workers.

- **Grow access to finance**

- Creatives need signposting to potential investment opportunities<sup>9</sup>. Without investing in secure foundations, the creative sector will not be able to deliver the more ambitious programmes needed to kickstart London's recovery more widely. A better system is also needed to connect investors/philanthropists with initiatives seeking support to ensure a good fit on both sides for example a brokerage system or investment summit. Long-term philanthropists and investors need to be nurtured as cornerstones of organisations.

9. Insights from our Industry Champions: How policymakers can support local growth in the creative industries, <https://www.pec.ac.uk/assets/publications/Final-Insights-from-our-Industry-Champions-Local-Growth.pdf>, Creative Industries Policy and Evidence Centre, February 2020

## Proposed projects:

### **Creatives for London:**

A London-wide campaign encouraging commissioners across the city to employ artists and creatives as part of project teams for urban and civic renewal programmes that build solutions for London (akin to the 'New Deal' programme in the USA) at the earliest stage. This should provide employment

for the creative sector – in particular freelancers – as well as reinvigorating London's vibrancy by further embedding creativity in the fabric of London. It should particularly focus on where there is already an intention to develop something.

### **Celebrating London's Creative Offer:**

A major creative moment for London that capitalises on the time when social distancing and travel no longer restrict in-person gatherings. It should act as a major celebration of the creative sector and offer a captivating activity. It should be emotive – reminding people how amazing London is and stimulating a renewed enthusiasm for London's creative offer. This should provide a major philanthropy and investment opportunity for those wanting to support the creative sector and change perceptions that

investors require visible recognition in return. It should offer a moment of focus for those areas of London wanting to attract footfall – this includes the City of London plus any other districts keen to take part. There is potential for this to be linked to Festival 2022. It could also be connected to the proposed 'Back to the Workplace' campaign in the City of London; existing City events such as the Lord Mayor's Show; and the 'Dressing the City' proposal under the 'Space' strand of this report.

### **Freelancers Network:**

A dedicated forum giving freelancers a voice in planning for the future of the creative industries, sharing their needs (informing a long-term Compact between employers and employees that creates a better working environment for creative freelancers), connecting with targeted support and establishing a resource which can be tapped into

by those seeking to employ creative freelancers. It should be explored whether a gap in provision needs to be filled, or more joining up of activity is needed when considered alongside the Freelancer activities being taken forward by the GLA, Creative Industries Federation and the 'Freelance Task Force' initiated by Fuel.<sup>10</sup>

10. Freelance Taskforce, <https://freelancetaskforce.co.uk>, 2020



## Artist Commission - New Spaces



**Hannah Starkey** is a photographic artist working from the female perspective. She lives in East London and creates most of her work there. Her work responds to the theme 'New Spaces'.

## **b. Secure space**

Challenges/opportunities:

- **Risk of empty spaces**

- The effects of the pandemic (changes in behaviour patterns and working culture, rise of remote working, risks or perception of risks in high-density occupation of space, public transportation/commuting, failure of a number of businesses) are likely to significantly impact on the use of space, resulting in a need to repurpose space in order to maximise appropriate use of existing buildings and facilities.<sup>11</sup>

- **Crisis for London's creative workspace**

- Greater London faces a market failure in the availability of low-cost creative workspace, vital for sustaining small creative businesses and artists. According to Creative Land Trust, 17% of London's workspace was lost between 2017 and 2020. The pandemic has compounded this crisis, with a disproportionately acute impact on the incomes of creative entrepreneurs and businesses.

- **Need to drive footfall across London in a balanced way**

- Footfall is currently at a very low base and we need to attract workers and visitors back into Central London to avoid the 'doughnut effect' (where outer London boroughs recover faster from Covid restrictions than the city centre, resulting in London being crowded on the outside and empty in the middle<sup>12</sup>) whilst being balanced to support the new localism and ensure ecosystems, activity and footfall is retained across all areas of London.

- **Demand for improved public space**

- The pandemic has heightened the demand for safe, healthy, welcoming and sustainable spaces in our urban

landscape. This has led many global cities to rapidly accelerate the improvement of their public realm and civic amenities. Public realm needs to be fit for purpose to enable a safe and inviting welcome for all workers and visitors, and it can contribute to addressing physical and mental well-being for these communities. There is a real opportunity to engage with the creative sector to enhance amenities and infrastructure for the day, evenings, nights and weekends.

- **Workers missing human connections**

- The post-pandemic appetite for cross-disciplinary connections, agility and connectivity that encourages innovation is likely to be accelerated and there is a strong appetite for networking. Workers in a mixed economy of home and office working are increasingly likely to use workspace for collaborative work. Networks in the creative sector are being further fragmented by the pandemic - becoming narrower and harder for people to find. SME teams and the self-employed in particular are seeking opportunities to physically connect and ideate.

- **Opportunity to use creativity to animate space**

- London's cultural and creative offer has the power to attract people back to areas of low footfall - demonstrating London's vibrancy and providing 'can't miss' moments of engagement. The impact of Covid has led to greater use of the outdoors, lighting design and many other public realm enhancements that can radically enhance perceptions, providing both safety and a sense of theatre and spectacle in our streets and spaces.

11. Insights from our Industry Champions: How policymakers can support local growth in the creative industries, <https://www.pec.ac.uk/assets/publications/Final-Insights-from-our-Industry-Champions-Local-Growth.pdf>, Creative Industries Policy and Evidence Centre, February 2020

12. Don't let London become a Donut, <https://www.cityam.com/dont-let-london-become-a-donut/>, CityAM, October 2020



- **Attracting new types of business to the City and London**

- The City has always been home to a mixture of large and small businesses, as highlighted in the 2015 Ramidus study. However, the majority of these businesses have historically been concentrated in specific sectors. The ‘London Recharged’ report (City of London Corporation, 2020) sets out an aspiration for 20% of office tenants to be new businesses to the city by 2025.

- **Limited space in central London for cross-sector usage**

- There has been a drive in recent years to encourage space for diversity of land uses and attract different kinds of talent. A new approach to space usage is required that provides the opportunity for cross-pollination across sectors, with spaces that are flexible and adaptable to meet rapidly changing demand. These flexible, fit-for-purpose spaces are currently in short supply and are essential in order to aid the agility and connectiveness necessary to shore up competitiveness.

- **Demand for collaboration spaces**

- A growing number of creative businesses are moving to multi-locational working patterns. Typically, this combines days in the office with days working from home and also the use of ‘third spaces’. The City is well placed to establish itself as a focal point where creative teams come together for periods of focused collaboration, even if their primary office might be in a different part of London.

- **The importance of accessible social spaces as creative spaces**

- Evening and night-time venues are a critical networking provision for freelancers and those without existing networks. Cheap, accessible social spaces/music venues help build the ecosystem from every aspect of the supply chain of the creative industries

through to the cross-fertilisation of workers in many different sectors.

Recommended actions:

- **Make a bold statement welcoming people to the City**

- The narrative that the City is open (when Covid restrictions allow), welcoming, beautiful and dynamic will shift the debate away from a dominating ‘death of the office’ message and remind people what London offers. The City of London has the opportunity to make a significant and generous statement that can move the dial in terms of the ‘welcome’ to the City – transforming the daily experience of being in or visiting the City, making it less intimidating and fostering a sense of belonging. There is potential to drive new, diverse communities to see the area as a place to work, live and visit by making creativity accessible and visible. This recommendation is also addressed in the City Corporation’s Covid Recovery Taskforce work.

- **Demonstrate collaborative solutions for repurposing space**

- The creative and commercial sectors have the opportunity to come together and co-design solutions to repurposing space – inside and outside our buildings. These spaces need to be safe spaces, fit for a post pandemic world. There needs to be a series of tactical and ‘experimental initiatives’ to showcase innovation and demonstrate what’s possible, working closely with City Hall’s work in this area.

- **Identify how much space and where**

- A model for data collation is required together with an audit, field work and surveys to consider space, stranded assets and infrastructure, and issues of ownership and management, access and engagement<sup>13</sup>. This should be done alongside the Mayor’s Cultural Infrastructure Map <https://maps.london.gov.uk/cim/index.html>

13. Creative Places: Supporting your local creative economy, [https://www.local.gov.uk/sites/default/files/documents/12.22\\_Supporting\\_the\\_creative\\_sector\\_07.1%20-%20creative%20places%20-%202020Sep.pdf](https://www.local.gov.uk/sites/default/files/documents/12.22_Supporting_the_creative_sector_07.1%20-%20creative%20places%20-%202020Sep.pdf) Local Government Association, August 2020

- **Target a set of priority categories and sectors**

- In line with the ‘London Recharged’ report aspiration to attract new kinds of business, there is particular benefit for the City in prioritising three categories that currently face acute difficulty: 1) Creative sector start-ups and scaleups; 2) Black-founded, female-founded businesses and those founded by leaders from other diverse communities and 3) Social enterprises and purpose-driven businesses. This is also an opportunity to rebalance diversity in the City. A fourth potential category has been identified as insuretech start-ups and scale-ups. These ventures do not face such great hardship, and they can afford to pay market rent. However, there is a valuable opportunity for the City to establish itself as a focal point for insuretech, building the historic strength in the insurance sector into the next generation.

- **Establish a mentoring and brokerage model for creative meanwhile use**

- A system can be developed that makes it easy to understand the space that creative individuals/businesses are looking for, which businesses are looking at their use of space and where there is available space. The scheme should be promoted both to landowners with space that is temporarily unlet, and to large employers who have space available in their offices. There is likely to be greater take-up with buildings that are already fitted out and ready for occupation, rather than new buildings in ‘shell and core’ condition. A brokerage model is required: promoting the initiative to landowners and occupiers; providing templates and guidance; managing the pipeline of applicants; and validating that applications meet the necessary requirements. Space would be provided on a temporary basis, with a minimum

period of six months. It is envisaged that there would be a spectrum of incoming businesses – from those paying market rent, to target groups who would be offered space for free. Non-financial benefits to host organisations, such as workforce engagement and cultivating creative thinking, should be clearly articulated and substantiated.

- **Nurture ecosystems of uses**

- Technical infrastructure for events and performance in public spaces needs to be built as well as securing loose-fit, cheap studio and rehearsal space for photography, editing and, recording. This is invaluable for flexibility and development. There is also a need for more outdoor and tech-enabled spaces for new creative forms such as gaming, 5D technology and spaces to host international creative trade shows.

