

Committee(s)	Dated:
Culture, Heritage and Libraries – For Decision	11/12/2018
Subject: City Outdoor Arts Programme: request for five-years' continuance of funding	Public
Report of: Peter Lisley, Assistant Town Clerk and Culture Mile Director	For Decision
Report author: Nick Bodger, Cultural and Visitor Development Director	

Summary

In October 2016, your Committee agreed that funding previously allocated to the City of London Festival would be awarded to your Cultural and Visitor Development Team in order to establish and deliver a new programme of outdoor work. The programme, it was agreed, would be delivered in partnership, enliven City spaces with excellent and innovative work and help build new audiences, especially amongst City workers. Guildhall Yard events and contributions to major pan-London and national anniversaries and celebrations were also assigned to this programme.

This report and the accompanying presentation reflect on the two major thematic programmes delivered to date under the new arrangement (*Londinium* and *Women: Work and Power*) and on the growing number of Yard and external events the new Outdoor Arts Programme Team is delivering or facilitating. It notes that over the two years of operation, the major thematic programmes have engaged with 58,406 visitors, the Yard markets a further 32,191 and events supported by the programme and team an additional 1,025,043 – this delivers a total figure of 1,115,640. Some further breakdown and other statistics that help demonstrate the value of the programme and how it is delivering against golden thread principles are given below.

Noting that next year's programme, *Fantastic Feats: The Building of London*, will be the last under the current funding term, this report seeks your Committee's approval for a further five years' funding, with the opportunity to bid for another five-year term after three (so that there is never less than two future years' funding agreed). This request is predicated on the need to forward plan. Already, the team are engaging with partners for events through to 2021 but opportunities are at risk of being lost without the ability to commit.

If the new funding term is not agreed, Members are asked to note that it will not be possible, within current resources, to continue delivering the annual programme of themed events, the Guildhall Yard programme (including markets), ad hoc City events, and external events and exhibitions. Facilitation of public art through the City Arts Initiative and the City's open House contribution would not be affected.

Recommendation(s)

Members are asked to:

- Approve a further five years funding of the City Outdoor Arts Programme from 2020/21 (when the current funding arrangement ends) to 2024/25 inclusive, noting the current annual budget (2018/19) is £376,000.
- Invite officers to bid for another five-year term of funding after three years of the new term (in 2022/23), to enable future planning and the ability to secure opportunities as they arise.

Main Report

Background

1. Following a comprehensive three-month consultation with relevant Members, officers and stakeholders, a proposal for a successor model to the City of London Festival was presented to your Committee in October 2016. As part of that proposal, it was agreed that funding previously allocated to the festival would be allocated to the Cultural and Visitor Development Team which formerly sat within your Culture, Heritage and Libraries Department and is now a part of Town Clerk's (Cultural Services).
2. Working with City partners, it was agreed that the Team would use this budget to deliver an annual programme of events based on a set of underlying principles, providing a 'golden thread' for a new festival model. Those principles are to:
 - a. Attract new audiences, particularly from the City workers group;
 - b. Work in partnership;
 - c. Enliven and open up City spaces; and
 - d. Produce excellent and innovative work.
3. It was also agreed that, using this budget, a new, fixed term post would be created within the Culture and Visitor Development Team to develop and deliver the new festival programme and support cultural programming activity across the City, including Guildhall Yard events and contributions to major pan-London and national anniversaries and celebrations. As part of that, it was agreed that £20,000 of the overall festival budget should be allocated annually to deliver cultural content for the Guildhall Yard's public programme.
4. In September 2017, your Committee requested that some provision be made within the programmes delivered by the new Outdoor Arts Programme Team for small to mid-scale music concerts. In 2018, as part of *Women: Work and Power*, Spitalfields Music were commissioned to deliver three concerts in Livery Halls, showcasing the work of women composers and players. In 2019, as part of *Fantastic Feats: The Building of London*, the Team are working with Spitalfields Music again to explore the opportunity of a series of concerts in sky gardens (tying with the architectural theme of this programme). It is anticipated that a concert series will be programmed each year going forward, aligning with programme themes.