- **Invest in long-term integrated spaces**

- Temporary initiatives serve a purpose, but the resilience of the sector and stronger impact that a long-term creative space can have in revitalising a neighbourhood and creating jobs, also needs to be harnessed. These spaces need to be safe, fit for a post-pandemic world, flexible and – rather than co-working spaces where individual businesses work on their individual ideas – they need to be places to truly share knowledge and skills. They need to be designed to be fit for the post-pandemic landscape and allow the commercial, creative and civic sectors to come together in more powerful ways. They should be curated to create a fertile innovation space for communities that don’t normally encounter each other to start mixing for mutual benefit. This should also act as a physical base and focal point for many of the initiatives recommended in this report.



- **Maximise opportunities arising from emerging City of London Corporation developments**

– The City of London Corporation has made some radical planning moves (including the City of London 2019 transportation strategy, Culture Mile and the emerging City Plan 2036) and as a major property owner in the Square Mile, there is an opportunity to hardwire space for the creative sector. A strategic framework for delivering culture and creativity in the City that is embedded within key Corporation policy such as the London Recharged recommendations and planning process would help to further strengthen the post-pandemic

regrowth of the creative sector in the City specifically.

- **Lay the foundations for the future Smithfield vision**

– Bringing creative businesses into the City provides a powerful opportunity to support longer-term strategies and thinking around the future of the Smithfield area at the heart of Culture Mile. Every aspect of the initiatives undertaken now should be conceived so they make the maximum contribution to the long-term vision, cementing the area as a place where there is creative energy. The City Corporation's Markets Co-location Programme has the potential to be a critical pillar in achieving this goal.

## **Proposed projects:**

### **Create in the City:**

A mentoring and brokerage model supporting owners, occupiers and employers to maximise meanwhile opportunities and make unused office and retail space available as workspace for small creative businesses, diverse-led ventures and other target groups. The initiative should help to animate City locations, advance the goals set out in 'London Recharged', promote the City's diversity agenda and make a significant contribution to London's creative sector at a moment when it faces unprecedented challenges. The brokerage scheme should be supported

by a central hub and meeting space, fostering new relationships between creative practitioners and established City professionals. This could potentially be hosted in the Smithfield area, as part of the Market's Co-location Programme's plans for the future of its existing market locations. Short-term elements of the project should feed into longer-term strategies being developed by the City. Opportunities should be explored to collaborate with other London boroughs, to build a pipeline of talented individuals and teams meeting the criteria for support through the programme.

### **Enhancing the City:**

An at-scale commissioning scheme to fill the streets, public spaces, shop windows and prominent lobbies of the City with curated creative activity for City workers, visitors and residents when COVID restrictions allow. This should amplify civic amenity for City communities with environmental enhancements, green infrastructure and extended uses for evening, night and weekend. It should provide opportunities

to showcase creative practitioners and enable them to help shape the City's public realm for all. Connections and alignment with other London districts should be explored. Celebrate the programme through outstanding and accessible creative communications campaign. This could be connected to the 'Creative Celebration' proposal under the 'Investment' strand of this report.

## Artist Commission - New Skills



**Catherine Yass** is a Turner Prize-shortlisted English artist, who is known for her wall-mounted lightboxes. Her work responds to the theme of 'New Skills'.



## c. Strengthen professional skills and nurture talent

Challenges/opportunities:

- **Sector silos and a lack of connection**

- A post-pandemic world needs the skills of culture and business. There are rich creative resources and cultural strengths in London but a lack of connection means they are not being optimised. There is a powerful opportunity to join up creative organisations, creators and other companies to develop fusion skills (the combination of creative, technical, educational and emotional skills needed for success in the 21st century), practice and business if the motive is right. Currently there is a lack of knowledge in where to find the necessary fusion skills from other sectors and how to tap into them.

- **Risk of London losing a generation**

- With income dropping for many people and increasing competition for post-pandemic jobs, London risks becoming an increasingly expensive place to live. The consequence could be young creative talent finding that they are unable to sustain themselves in London and moving away.

- **Employment pathways are unclear**

- There is a whole generation of talented young people leaving education unable to find employment or the necessary skills and connections to get ahead. The pandemic has fragmented the creative sector so networks, and therefore pathways into jobs, are becoming narrower. The full range of opportunities open to young people and how their skills could be valuable beyond traditional roles are not always visible to them. Local creative talent and skills are not being attracted or retained in the city or made best use of. Parents are becoming risk adverse

and steering their children towards what they perceive as more secure careers.

- **Recruitment of diverse talent remains a challenge**

- There is a strong appetite to recruit a greater number of people from a wider range of backgrounds and skills into commercial and creative sectors but this is not yet being fully achieved despite corporate businesses in particular investing heavily in their own individual initiatives. The pandemic has also resulted in redundancies in the creative sector which has also affected the diversity of organisations as under-represented groups have been more heavily impacted by this.<sup>14</sup> There needs to be honesty about diversity and inclusion gaps, and the ambition and action to make a step change and create an inclusive site of experimentation.

- **New business and digital models**

- The creative sector has many of the skills needed for an uncertain future – empathy, resilience, imagination, entrepreneurship – but the precarity of the sector has been exposed during the pandemic. New business and digital models are needed; not just for creative organisations who want to adapt to post-pandemic audiences, but in collectively creating more sustainable working practices and value chains.

- **City of London is not yet recognised as a hub for both culture and commerce**

- Despite the City Corporation being the UK's fourth largest investor in culture, the City is still perceived by many to be a global commercial hub rather than a place welcoming and developing creatives. Bringing together culture and commerce is at the heart of ensuring a balanced ecology in the City.

14. The impact of COVID-19 on diversity in the creative industries: Insights from our Industry Champions: In partnership with the APPG for Creative Diversity, <https://www.pec.ac.uk/assets/publications/PEC-and-Creative-Diversity-APPG-The-impact-of-COVID-19-on-diversity.pdf> Creative Industries Policy & Evidence Centre, December 2020

- **Opportunity to build a new style of relationship between culture and commerce**

- Across the commercial, creative and civic sectors in London, there is a strong appetite to support the regrowth of the creative sector and wide recognition of the valuable role culture can play in post-pandemic business regrowth. There is a desire for a less transactional relationship between the sectors where people are able to share their skills in new settings. With increasing recognition of the role arts and culture can play in addressing social and environmental crises, there is an opportunity for the commercial sector to offer workers new purpose, wellbeing and to encourage innovation through exchange with the creative sector.

Recommended actions:

- **Segment the needs of the sector**

- Recognise that the cultural and creative sector consists of a wide range of different sub-sectors and types of organisation with differing needs and strengths. These organisations need to be segmented and the specific needs of each should be identified so that programmes can be tailored to fit.

- **Welcome creative talent into the City**

- Diverse talent and creative entrepreneurs should feel the City is for them and that they can access the business support needed to start, adapt and grow. Physical workspaces within the City should act as connectors rather than merely incubators for individual projects, and experimental spaces and activities should be on offer that clearly welcome young people in an enduring way (eg. leased space, makerspace, spaces for activities such as biking or skating). This will help develop the talent pipeline, increase accessibility and change perceptions of what happens in the City.

- **Increase opportunities for young people in the creative sector**

- Young people from all parts of London, particularly more deprived boroughs, need to be inspired by the range of job opportunities open to them (for example through a skills fair or competition that inspires and excites about creative sector opportunities). More concrete programmes are needed to deliver jobs and entrepreneurial opportunities for young people. Schemes such as the Government's Kickstart campaign or East Bank's STEP programme could be extended across the City and many of the cultural institutions in the City, especially those in the Culture Mile partnership, already provide world-class creative learning. Clearer pathways for young people and the next generation of creative practitioners from other London boroughs need to be provided, to enable them to access the City and all its assets, whilst being sensitive and balanced to ensure existing ecosystems and footfall is retained across all areas of London.

- **Develop a collaborative approach to diversifying recruitment**

- Scope the potential for corporate businesses and creative organisations to work together to develop a framework of opportunities that connect young people from a range of backgrounds and experiences (particularly those from more deprived areas of London) with recruitment opportunities across the creative and commercial sectors. By pooling the extensive resources currently being invested in individual recruitment initiatives, sharing good practice and networks, and challenging pre-



conceptions on the skills thought to be needed/who should be recruited to particular sectors<sup>15</sup>, real structural change is more likely to be achieved. There is an opportunity to work alongside the Mayor of London's programmes in development to increase representation in the creative sector.

- **Build the long-term resilience of the creative sector**

– It is not enough to provide a short-term fix – there have been fundamental shifts as a result of the pandemic that mean the sector is taking the opportunity to reset and rebuild its long-term resilience. Radical reinvention of creative organisations is required and some parts of the creative sector can learn from how commercial businesses are adapting and forward business planning and what this means for post-pandemic leadership, through a mutually-beneficial learning programme.

- **Map the assets**

– Assess the skills, expertise and acumen available across the City that could be leveraged to accelerate the regrowth of the creative and business sectors.

- **Design a mutually-beneficial learning programme**

– A programme of active learning experiences needs to be built that draws on the assets of the City and marries these with the support needed. It should break down industry silos and encourage two-way sharing between the creative and commercial sectors in a less transactional way in order to strengthen both culture and commerce. It should provide space for inquiry, testing ideas beyond traditional sector boundaries and co-designing solutions. It should develop staff at different levels, facilitate intergenerational connections and show how skills can be of use in other sectors. This could include speed networking, fellowships, artist or business leaders in residence schemes, design-thinking, creative confidence or business clinics.

## **Proposed projects:**

### **Creative Exchange Programme:**

A wide-ranging skills and knowledge sharing programme [potentially run from a physical 'creative hub' in the City of London], offering two-way skills development opportunities between creative and commercial sectors such as futures work, forward business planning, investment models, asset valuing, resilience, leadership, IP rights, organisational development, entrepreneurship, mentoring, ideation, tech; particularly exploring ways to

develop business acumen in the creative sector, creative and innovation behaviours in the corporate sector and enhancing the skills of freelancers. It should ensure that any cohort represents London in its demographics. It should link with physical space initiatives and provide complementary 'wrap around' support to those using the space. It could link to other creative exchange hubs across other districts – in London and potentially across the UK.

15. Creative Places: Supporting your local creative economy [https://www.local.gov.uk/sites/default/files/documents/12.22\\_Supporting\\_the\\_creative\\_sector\\_07.1%20-%20creative%20places%20-%20202%20Sep.pdf](https://www.local.gov.uk/sites/default/files/documents/12.22_Supporting_the_creative_sector_07.1%20-%20creative%20places%20-%20202%20Sep.pdf) Local Government Association, August 2020

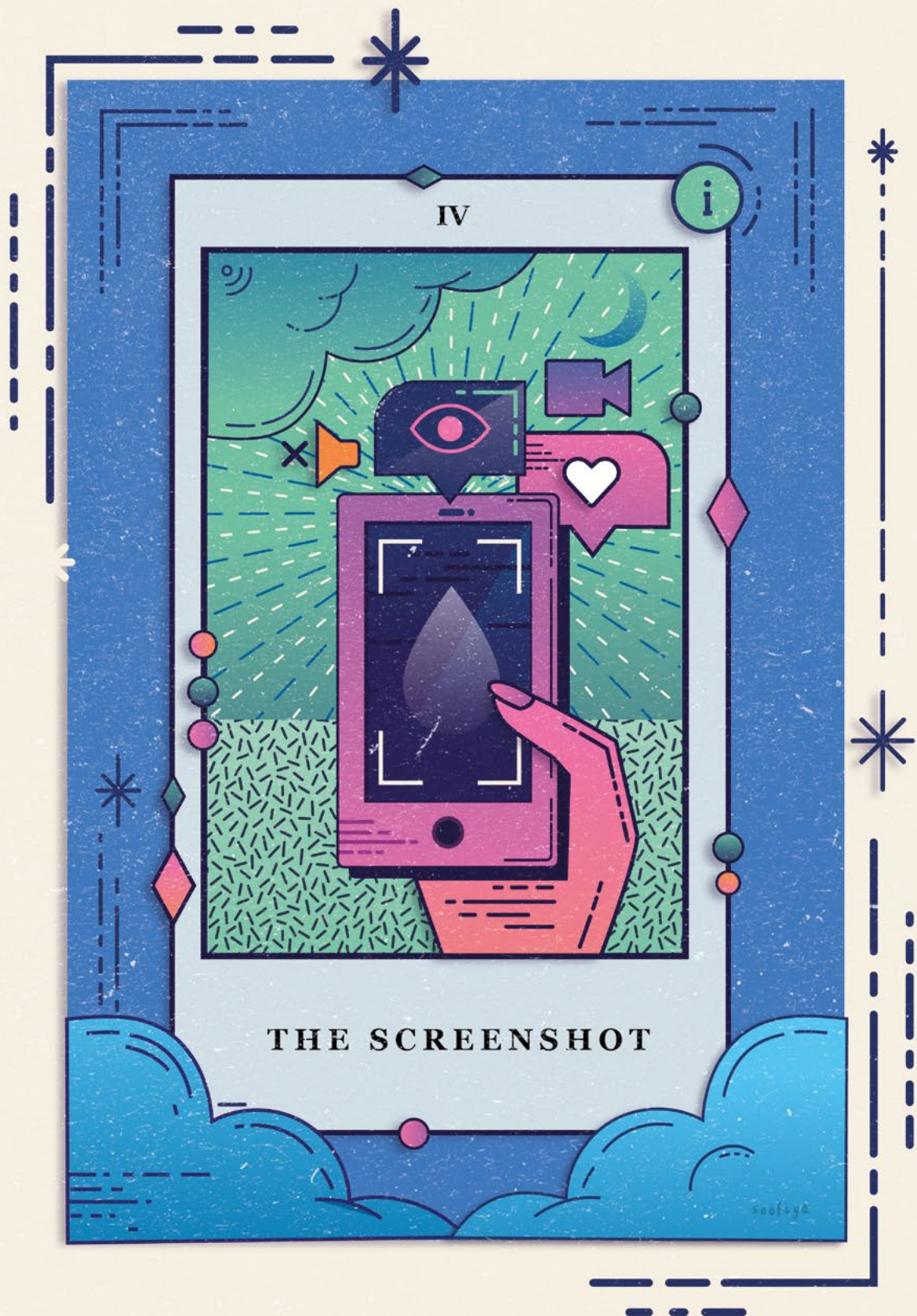
### **Creative Skills London 2021:**

A creative skills event – potentially forming part of the wider Skills London programme – that responds to the challenge facing a generation of young people coming out of school seeking employment in the post-pandemic landscape. It should remind talented young people that this is a place where creativity and innovation flourishes and make clear the range of opportunities and pathways into creative sector jobs. These should include fringe-style

events involving creatives and have a celebratory tone to it. Businesses could support events by providing spaces and telling their story. The potential to foster links between this and London Tech Week should be explored in order to also grow connections between creative and tech skills. There is also potential to link this to the Mayor of London's Initiative for a Creative Skills Academy, London Careers festival, and London Games Festival.







## d. Accelerate digital transformation

Challenges/opportunities:

- **Rapid digital acceleration**

- As a result of the pandemic, there has been a major increase in the use of digital engagement tools throughout the creative sector. For some this has meant reaching new and increased audiences, achieving far greater global reach, or enabling deeper relationships. However, others are at risk of being left behind <sup>16</sup>.

- **Wide-ranging capabilities**

- There is a huge variation in the quality of skills across the creative sector. Some teams are finding it difficult to adapt to remote collaboration which is further hampering their ability to develop. This is particularly relevant for freelancers and micro businesses, which make up 90% of those in the creative sector. There are also an increasing number of creative jobs requiring digital skills – if you are a digital novice, you run the risk of being left out.

- **Digital poverty and poor infrastructure**

- Half of all people in London categorised as living in poverty have no Wi-Fi. Digital acceleration does not necessarily mean that culture is being democratised and learning opportunities are more widespread. The quality of technical equipment in the sector also varies enormously and whilst some companies are still in survival mode, others have the capabilities to grow even more powerful in the digital field, making it hard to compete for those without quality infrastructure. This is not as simple as large versus small organisations, as some SMEs have shown exciting innovations in this field.

- **Digital not fully embraced**

- Whilst some organisations have quickly adapted, running exceptional digital audience engagement or social media campaigns, digital has remained a side-line for some in the creative sector. This must transform now and there is an opportunity to explore how tech can best enable accelerated regrowth right across the work of the creative sector – for example innovations in ticketing, higher quality broadcasting, hybrid experiences. Despite the impact of the pandemic on physical audiences, embracing digital can also give creatives access to a much broader, international audience.

- **Giving away content**

- In order to maintain their connectivity with their audiences, many creatives have been giving away top-quality content for free. This profoundly undervalues the input of artists, producers and creators into that digital content. Monetisation is intricately bound up with digital acceleration and the sector has been forced to switch to unfamiliar, often direct-to-consumer, models.

Recommended actions:

- **Develop whole-organisational digital strategies**

- The creative sector needs to ensure cohesive digital strategies are in place that build emergency responses into something much more productive for the entire sector.

- **Grow access to London's talent pool of digital natives**

- There is a huge talent pool in London, particularly across the Gen X, Y and Z groups. This needs to be harnessed by the creative sector.

16. Insights from our Industry Champions: Business model disruption and innovation during COVID-19 in the creative content industries <https://pec.ac.uk/assets/publications/Industry-insights-write-up-Business-model-innovation.pdf>, Creative Industries Policy & Evidence Centre, Sept 2020



- **Ensure ongoing upskill opportunities**

- As the world of digital advances rapidly, this is not a one-off exercise.

- Those within the creative sector need to continue to develop their digital expertise. Best practice should be shared across the creative and commercial sectors in blended models of internal staff collaboration, mentoring, ecommerce to accelerate learning.

- **Test ways to monetise digital content**

- The creative sector needs to catch up on this and work needs to be done to test and develop direct-to-consumer offers and platforms so this becomes part of the income in organisational business models. Investment is needed to create new models of digital delivery which reach new, under-served and international audiences.

- **Provide access to digital infrastructure and equipment**

- Those in digital poverty and without quality infrastructure need access to digitally-enabled spaces and quality technical equipment in order to fully enable the democratisation of culture and to create more of a level playing field.

- **Harness the opportunity to establish the Square Mile as a hub for digital creativity**

- There is an opportunity for the City to welcome creative digital entrepreneurs and those in digital poverty by investing in an environment that provides, for example, high quality 5G infrastructure, digitally-enabled spaces and digital platforms to connect creatives directly with consumers. Providing access to these and making the City less intimidating for creative entrepreneurs could encourage innovation and regrowth across the creative sector by co-locating digital creatives in London's financial hub.

This could be done in partnership with major tech companies (for example through a 5G private network).

- **Foster connections between the creative and tech sectors**

- The UK is recognised globally as having both world-leading creative and tech sectors. We need to provide opportunities for the two to better connect in order to prototype the cross-pollination of ideas between the public and private sectors and explore how digital innovation can accelerate artistic practice - for example, through Open Innovation Challenge Funds, hackathons and digital innovation showcases.

- **Leverage London's global status through technology**

- Capitalise on the extended global reach of London's creative sector as a result of the digital acceleration to grow global audiences, attract international visitors and develop new markets. Explore the potential to demonstrate leadership in the development of the new 'goods' of the future where digital and creative expertise come together (e.g. the 'back office' frameworks for emerging fields of system creativity, fusion management and sustainable creativity). There is potential for culture and commerce to work together to provide the functions that fuel creative growth through innovative support in terms of finance, insurance, legal frameworks etc to capitalise on emerging fields (for example intangible monetisation, virtual IP protection and insurance of ideas).

## Proposed projects:

### Createch:

A programme drawing on the City of London as a digital 'test bed' for the creative sector – building a fit for purpose environment for creatives to grow and test new technology-dependent products/experiences/services (e.g. digitally-enabled spaces,

direct to consumer platforms, hacks, 5G roll out, speed networking and digital innovation 'showcase' events). The tech sector has existing models around these ideas with which the creative sector could be engaged.

### Creative Digital Acceleration Programme:

A skills and capacity building programme which supports creative organisations to take a whole-organisational approach to embedding digital transformation and expertise at the heart of their business and use digital to accelerate regrowth – for example to capitalise digital reach into

hybrid activities. This could be explored with the charity 'Digital Boost' (a charity set up to help small businesses on their digital transformation journey) and their technology mentors.







**Ferha Farooqui** is a painter whose work explores the cultural and social changes that affect the Borough of Newham, where she lives. Her work responds to the theme 'International Connections'.



## e. Build international connections

Challenges/opportunities:

- **Risk to London's international standing**

- The combination of reduced international travel, Brexit and the economic impact of the global pandemic pose a risk to London's continued success on the world stage. Competition is fierce with cities such as Amsterdam, Lisbon and Berlin offering attractive fiscal incentives and affordable workspaces to attract international creatives. It is vital that confidence is maintained in London and its position in the global marketplace is not diminished.