5. Should this bid be successful, the next three years of programme themes are agreed with your Committee. They are *Fantastic Feats: The Building of London* in 2019 – a celebration of City and London architectural and engineering achievements linked to some key City anniversaries; a celebration of the City’s diverse communities at home and abroad with a link to Mayflower 400 in 2020; and the 200th anniversary of the death of City-born John Keats in 2021.

Current Position

6. Following six years of Audience Finder research and analysis (2013-2018), it has become a consistent and demonstrable fact that outdoor arts attract a wider-ranging and more diverse audience that is more truly representative of the total population than those attracted by other artforms. Indeed, it is often argued that free, outdoor arts events are the most democratic artform, often happening in spaces familiar to communities without the sometimes intimidating and preclusive etiquettes that prevent some from attending activities in built venues.
7. Outdoor Arts UK asserts that the artform is particularly successful at attracting audiences in the younger (16-24 and 25-34) and middle (35-44 and 45-54) age ranges – this is borne out in the analysis of City programmes given below. Similarly, the agency asserts, audiences represent a broader range of people from different ethnicities compared with other artform sectors, with white visitors slightly under-indexed (again reflected by the analysis below), and that outdoor arts attract all audience profiles from those with the highest engagement with the arts (35%) to those with the least engagement (32%) – in contrast, only 17% of audiences for indoor, ticketed arts are low cultural engagers.
8. Also pertinent to note, is that outdoor arts audiences are predominantly local. Indeed, one third of the audiences for the thematic programmes (*Women: Work and Power* and *Londinium*) and some 99% of those for the Yard markets are City workers. This contributes to local pride and encourages community cohesion, with Outdoor Arts UK asserting 70% of people strongly agree with the statement that an outdoor arts event is “good for the area’s image”. Again, the City’s programmes support this claim with 94% of respondents to our surveys agreeing that the programmes are “good for the City” and 84% agreeing that their experience made them think of the City as a more cultural place.

9. Across its two-year history, the City’s Outdoor Arts Programme has delivered two major thematic programmes (*Londinium* and *Women: Work and Power*), the first of these shining a light on the City’s Roman heritage and heralding the opening of the new London Mithraeum, and the second celebrating women’s rights and achievements, with a focus on City women past and present.
10. Collectively, these programmes comprised 148 events, of which 61 were produced in-house (by the team) and the remainder by City partners as part of an umbrella campaign. This umbrella model is popular amongst City stakeholders, with the City Corporation commissioning the headline events and inviting our attractions and cultural providers to contribute events and activities

on a specified theme. In so doing, the model delivers a strong market presence through the multi-partner, multi-channel promotion it generates, with each contributor pushing content as part of the wider programme achieving greater reach, resonance and patronage than the programme might achieve as a standalone event.

11. In numbers, 58,406 visitors engaged with the *Londinium* and/or *Women: Work and Power* programmes. Of these 32% were estimated to be City workers, 71% were under the age of 45, 54% identified as female, 8% as being from a Black or Black British ethnic background and 8% from an Asian or Asian British ethnic background.
12. What is particularly interesting here is that, while the worker proportion remains pretty much constant across both programmes (one third), *Women: Work and Power* saw 68% of its audiences identifying as female, 16% as Black or Black British and 10% as Asian or Asian British. The first two results shown are significantly higher than the London profile clearly demonstrating the resonance the programme has had with non-traditional City audiences.
13. In terms of coverage, it is estimated that the programmes collectively generated a 741m media reach across 353 articles, with online readership exceeding 2bn. With 94% of respondents to our surveys agreeing that the programmes are “good for the City”, 84% agreeing that their experience made them think of the City as a more cultural place (the core driver behind the City Corporation’s vision for culture as expressed in its Cultural Strategy 2018/22), and satisfaction ratings that saw 91% of visitors describe their experience as good or very good, these programmes clearly did “shine a light” on the City’s “incredible offer” as per the original stated objectives for this work, helping to shift perceptions about the City in a wholly positive way.
14. In addition to the programmes described above, the City Outdoor Arts Team has organised 23 Yard lunch markets over the past two years serving 32,191 City workers, and events and exhibitions (including *Fields of Battle*, *Wizarding World*, Open House, *House of Sound*, London Games Festival and the London Landmarks Half Marathon), which have collectively attracted 1,025,043 visitors.
15. Together, all events produced, facilitated and/or sponsored by the team have delivered 1,115,640 visitors over the two years. With the budgets for both years totalling £735,000, this represents a real cost of £0.66 per head and compares very favourably to other City and London outdoor events initiatives in terms of value for money.
16. The first of the golden thread principles described in item 2 above – to attract new audiences, particularly from the City workers group – is strongly evidenced above – not least in that around one third of audiences for our produced thematic programmes, and 99% of those for the Yard markets are working in the City.
17. For *Women: Work and Power*, the 68% female audience (81% at the Yard film screenings) and higher levels of Black or Black British, and Asian or Asian British attendances were anticipated given programming sought to target these groups