- **International work requires long-term relationship building**

- When it works well, people come together and make connections. This enables UK assets to be promoted, business to take place, messages to be shared about the UK being open for business and wanting to support fair and free trade, prosperity and better security across the world.

- **Our creative offer is a hugely valuable asset**

- The UK's wealth of culture, creative industries, heritage and history is globally admired and valued. Activities such as festivals and creative industry showcases have provided significant platforms for global relationship building and a way of developing bi-lateral connections with key countries. These attract direct benefit to the creative sector through showcasing talent and ideas and generating significant income. These experiences are also influential in the decisions made by people around the world on where they choose to do business.

- **Creative industries trade has the potential to be further strengthened**

- International trade in the creative industries themselves has been extremely successful, for example The Games and Production Finance Markets (which matches international investors with film/games projects). There is an opportunity for this to be further expanded.<sup>17</sup>

- **Cultural connections enable vital trust and understanding**

- Making and enjoying culture together can build trust and understanding between countries. Establishing trust is the basis for any trading relationship.

*"75% of people who had been involved in a British Council cultural relations programme said they trust the UK and those who trust the UK are roughly twice as likely to want to do business or trade with us."<sup>18</sup>*

Deep and long-term cultural connections enable countries to continue relationships and retain trust through the ups and downs of geo-political changes, supporting the environment for trade.

- **There is a risk of losing international work by the cultural and creative sectors**

- The pandemic has halted international travel, international projects have been cancelled and many creative organisations are struggling for survival. The reality is that whilst the pre-pandemic financial model for international work was viable, the additional logistical considerations required in a post-pandemic environment pose significant financial challenges to the model. Whilst we know that international exchange and trade will continue to require

17. Creative Places: Supporting your local creative economy [https://www.local.gov.uk/sites/default/files/documents/12.22\\_Supporting\\_the\\_creative\\_sector\\_07.1%20-%20creative%20places%20-%202020Sep.pdf](https://www.local.gov.uk/sites/default/files/documents/12.22_Supporting_the_creative_sector_07.1%20-%20creative%20places%20-%202020Sep.pdf) Local Government Association, August 2020

18. The Value of Trust, [www.britishcouncil.org/sites/default/files/the\\_value\\_of\\_trust.pdf](http://www.britishcouncil.org/sites/default/files/the_value_of_trust.pdf), British Council, 2018



real-life interactions at key moments, the additional logistical and financial hurdles are likely to result in a reduction in international activity.

- **Brexit is compounding the risk to international work**

- Further hurdles to international work are expected to result from Brexit – reduced income from EU funding, increased financial costs such as social security charges in all countries where work takes place, challenges to engaging global talent in restricted movement of people<sup>19</sup>, cabotage rules denying UK-registered trucks more than two EU stops within a seven-day period which will severely impact touring, and logistical challenges to co-commissioning and international knowledge exchange. The European Union is the creative economy's biggest market so direct income to the sector is also at risk, if free movement of goods and services is restricted.

- **International activities are fragmented and need reimagining**

- Those looking to build connections internationally across culture and commerce have limited resources and there appears to be a lack of joined up activity to maximise the impact. London is at risk of falling back on old practices whilst other UK cities are testing imaginative new ways of connecting – exploring environmental and social crises through international collaborations and global crowdsourcing of ideas to solve problems.

- **Align with City of London's vision as a global hub for culture and commerce**

- The City of London Corporation highlights in its Corporate Plan its ambition to be 'a global hub for innovation in finance and professional services, commerce and culture'.

It aims to 'promote London for its creative energy and competitive strengths', as well as 'strengthening international relationships to secure new opportunities for business, collaboration innovation'.

Recommended actions:

- **Protect and invest in our creative assets**

- Research shows that investing in our creative assets will have a significant impact on the UK's ability to attract workers, businesses and visitors as well as Foreign Direct Investment. Creative assets need investment by the public sector and through philanthropy and business support for the future of soft power in an increasingly competitive market and to attract the talent which fuels commerce.

- **Be bold and grow our international connections**

- Maintain confidence in the creative offer London/UK has to share in the global marketplace, acting boldly rather than homogenising our activities. See all international relationships as bridges to other countries – links which cannot be underestimated. This will also help maintain the international market for the national/London creative economy.

- **Super-charge the 'GREAT' campaign and join up international work**

- Assets and resources need to be maximised through joint initiatives and campaigns. Integrated networks of institutions overseas need to be capitalised on, with Government working closely with overseas missions. In partnership with the Department for International Trade as its lead body, a supercharged version of the UK's international promotional 'GREAT' campaign should be explored, bringing culture and commerce together to promote the UK, with London as the engine.

19. The impact of Brexit on UK's cultural and creative sectors: more heat than light? <https://pec.ac.uk/blog/the-impact-of-brexit-on-uks-cultural-and-creative-sectors-more-heat-than-light> Creative Industries Policy & Evidence Centre, December 2020

- **Reimagine trade visits to incorporate collaborative learning**

- The model for international visits needs revitalising as the traditional ‘showcasing strengths’ approach to international trade is increasingly inappropriate in a post-Brexit world. International creative projects and trade visits need to come together through cohorts of creative and business delegates working together on collaborative projects with international partners. Focusing on shared socio-economic issues or themes, involving young people and diverse communities can help develop deeper connections and drive knowledge sharing.

- **Foster an ethos of two-way exchange**

- International programmes using culture to build connections need to celebrate not only our own culture, but that of others, on an equal footing. Two-way creative exchange can be enabled by developing global connections between local communities in a more inclusive way. There is a strong appetite for a more humane post-pandemic world, and we need to explore how this is achieved in conversation with other countries. Frameworks need to be built which enable a more generous spirit - connecting people to bring different skills and assets together to solve

global problems. The British Council can help to broker connections and bring knowledge, and work should also take place with other NGOs and central government to address policies that increase challenges to international exchange.

- **Develop imaginative hybrid models for cultural exchange**

- There is a strong demand internationally for creative exchange with the UK. Innovating online enables us to reach many more people, in particular young people. Experiment with how embedding hybrid (digital and physical) approaches in international cultural initiatives can accelerate and strengthen cultural exchange.

- **Strengthen London's flagship creative events**

- Travel is expected to be less frequent in the wake of Brexit and the pandemic. International travellers are therefore expected to be more discerning and innovative flagship events are likely to become even more important. We need to ensure London's flagship events are on the international ‘must-go’ list and explore how moments such as the 2022 festival can be an opportunity to tell the national story and explore London's role as an international city, powered by our cultural and creative sectors.

## **Proposed projects:**

### **International Creative Collaboration Programme:**

A programme of international exchanges that brings together culture and commerce to reimagine the trade visit model. The programme could focus on international locations that are a priority for the UK. Under the banner of a major marketing campaign, this programme could connect cohorts of representatives from local communities,

and the commercial and creative sectors. Cohorts could use creative approaches to explore significant global issues together such as climate change and the role that culture can play in post-pandemic recovery. Global Networks such as that of the British Council, could help to seed relationships.



## Artist Commission – New Voices



**Jess Nash** is a freelance illustrator inspired by culture and narrative. Her work responds to the theme 'New Voices'. @jess\_\_nash

## 4. Vision: Culture & Commerce Stronger Together

Our vision is for culture and commerce to work together to ensure London's creative energy and competitive strengths retain its position as the best city in the world in which to live, work, learn and invest.

### **By the end of 2021, we want to see:**

- A renewed creative sector at the heart of London's offer, being rebuilt in ways that address long-term structural challenges
- Repurposed spaces that address the infrastructure needs of the creative sector and reanimate London in ways that increase footfall and encourage people to work and visit
- Increased skills sharing between the creative and commercial sectors in order to increase employment opportunities, develop talent and support innovation
- Improved collaboration taking place between London districts in order to share learning and join up initiatives that address cultural recovery
- Strengthened cultural connections between London, the UK and key international cities in ways that build London's competitiveness as a place to do business
- Stronger recognition of the City of London as a welcoming & inclusive, creative district which brings together culture and commerce for mutual benefit
- More sophisticated understanding of cultural value and the embedding of collaborative working between culture and commerce for mutual benefit

### **Next steps**

Implementing the recommendations will be the focus for 2021 and ensuring that real change can be achieved by bringing commerce and culture closer together. In 2021 the Taskforce will focus on making the strongest ideas a reality and seek to find delivery partners, and investors to implement the recommendations. The Culture & Commerce Taskforce will act as Steering Group – setting the direction, recruiting partners and monitoring progress through regular meetings convened by the Lord Mayor and working groups will be established bringing together the Taskforce, delivery partners and investors to deliver the proposed initiatives. Towards the end of 2021, the impact, lessons learned, and legacy will be shared.

In addition, the City Corporation will develop a workplan which will identify the recommendations most appropriate to its strategic ambitions and where its influence and resources may be best deployed, translating these into an executable set of projects that focus on driving recovery for the creative and cultural sectors within the City, with a specific focus on the Culture Mile area.



### **Our values**

The Culture & Commerce Taskforce has identified a set of values which will guide future work:

- Focus on what culture and commerce can do together for mutual benefit
- Break down silos and galvanise a joined-up approach
- Provide a framework that channels energy and resources to maximise impact
- Focus on tangible 2021 activity whilst building towards the necessary long-term structural changes
- Ask uncomfortable questions, use the broadest definition of culture and embed equality, diversity and inclusion in everything we do
- Explore how sustainability and climate action can be supported through everything we do
- Test how models can be developed that draw on the assets and expertise in the City of London for wider rollout across London, the UK and beyond

### **Value of collaboration**

The Taskforce has highlighted that the understanding of the value of the creative sector to London needs further strengthening. The enormous benefits from London's world-leading creative sector have not always been explicitly recognised and the metrics used to capture its impact are not sophisticated enough to demonstrate the critical role it plays in London's competitiveness as a place in which to live, work, visit and invest. The Taskforce will therefore explore a collaborative model and metrics that tell the story and capture the impact of the creative sector in London's recovery. It will champion the connectedness of culture and commerce, engaging with other London forums driving recovery and share learning with other districts on collaborative approaches between culture and commerce.



## 5. Get Involved

The Culture & Commerce Taskforce is calling on the creative, civic and commercial sectors to take forward the ten proposed projects outlined in this report which we believe will deliver results to accelerate our post-pandemic recovery and deliver mutual benefit for culture and commerce.

The Taskforce seeks partners to work together in these areas to regrow a creative sector that can help drive London's competitiveness and economic recovery.

The Taskforce therefore seeks partners from across London who are able to contribute to the delivery and potentially take on leadership roles in progressing one or more of the ten projects:

### **Creative Activation**

- Creatives for London
- Celebrating London's creative offer
- Enhancing the City
- Createch

### **Creative Exchange**

- Creative Exchange Programme
- Creative Digital Acceleration programme
- Creative Skills London 2021
- International Creative Collaboration programme

### **Creative Enterprise Hubs**

- Create in the City
- Creative Freelancers Network

### **Contact**

If you would like to get involved, please contact the Culture & Commerce Taskforce, referencing which project(s) you are interested in contributing to:

**[cultureandcommerce@cityoflondon.gov.uk](mailto:cultureandcommerce@cityoflondon.gov.uk)**





# Appendices

## i) Related Evidence

The Culture & Commerce Taskforce recognises and commends the extensive and varied work already taking place across London, the UK and globally to support and reinvigorate the regrowth of the creative sector. The Taskforce recognises that recovery will come from collaboration across the ecology of culture and commerce and is therefore keen to connect, build upon and share learning with those delivering related initiatives.

The findings of the Taskforce build upon on a suite of research and related initiatives. Much of the evidence was collated in Autumn 2020 and therefore includes data reflective of this period. Key evidence included:

### **The pandemic has caused an epic shift in how people behave**

- The pandemic has caused a massive change in behaviours, including the normalisation of working from home, the reluctance to spend time commuting, a reappraisal of priorities and an increased use of local amenities.<sup>20</sup>
- There is a growing body of research that shows that knowledge workers are finding that they are more productive when working from home. One such study found that knowledge workers are spending 12% less time drawn into large meetings, 50% of activities are done though personal choice because they are seen as important, and the number of tasks rated as tiresome has dropped from 27% to 12%. However, the same study cites concerns about long-term effectiveness, creativity, and personal resilience.<sup>21</sup>

### **Time is of the essence for the survival of the creative sector**

- The UK's creative industries are on the brink of devastation. Projections in August 2020 estimated that the creative sectors would be hit twice as hard as the wider economy in 2020, with a GVA shortfall of £29 billion. Many creative sub sectors were expected to lose more than half their revenue and over half of their workforce. And despite the Job Retention Scheme, the report projected that 122,000 permanent creative workers would be made redundant by the end of 2020. The impact on employment was set to be felt twice as hard by creative freelancers with 287,000 freelance roles expected to be terminated by the end of 2020.<sup>22</sup>
- London was expected to account for more than half (51%) of the £29 billion shortfall cited above, with a £14.8 billion drop in GVA, and more than a quarter of total job losses, totalling in excess of 110,000 workers. A further 82,000 workers were projected to lose their jobs in the creative industries across the South East.<sup>23</sup>
- More recent research shows that in the six months following the beginning of lockdown, we saw a collapse in working hours across the creative industries; 55,000 job losses (a 30% decline) in music, performing and visual arts; and significantly higher than average numbers of people leaving creative occupations compared to previous years.<sup>24</sup>

20. [There will be no back to normal](#), Nesta, 9th April 2020

21. [Knowledge workers are more productive from home](#), Birkinshaw, Cohen & Stach, Harvard Business Review, 31st Augusts 2020

22. [The projected economic impact of COVID-19 on the UK creative industries](#), Oxford Economics, 16th July 2020

23. [The projected economic impact of COVID-19 on the UK creative industries](#), Oxford Economics, 16th July 2020

24. The impact of Covid-19 on jobs in the cultural sector, <https://www.culturehive.co.uk/CVlresources/the-impact-of-covid-19-on-jobs-in-the-creative-and-cultural-sectors/>, O'Brien, Taylor and Owen, December 2021

- ONS data shows that 15% of people who worked in creative occupations in January-March 2020 were no longer working in creative occupations in April-June 2020. This is significantly greater than between the same period in the previous five years, where on average we see around 10.5% of creative leave the sector.<sup>25</sup>
- In Mar-June 2020, it was estimated that small and medium-size organisations in the arts, entertainment and recreation sectors had an estimated 44,610 furloughed staff, accounting for two thirds (66%) of the total.<sup>26</sup> It is likely that when the job retention scheme is withdrawn there will be an increase in job losses.
- London is experiencing one of the slowest returns of footfall among UK cities, at less than a third (29%) of pre-lockdown levels. In December 2020, activity at the weekend was less than half (46%) of pre-lockdown levels but footfall from workers remains stubbornly low at around one in nine (11%).<sup>27</sup>
- Footfall at retail and leisure locations in the City of London was 83% lower in the middle of December, even before the region entered tier 4 restrictions, compared with levels measured pre-pandemic between 3 January and 6 February 2020, according to Google Mobility Reports.<sup>28</sup>
- Visit Britain's latest central scenario forecast for inbound tourism to the UK in 2020, as of December 11th 2020, is for a decline of 76% in visits to 9.7 million and a decline of 80% in spending to £5.7 billion. This would represent a loss against the pre-Covid forecast of 32.3 million visits and £24.7 billion spending.<sup>29</sup>
- Visit Britain's central forecast for inbound tourism in 2021 is for 16.9 million visits, up 73% on 2020 but only 41% of the 2019 level; and £9.0 billion to be spent by inbound tourists, up 59% on 2020 but only 32% of the 2019 level.<sup>30</sup>
- Tourism accounts for one in six jobs in the capital (with 700,000 workers) and accounts for 11.6% of the capital's GDP.<sup>31</sup> Prior to the pandemic, the City of London welcomed 21 million visitors a year spending £2.1 billion, supporting 1,800 businesses and 20,000 jobs.<sup>32</sup> City attractions saw an 86% drop in footfall in August 2020 alone.<sup>33</sup>
- The number of international tourists in London is unlikely to recover to pre-crisis levels until 2024, making the capital one of the worst impacted European cities.<sup>34</sup>
- The impact of the pandemic will be felt unevenly across the creative sector, but cities have a crucial role to play in working with creative organisations to ensure the sector's voice is positioned at the heart of planning for this new reality.<sup>35</sup>
- The UK Government announced a £1.57 billion investment in July 2020, to protect Britain's world-class cultural, arts and heritage institutions. The Department of Culture, Media & Sport established the Cultural Renewal Taskforce, chaired by Neil Mendoza, to get the sector up and running again.<sup>36</sup>

25. <https://www.culturehive.co.uk/CVlresources/the-impact-of-covid-19-on-jobs-in-the-creative-and-cultural-sectors/>

26. Economic impact of COVID-19 on London's small and medium-sized enterprises, Greater London Authority & Bloomberg Associates, 7th September 2020

27. High streets recovery tracker, Centre for Cities, 10th September 2020

28. <https://www.theguardian.com/business/2021/jan/11/the-city-of-london-is-still-eerily-empty-will-workers-and-shoppers-ever-return>

29. <https://www.visitbritain.org/2021-tourism-forecast>

30. <https://www.visitbritain.org/2021-tourism-forecast>

31. A tourism vision for London, London & Partners, August 2017

32. Tourism statistics - City of London, City of London Corporation, 2019

33. Based on footfall data collected by the Cultural Services Division of the Town Clerk's Department, City of London, August 2020

34. City tourism outlook and ranking: coronavirus impacts and recovery, Oxford Economics, 15th April 2020

35. How cities can help the sector navigate through ongoing uncertainty, World Cities Culture Forum, 1st September 2020

36. Culture Secretary announces Cultural Renewal Taskforce, gov.uk, 20th May 2020



- Some research suggests that the worst impacts may have been masked or delayed. Before the release of Cultural Recovery Funding, some organisation leaders described the prospect of hard-won financial reserves being drained within months if restrictions remained in place and further funding was not forthcoming. Organisations are therefore likely to require continued support for business development, financial and strategic planning, to build strong leadership, to maintain and grow networks, and to enable digital innovation.<sup>37</sup>
- London cultural sector can be key to recovering central London's growth engines, including footfall, and to securing new sources of dynamism, innovation and inclusion.<sup>38</sup>
- Research from Nesta on the creative economy and future of employment (2017) concluded that 87% of creative jobs are unlikely to be automated, meaning that creativity can shore up our global position in the future.<sup>39</sup>
- Prior to the pandemic, the UK's wider creative sector was growing at five times the rate of the wider economy, employing over 2 million people and contributing £111.7 billion to the economy - more than the automotive, aerospace, life sciences and oil and gas industries combined.<sup>41</sup>
- In London, the wider creative sector generates £58.4 billion GVA and accounts for 688,000 jobs (or 26% of total employment in the capital).<sup>42</sup>
- For every full-time equivalent job in the creative industries, a further 0.75 full time equivalent job is created within the supporting supply chain. London's cultural infrastructure supports a total of 203,250 jobs along the various supply chains.<sup>43</sup>

*"... dependency on the creative sector exists at various points along the creative supply chain, not just amongst direct suppliers."*<sup>44</sup>

### **London's world-leading creative sector was a major part of London and the UK's attraction and economy prior to the pandemic**

- In April 2019, the arts and culture industry had grown by £390 million to contribute £10.8 billion a year to the UK economy and £2.8 billion a year to the Treasury via taxation, as well as supporting 363,700 jobs nationwide. Productivity in the arts and culture industry between 2009 and 2016 was greater than that of the economy as a whole, with gross value added per worker at £62,000 for arts and culture, compared to £46,800 for the wider UK economy.<sup>40</sup>

### **The creative sector has a critical role to play in accelerating London's post-pandemic recovery**

- There is agreement amongst senior leaders across private, NGO and (non-culture) government sectors that culture is a key ingredient in a city's success.<sup>45</sup>

*"London's culture and lifestyle offer is a huge draw to internationally mobile talent"*<sup>46</sup>

- The local arts and cultural offer is a factor, both for people considering moving to an area and for people remaining within an area. It is cited as an equal priority to 'schools' in people's decision to move to or remain in an area. Research found that it is equally

37. <https://www.culturehive.co.uk/CV/resources/impacts-of-covid-19-a-snapshot-from-the-cultural-sector/>

38. *Securing the future of culture in London amid COVID-19*, Central London Forward and BOP Consulting, 3rd September 2020

39. *Creativity Vs. Robots: The Creative Economy and the Future of Employment*, [https://www.thecreativeindustries.co.uk/media/292766/creativity\\_vs\\_robots\\_wv.pdf](https://www.thecreativeindustries.co.uk/media/292766/creativity_vs_robots_wv.pdf), Nesta, 2015