– be that the focus of the content, the commissioning of the *British Barbadian Nursing Revolution* and its associated events and/or the work delivered in Aldgate Square (including *Hidden Voices*, produced by Artichoke). What is interesting to note here though, is that while the size of audience diminished significantly with this programme (18,915 compared to 39,491) the diversity of the audience and the depth of experience increased in balance.

18. Notably, Artichoke's *Hidden Voices* worked with 58 community project participants in Aldgate across two months to research and record Bengali women's experiences of racism (for example), the experiences of rag trade machinists and Jewish women living and working in Aldgate from the 1930s to the 50s, the experiences of sex workers and homeless women, and the challenges and opportunities facing working women in Aldgate today.
19. That *Londinium* saw 71% of audiences under the age of 45, London Games Festival reported around 47% of its audiences as being under the age of 24 and London Landmarks Half Marathon confirmed that just over half of its spectators were under the age of 40, further demonstrates the appeal and diversity of the events produced and facilitated through this programme – connecting and engaging with a less traditional City audience base.
20. Aligning with the partnership golden thread principle (item 2), the City Outdoor Arts Programme has worked hard to secure some 56 partnerships over the two-year term of its existence. While it was agreed from the outset that fundraising would not form part of the Team's work, some partnerships have delivered high value benefits, such as London and Partners' marketing sponsorship of *Londinium* and Bloomberg's support of *The Lost City of London* exhibition in Paternoster Square. Most, however, have seen reciprocal agreements for major events that have delivered a cost-neutral outcome for the City Corporation while delivering against the programme's objectives – these include London Games Festival, *The World's Oldest Boat Race* (Thames Festival Trust), Yard Yoga (Another Space) and Fat Gay Vegan lunch markets.
21. Not included in the above partnership total are the many City stakeholders across culture and tourism who submit events and activities to be part of our programmes, and who – as described in item 10 – provide invaluable support in promoting them.
22. The golden thread also sought for the Outdoor Arts Programme to enliven and open up City spaces. With 42 spaces animated over the two-year term – including Aldgate Square and Aldgate Bus Depot, Leadenhall Market, Paternoster Square, St Paul's Churchyard and Bow Churchyard – the programme has delivered work in the heart of some of the City's most bustling communities and brought audiences, colour and activity to some of its less-loved spaces too. Most particularly, the programme has built, with considerable success, audiences for Guildhall Yard with 42,420 visitors attending events in the Yard in 2018 alone.