40. *Contribution of the arts and culture industry to the UK economy*, Centre for Economics & Business Research on behalf of Arts Council England, 17th April 2019

41. *The projected economic impact of COVID-19 on the UK creative industries*, Oxford Economics, 16th July 2020

42. *The projected economic impact of COVID-19 on the UK creative industries*, Oxford Economics, 16th July 2020

43. *Cultural infrastructure plan: a call to action*, Mayor of London, Greater London Authority, March 2019

44. *Cultural infrastructure plan: a call to action*, Mayor of London, Greater London Authority, March 2019

45. *World cities report 2015*, Bloomberg Philanthropies, BOP Consulting & Mayor of London, 2015

46. *City as a Place for People*, City of London Corporation, March 2018

important to someone employed in a high-skilled job as to someone seeking employment in a lower skilled role. It also helps attract creative entrepreneurs and enterprises who, given their size, can be more flexible in their location decisions.<sup>47</sup>

*“Many businesses want to be close to the innovative knowhow and creativity that will give them a competitive edge”<sup>48</sup>*

- A case study of Southbank’s visitor economy highlighted that culture was driving growth in office space, reflecting the cultural offer’s attractiveness to business<sup>49</sup>
- Performing arts organisations add to the growth of the knowledge economy and the attract knowledge workers. A study in the US found that the 118 metropolitan areas with at least one performing arts organisation generated \$60 billion in annual income and attracted more than half a million additional knowledge workers, over a ten-year period (12% of the total)<sup>50</sup>
- In a study of 1,500 global CEOs, IBM found that chief executives believe that successfully navigating an increasingly complex world will require creativity.<sup>51</sup>
- Companies who place greater emphasis on creativity perform better financially than their peers: two thirds (67%) had above-average organic revenue growth, seven in ten (70%) had above-average total return to shareholders and nearly three quarters (74%) had above-average net enterprise value.<sup>52</sup>
- Businesses who integrate creativity in their workforce can benefit from a ‘creative dividend’, which makes it easier to attract and retain talent; seven in ten (69%) companies that cultivate creativity in the workplace report winning awards and recognition as a ‘best place to work’, as opposed to less than a third (27%) who did not embed creative practices.<sup>53</sup>
- The simple act of putting art in offices can improve productivity by 17%.<sup>54</sup> Furthermore, 80% of employees said artworks improved their sense of well-being<sup>55</sup> and arts interventions and creative art therapies have been shown to reduce stress in employees by 81%.<sup>56</sup>
- Kenneth S. Rogoff (Professor of Public Policy and Professor of Economics at Harvard University) asserts in ‘Bloomberg Opinion’ that the arts sector can create and sustain jobs for workers of diverse backgrounds to pursue creative careers and ones that are mobile. In turn, the culture industry is a magnet for creative clusters, and provides synergies that can spill over into a much broader range of economic endeavours.<sup>57</sup>
- The World Bank’s Sustainable Cities blog also believes culture is not just another affected sector in need of public support during this crisis. In fact, culture can also accelerate socio-economic recovery from the pandemic.<sup>58</sup>

47. *The value of arts and culture in place-shaping*, Wavehill on behalf of Arts Council England, August 2019

48. *City as a Place for People*, City of London Corporation, March 2018

49. *Improving Placing*, Kings College, Arts Council England & Mayor of London, November 2017

50. *The association between professional performing arts and knowledge class growth: implications for metropolitan economic development*, Economic Development Quarterly, 7th December 2015

51. *IBM 2010 Global CEO Study: Creativity Selected as Most Crucial Factor for Future Success*, IBM, 18th May 2010

52. *Creativity’s bottom line: How winning companies turn creativity into business value and growth*, Brodherson, Heller, Perrey & Remley, McKinsey, 16th June 2017

53. *The Creative Dividend: How creativity impacts business results*, Forrester Consulting, August 2014

54. *Designing your own workspace improves health, happiness and productivity*, Dr Craig Knight, Exeter University, 7th September 2010

55. *Say Hello to the Online Art Rental Market: can it make a dent in a \$50bn industry?*, Edmund Ingham, Forbes, 23rd April 2015

56. *Creative arts interventions for stress management and prevention: a systematic review*, Lily Martin et al, 22nd February 2018

57. *Investing in the Arts Will Speed Economic Recovery*, <https://www.bloomberg.com/opinion/articles/2020-09-01/investing-in-the-arts-will-speed-cities-economic-recovery>, Rogoff and Gersten, Bloomberg opinion, September 2020

58. *The World Bank’s Sustainable Cities blog*, <https://blogs.worldbank.org/sustainablecities/culture-covid-19-recovery-good-your-wallet-good-resilience-and-good-you>, Wahba, Ottone, Amirtahmasebi, Aug 2020



- New research into the cultural infrastructure funded by Arts Council England highlights “the value of cultural organisations to our high streets, signalling the important role these spaces will play in reanimating local economies as we emerge from the Covid-19 pandemic”<sup>59</sup>

### **Culture & commerce need to work together in new ways for mutual benefit.**

- Studies have found that interactions between people at a ‘hyper local’ level help to spread ideas and innovations between large successful firms and nimble entrepreneurs to their mutual benefit. Individual firms extend their activities into the surrounding urban fabric, using local amenities as places to think, meet, produce, gain inspiration and network.<sup>60</sup>

*“The potential for more collaborative working within and between cultural and creative sectors, and for cross-sectoral commercial and innovation opportunities is not yet being harnessed.”<sup>61</sup>*

- In 2019, research identified that businesses did not invest in their local arts and cultural offer because of a lack of awareness of the potential commercial benefits and the absence of local networking opportunities to engage with the sector. It identified considerable potential to forge new, mutually beneficial partnerships to support investment in a local arts and cultural offer.<sup>62</sup>
- There is a pressing need for cultural organisations to develop new ways of working and innovate business models, because many existing business models of publicly funded cultural organisations are often fragile, and

generally lack the flexibility to address emerging challenges and opportunities, especially around the decline of public funding and the growth of new technologies. Many creative practitioners and leaders of cultural organisations report a retreat from innovation, risk-taking and sustained talent development.<sup>63</sup>

- The arts can contribute to improved wellbeing, increased social mobility, transformed local communities, and a growing economy. However, this needs cross-sector partnerships with the private sector, community organisations and other public bodies to build local capacity that can encourage the sector’s growth over the long-term.<sup>64</sup>
- Creativity and cultural vibrancy nurtures brilliance in design, engineering, and enterprise more generally, which can be achieved by the arts and cultural industry working with businesses.<sup>65</sup>
- While the notion of partnership between the arts and culture sector and the business community is now ubiquitous it may not be matched by reality. However, it is critical to put into practice in an increasingly complex environment with fewer resources.<sup>66</sup>
- Initial research shows that organisations have boosted their digital or online presence during the pandemic, with museums and galleries in particular describing this as an ‘acceleration’. However, many remain uncertain about how to monetise digital activity, how to improve its quality in the face of strong existing competition, and how to use digital technologies to interact meaningfully with audiences.<sup>67</sup>

59. Data report: Arts Council-funded cultural infrastructure, <https://www.artscouncil.org.uk/sites/default/files/download-file/Data%20report%20-%20ACE%20Funded%20cultural%20infrastructure%20FINAL%20140920.pdf>, Arts Council England, June 2020

60. *The rise of urban innovation districts*, Katz and Wagner, Harvard Business Review, 12th November 2014

61. *Culture Mile creative enterprise & innovation report*, BOP Consulting & Publica, Culture Mile 2019

62. *The value of arts and culture in place-shaping*, Wavehill on behalf of Arts Council England, August 2019

63. *Let’s Create*, Arts Council England

64. *Cultured Communities*, Fabian Society & City of London Corporation, August 2020

65. *Enriching Britain: culture, creativity and growth*, The Warwick Commission, Warwick University 2015

66. *The art of partnering*, Kings College London, 2017

67. <https://www.culturehive.co.uk/CV/resources/impacts-of-covid-19-a-snapshot-from-the-cultural-sector/>

- Since 2010, growth of the creative industries across the City of London has outpaced the rest of the UK.<sup>68</sup>
- Over £4 billion per annum could be added to the output of the City, together with up to 50,000 new jobs by unlocking the latent potential within the creative sector and establishing Culture Mile as a hub of commerce, culture, and innovation.<sup>69</sup>

In the development of this report, a series of wider engagement activities were undertaken to enhance the thinking with a broad range of views from across the creative and commercial sectors. The findings from these activities are summarised below.

Working with PCP Market Research, and reaching out across Taskforce, Culture Mile and City of London Networks, the 'Culture & Commerce Taskforce survey' was completed by 239 respondents across

In the main, the survey responses aligned with Taskforce thinking and reiterated the primary themes emerging within the Taskforce recommendations as the priority areas where culture and commerce could work better together for mutual benefit. Some contributions may also pave the way for new areas of investigation or action for the next phase of the Taskforce.

Survey respondents were asked to complete free text boxes in which they offered their ideas on how culture and commerce might work together on their top 2 priority areas.

[illegible]

69. Culture Mile creative enterprise & innovation report, BOP Consulting & Publica, Culture Mile 2019



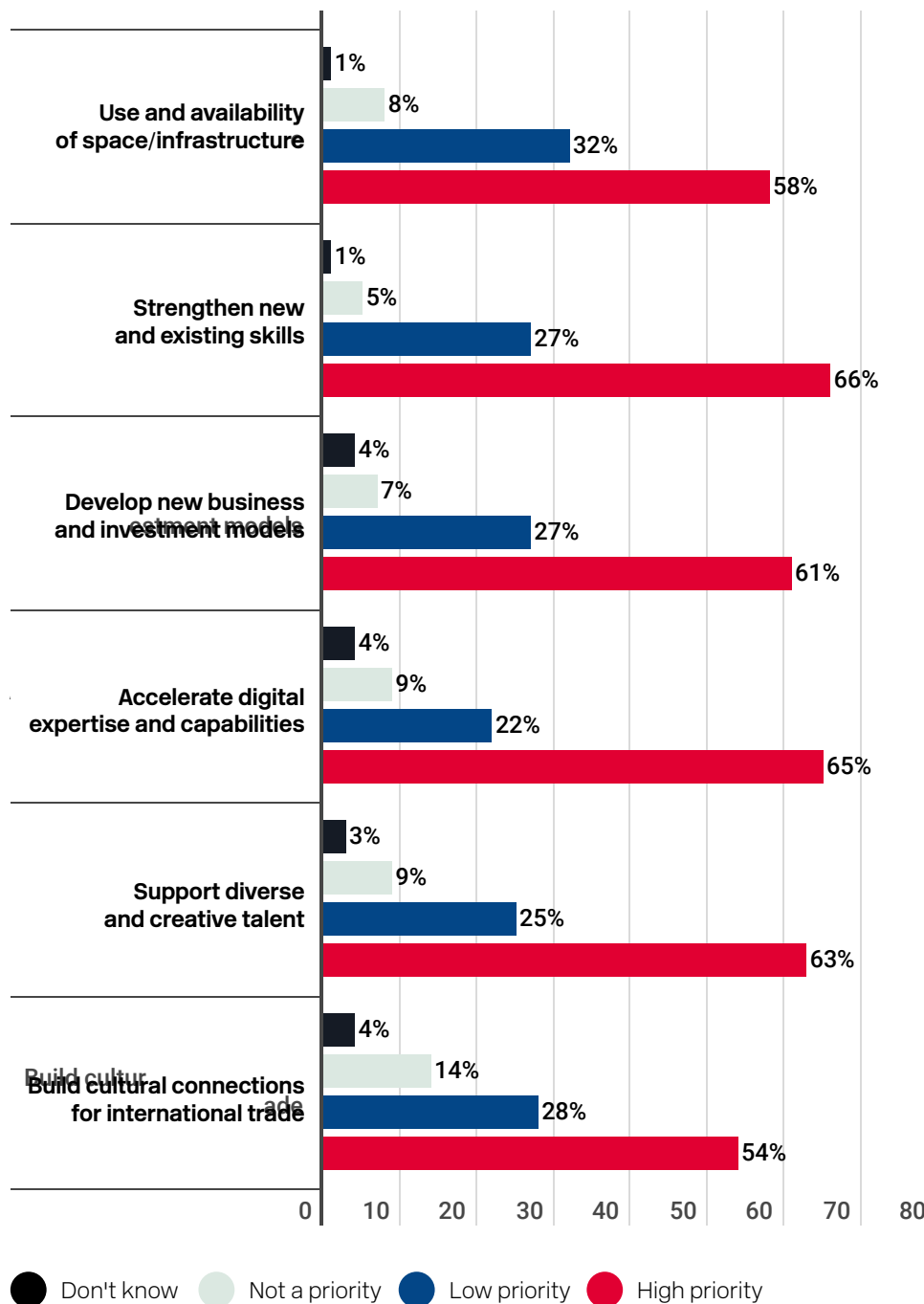
## Headline responses

Respondents to the Culture and Commerce taskforce survey were asked to prioritise the Taskforce recommendation areas with the following question:

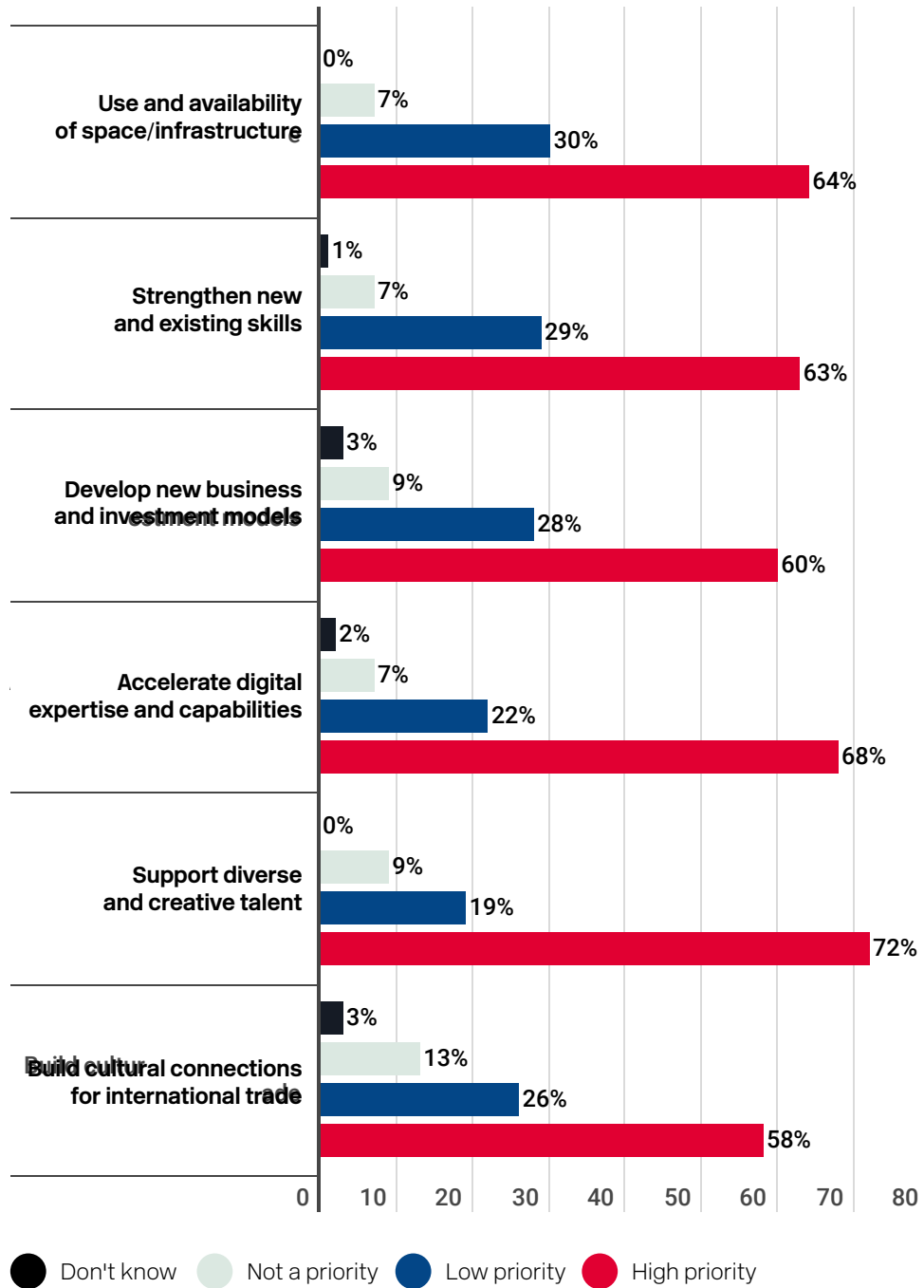
***“When thinking about cross-sector collaboration between culture and commerce, which of the following areas could deliver the biggest positive advantages to your business?”***

The responses are shown below:

**Fig 1.** Percentage of responses for each priority area from the whole sample.



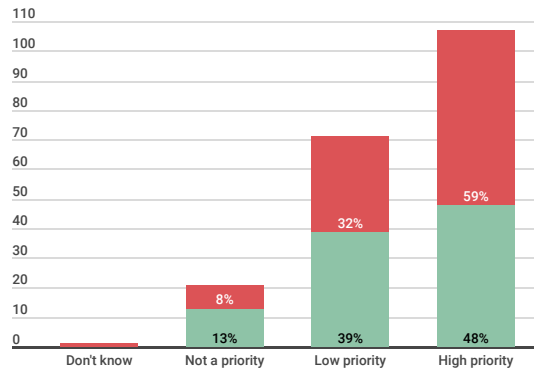
**Fig 2.** Percentage of responses for each priority area from the City of London respondents.



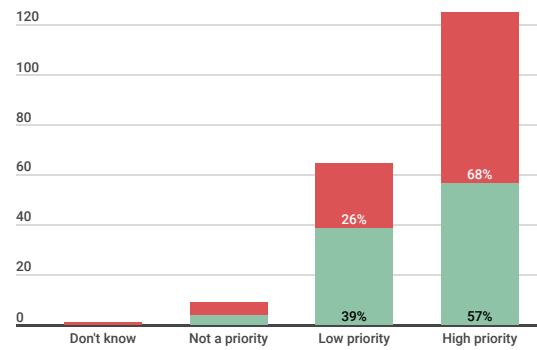


**Fig 3.** Priority levels segmented by sector (cultural organisations versus commercial organisations)

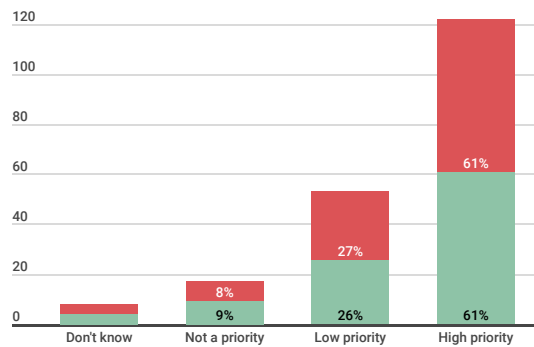
Use and availability of space and physical infrastructure



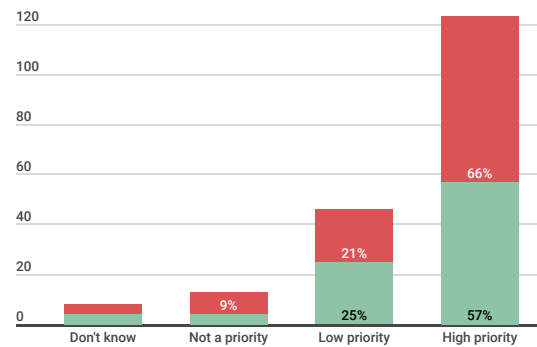
Strengthen new and existing skills



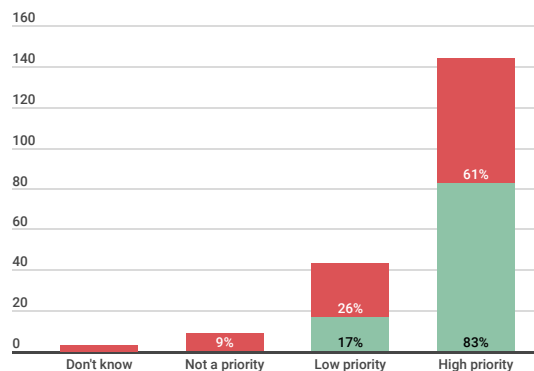
Develop new business and investment models



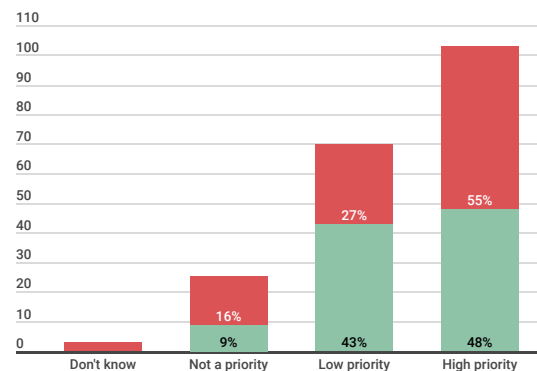
Accelerate digital expertise and capabilities



Support diverse and creative talent



Build cultural connections to support the environment for international trade opportunities



● Culture ● Commerce

## Key ideas

Survey respondents were asked for ideas on how culture and commerce could work together, as well as suggestions on how these ideas could be taken forward. The following headlines highlight the main areas of consensus arising from the survey responses. Some contributions have the potential to open up new areas of discussion or possible pilot projects for the next phase of the Taskforce.