23. The final of the four golden thread principles was to produce excellent and innovative work. Over the two years, 14 major new have been delivered, from the untold stories of *The Lost City of London* and *Barbadian Nursing Revolution*, to the reinterpretation of City spaces such as the Billingsgate Roman Bathhouse for *Dark Earth*, the Aldgate Bus Depot with Run's *Londinium Apertum Est*, and the soundscapes and light shows of *Blood Rite (Yard)*, *House of Sound (Yard)*, *City of Women (Leadenhall)* and *Hidden Voices (Aldgate Square)*.
24. With satisfaction ratings across programmes of 91% of visitors describing their experience as good or very good, 84% believing the City to be a more cultural space following their experience and 35% saying that their impression of the City had changed because of the event they attended, this work has been well received, and has helped to position the City in a positive way amongst the communities it serves. Indeed, for *Women: Work and Power*, the Audience Agency claim from the vox pops collected that “the focus on women’s stories led to a change in perceptions of the City as a male-dominated environment”.
25. In terms of legacy, the programmes have delivered well across a number of themes. The first of these is partner loyalty with the Mayor of London’s *Gigs* celebrating its seventh year in the City this year, London Games Festival returning in 2019 for its third, and London Landmarks Half Marathon, the *Great British Architectural Bake-Off* and Fat Gay Vegan all set to return for a second.
26. The programme has also significantly contributed to the City’s cultural reputation and standing. *Londinium* has spawned significant interest in our growing Roman offer and – as a result – the Roman offer becoming a staple favourite of group visits to the City; and *Women: Work and Power* has attracted significant political interest – from the Parliamentary Under Secretary of State at the Department for Digital, Culture, Media and Sport (Michael Ellis) opening the markets at the London Stock Exchange in a celebration of the programme to Justine Simons (Deputy Mayor of London for Culture and the Creative Industries) and Joanne McCartney (Statutory Deputy Mayor / Deputy Mayor, Education and Childcare) speaking at receptions and events.
27. Perhaps the most lasting legacy however, is that generated by the *Women: Work and Power* programme alone, which enabled *Sculpture in the City* to programme for the first time in its history an equal balance of men and women sculptors, and which has excited interest of Members in the representation of women on the City’s streetscape, with a working group led by your Deputy Chairman to explore the opportunity of the City Corporation commissioning a new permanent installation that celebrates the contribution of women to the City.

Proposals

28. Given the successes described above and the ongoing legacy of events confirming return visits, it is proposed that Members approve a further five years funding of the City Outdoor Arts Programme from 2020/21 (when the current funding arrangement ends) to 2024/25 inclusive, noting the current annual budget (2018/19) is £376,000.

29. It is also proposed that Members invite officers to bid for another five-year term of funding after three years of the new term (in 2022/23), to enable future planning and the ability to secure opportunities as they arise.

30. It should be noted that, if continuance of funding is not agreed, it will not be possible, within current resources, to deliver the annual programme of themed events, the Guildhall Yard programme (including markets), ad hoc City events and external events and exhibitions. Facilitation of public art through the City Arts Initiative and the City's Open House contribution would not be affected.

Corporate & Strategic Implications

31. The City's Outdoor Arts Programme aligns with all aims within the City Corporation's Corporate Plan delivering the specific outcomes:

2. People enjoy good health and wellbeing
3. People have equal opportunities to enrich their lives and reach their full potential
4. Communities are cohesive and have the facilities they need
7. We are a global hub for innovation in financial and professional services, commerce and culture
10. We inspire enterprise, excellence, creativity and collaboration

32. The programme significantly supports the City's Cultural Strategy 2018/22 in that it can clearly evidence its impact in shifting perceptions about the City as a cultural hub (a key driver of the Strategy's vision). It also supports six of the Strategy's ten objectives: to transform City spaces, deliver cultural excellence, promote our cultural strengths, widen audiences, engage with City business, and connect with the wider cultural ecology of London.

Conclusion

33. The success of the programmes delivered under the new City of London Festival model is significant. Working in partnership, it has delivered new audiences for the City (especially amongst the City worker group), commissioned new and innovative work and enlivened many City spaces. Furthermore, it has proven itself to be able to positively shift perceptions of the City as a cultural centre – a core aim of the City Corporation's Cultural Strategy 2018/22.

34. Funding for another five years will help the Outdoor Arts Programme Team build on this good work and plan, securing opportunities as they arise and developing programme themes. Without such support, it will not be possible to deliver the events and activities falling under the responsibility of this team and thus the 500,000 plus visitors per year the programme has delivered to date will be lost to the City.

Appendices – None

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