### Grow Sustainability and Investment

- Skills exchange and development opportunities via cross sector collaboration will offer added value when organisations develop new business models.
- Placemaking, access to new networks and relationship brokering is needed.
- Innovation needs to be more visible in order to maximise its potential and impact.

### Strengthen professional skills and nurture talent

- Training should consider online models that are affordable and utilise technology in new, innovative ways.
- The benefits of cross-sector and cross workforce networking, problem solving, and knowledge need to be exploited, alongside provision of mentorships and apprenticeships.
- Relationships, space and work opportunities should be brokered between commercial and creative sectors with shared goals.

- There is a greater need for inclusive spaces, which can offer resources or opportunities to groups who may not be well represented currently.

### Secure space

- The pandemic has accelerated the need for flexible, agile and shared working spaces.
- Innovative and experimental ideas can enable us to re-think how we consider and use space, and this can be unlocked through partnerships with landowners and other businesses.
- The public realm and accessible lobby spaces can open new opportunities for artists and creative interventions.

### Accelerating digital transformation

- There is a significant skills gap across sectors, and we need to utilise the expertise of tech innovators to support upskilling in an inclusive and affordable way.
- Gen Z need to be involved when we explore what future tech programmes may look like.
- Digital infrastructure such as 5G needs to be embedded to provide more opportunities for business.

### Build international connections

- Culture can help to forge stronger relationships for international businesses which in turn supports success.



## Roundtables

Three roundtables were convened alongside the Taskforce to help inform, challenge and shape the emerging recommendations. The participants were invited from across the creative and commercial sectors, and included experts in their field, as well as service users and those already pivoting to new ways of working across culture and commerce.

The **Digital Roundtable** was convened by Taskforce member Russ Shaw of Tech London Advocates and Global Tech Advocates, focusing on the topic of 'Accelerating Digital Expertise' with leaders representing creative, digital and tech. The aim was to discuss how best to engage the City of London and its resources to support the re-imagining of technology within the creative industries. The discussions of this roundtable have directly informed the recommendations and key issues highlighted in the d) Accelerate Digital Transformation section of this report.

The **SME Roundtable** was chaired by Anthony Impey, MBE, of Be the Business, and invited small businesses and industry representatives from across different sectors to test and debate the emerging Taskforce recommendations. The session helped to consolidate ideas across all areas of this report.

The **Space and Infrastructure** roundtable was convened by Lucy Musgrave, OBE of Publica and Charles Armstrong of The Trampery. This roundtable was an opportunity for key stakeholders across the civic, culture and commercial sectors to discuss and put forward ideas in relation to the use of space and physical infrastructure in the City. Specifically Create in the City and Dressing the City were tested with this group and the findings from this roundtable have directly informed the b) Secure Space section within this report.

**For a list of Roundtable participants please see section iii in the Appendix.**



### iii) Acknowledgements and thanks

In addition to the Taskforce Members, we thank the following people for their contributions to the development of this report:

#### Speakers and facilitators

**Paul Dreschler**, Chair, London First  
**Kate Ewart-Biggs**, Director of Global Network, British Council  
**Sarah Gaventa**, Director, Illuminated River  
**Patricia Hewitt**, Board of Trade Members and former Secretary of State for Trade and Industry  
**Anthony Impey MBE**, Chief Executive, Be the Business  
**Kathryn McDowell**, Managing Director, London Symphony Orchestra  
**Catherine McGuinness**, Chair of Policy & Resources, City of London Corporation  
**Lord Neil Mendoza**, Commissioner for Cultural Recovery and Renewal, DCMS  
**David Micklem**, Writer and theatre producer  
**Lesley Palmer**, Director of Scribble & Smudge  
**Ruth Pitt**, Chair, Leeds 2023-International Culture Festival  
**Professor Jonathan Wilson**, Regent's University London

#### Contributors in Taskforce partner organisations

**Natalia Batchelor**, Policy & Public Affairs Officer, Creative England/Creative Industries Federation  
**Claudia Burger**, Policy Insights Manager, Creative England/Creative Industries Federation  
**Tom Chamberlain**, Senior Campaign Manager, Seven Hills  
**Laia Gasch**, Senior Advisor, Culture & Creative Industries, Greater London Authority  
**Maia Krall Fry**, Director of Creative Coalition Festival, Creative England/Creative Industries Federation  
**Lucy Pritchard**, Projects Director, Publica

#### Wider Engagement Roundtables – Participants

**Sam Bompas**, Bompas & Parr  
**Chris Bonner**, City of London Corporation  
**Professor Nick Bryan-Kinns**, Queen Mary University  
**Richard Burge**, London Chamber of Commerce  
**Laura Citron**, London & Partners  
**Yvonne Courtney**, Collage London  
**Nikki Dibley**, Helical  
**Anthony Dickens**, Studio Make Believe  
**Marc Duke**, Tech London Advocates Creative Tech  
**Kirsten Dunne**, Greater London Authority  
**Jo Eckersley**, Bubbl  
**Rioch Edwards-Brown**, So You Wanna Be In TV?  
**Giles French**, City of London Corporation  
**Laia Gasch**, Greater London Authority  
**Simon Glynn**, City of London Corporation  
**Marc Goblot**, Xacam & Ina Ciel  
**Sean Gregory**, Innovation & Engagement, Barbican Centre and Guildhall School of Music & Drama  
**Nick Grimshaw**, Creative Industries Federation  
**Sofia Hagen**, HagenHinderdael  
**Vivienne Hurley**, Goldsmiths, University of London  
**Alexandra Leader**, City Business Library  
**James Lee**, City Bridge Trust  
**Rick Lowe**, The Company of Entrepreneurs  
**Tessa Marchington**, Music in Offices  
**Patrick McCrae**, Artiq  
**Bruce McVean**, City of London Corporation  
**Gareth Roberts**, British Land  
**Celestina Rowaiye**, Poetic Impact  
**Gordon Seabright**, Creative Land Trust  
**Peter Shadbolt**, City of London Corporation  
**Ami Shapiro**, Innovation Warehouse  
**Dan Shorten**, Guildhall Live Events  
**Neena Shea**, Boy Blue  
**Dr Clare Taylor**, City Music Foundation  
**Eckhard Thiemann**, Shubbak – London Festival of Contemporary Arab Culture  
**Leonora Thomson**, Barbican Centre  
**Chris Wallis**, Crowd Motion  
**Mike Weston**, Escape Velocity



## **Wider Engagement Survey**

Pickersgill Consultancy and Planning Ltd (PCP)

## **Data visualisation**

Amanda Patterson, City of London Corporation

## **Report production**

The report was developed by the Culture & Commerce Taskforce which is chaired and convened by:

**Lord Mayor of the City of London**

**City of London Corporation**

**Culture Mile**

Report Design & Artworking: Gary Smith

## **Social media assets design**

Jen Corcoran, 27eleven design

## **Photo credits**

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For more information or to get involved, please

**[contact cultureandcommerce@cityoflondon.gov.uk](mailto:contactcultureandcommerce@cityoflondon.gov.uk)**

## Artist Biographies

**Catherine Yass** is a Turner Prize-shortlisted English artist, who is known for her wall-mounted lightboxes. In 2020 the Guildhall Art Gallery acquired its first digital media artwork *Last Stand* (2019) by Catherine Yass. The film was premiered at the Gallery's exhibition *Architecture of London* alongside one of Yass' lightbox artworks *Damage* (2009).  
**[See more of Catherine Yass' work.](#)**

**Ferha Farooqui** is a painter whose work explores the cultural and social changes that affect the Borough of Newham, where she lives. In 2020 the Guildhall Art Gallery acquired *Carnival Procession* (2016) by Ferha Farooqui.  
**[@ferhafarooqui](#)**

**Hannah Starkey** is a photographic artist working from the female perspective. She lives in East London and creates most of her work there. In 2019, the Guildhall Art Gallery appointed Hannah Starkey as Guildhall Artist-in-Residence. The theme for the inaugural residency was 'Celebrating City Women'. 13 works from the residency were acquired for the Gallery's collection.  
**[See more of Hannah Starkey's work here and here.](#)**

**Jess Nash** is a freelance illustrator inspired by culture and narrative. Her artwork was inspired by 'New Voices'. Jess was commissioned by the Cultural and Visitor Services team to produce two **[Our City Together Creative Challenges](#)**, aimed at inspiring families to get creative at home during Covid-19 national restrictions. She also collaborated with composer Blasio Kavuma on nonclassical's digital multimedia project '66 Days' commissioned by the City of London Corporation, in partnership with Mayflower 400 UK.  
**[@jess\\_\\_nash](#)**

**Kit Finnie** is an artist who makes poems, zines and theatre. Kit developed the creative activities for Culture Mile's first Imagine Pack, providing resources for older people who may be experiencing isolation. In addition Kit was commissioned to create a poem that will be incorporated into **[Moor Lane Community Garden](#)**, a new temporary installation that aims to increase the provision of green space in Moor Lane.  
**[@KitFinnie](#)**

**Patrick Bullock** is a multi-disciplinary artist, designer, illustrator, and sculptor who weaves narratives from unusual materials using natural forms. Patrick has been working with the City of London Corporation's Cultural and Visitor Services team and LGBT+ staff network on designing and producing a float for the Pride in London parade.

**Soofiya** is a visual artist, designer and illustrator. Their work provides a socio-political commentary on race, gender and inclusion in the arts and cultural sector. Soofiya also designed Culture Mile's Imagine Packs – resource packs supporting older residents to get creative during lockdown.  
**[@soofiya](#)**

**Yvonne Courtney** works with textiles and collage. She is the founder of Collage London. Yvonne is one of Culture Mile's **[Imagine Fund](#)** grant recipients, supporting local people to realise creative and community projects.  
**[@Yvonne\\_Courtney](#)**