Public Document Pack

Culture, Heritage and Libraries Committee

Date: **MONDAY, 22 SEPTEMBER 2025**

Time: **9.00 am**

Venue: **COMMITTEE ROOM 3 - 2ND FLOOR WEST WING, GUILDHALL**

Members:
Brendan Barns (Chairman)
Suzanne Ornsby KC (D. Chair)
Munsur Ali
Jamel Banda
Deputy Emily Benn
Leyla Boulton
Melissa Collett
Elizabeth Corrin
Karina Dostalova
Alderman Prof. Emma Edhem
Deputy Helen Fentimen OBE JP
John Foley
Jason Groves
Deputy Caroline Haines
Stephen Hodgson
Adam Hogg
Florence Keelson-Anfu
Tessa Marchington
Vasiliki Manta
Alderman Bronek Masojada
Wendy Mead OBE
Sophia Mooney
Anett Rideg
Gaby Robertshaw
David Sales
Alethea Silk
James St John Davis
Stephanie Steeden
Mark Wheatley
Deputy Dawn Wright
Matthew Waters
Irem Yerdelen
Alderman Sir William Russell (Ex-Officio)

Accessing the public part of the meeting: Members of the public can observe all public meetings of the City of London Corporation by following this link: https://www.youtube.com/@CityofLondonCorporation/streams or by clicking on this link: https://youtube.com/live/ZRc5P2kZRyg?feature=share
A recording of the public meeting will be available via the above link following the end of the public meeting for up to one civic year. Please note: Online meeting recordings do not constitute the formal minutes of the meeting; minutes are written and are available on the City of London Corporation's website. Recordings may be edited, at the discretion of the proper officer, to remove any inappropriate material. Whilst we endeavour to livestream all of our public meetings, this is not always possible due to technical difficulties. In these instances, if possible, a recording will be uploaded following the end of the meeting. A recording of the public meeting will be available via the above link following the end of the public meeting for up to one civic year.

Ian Thomas CBE, Town Clerk & Chief Executive

AGENDA

Part 1 - Public Agenda

1. **APOLOGIES**

2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**

3. **MINUTES**
   To agree the public minutes and note the actions of the meeting of 07 July 2025.

   For Decision
   (Pages 5 - 14)

4. **FORWARD PLAN**
   Members are asked to note the Committee's forward plan.

   For Information
   (Pages 15 - 18)

5. **CULTURE, HERITAGE AND LIBRARIES REVENUE OUTTURN FORECAST AS AT QUARTER 1 2025/26**
   To receive the report of The Chamberlain, Deputy Town Clerk, Executive Director of Community and Children's Services, and City Surveyors.

   For Information
   (Pages 19 - 22)

6. **CITY ARTS INITIATIVE - RECOMMENDATIONS TO THE COMMITTEE**
   To consider the report of the Deputy Town Clerk.

   For Decision
   (Pages 23 - 38)

7. **UPDATE ON BLUE PLAQUES**

   For Information
   (Verbal Report)

8. **DEVELOPING THE CULTURAL STRATEGY - PROGRESS UPDATE JUNE TO AUGUST 2025**
   To receive the report of the Deputy Town Clerk.

   For Information
   (Pages 39 - 180)

9. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**

10. **ANY OTHER BUSINESS THE CHAIR CONSIDERS URGENT**

11. **EXCLUSION OF THE PUBLIC**
MOTION, that – under Section 100(A) of the Local Government Act 1972, the public be excluded from the meeting for the following items on the grounds that they involve the likely disclosure of exempt information as defined in Part I of the Schedule 12A of the Local Government Act.

For Decision

Part 2 - Non-public Agenda

12. **NON-PUBLIC MINUTES**
To agree the non-public minutes and note the actions of the meeting of 07 July 2025.

For Decision
(Pages 181 - 188)

13. **THE LORD MAYOR'S STATE COACH - UPDATE**
To receive the report of the City Surveyor and Executive Director of Property.

For Information
(Pages 189 - 196)

14. **REPORT OF ACTION TAKEN - HARBINGER PORTRAITS**
To receive the report of the Clerk.

For Information
(Pages 197 - 202)

15. **NON-PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**

16. **ANY OTHER BUSINESS THAT THE CHAIR CONSIDERS URGENT AND WHICH THE COMMITTEE AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**

This page is intentionally left blank

CULTURE, HERITAGE AND LIBRARIES COMMITTEE

Monday, 7 July 2025

Minutes of the meeting of the Culture, Heritage and Libraries Committee held at Committee Room 2 - 2nd Floor West Wing, Guildhall on Monday, 7 July 2025 at 2pm

Present

Members:
Brendan Barns (Chairman)
Suzanne Ornsby KC (Deputy Chair)
Munsur Ali
John Foley
Deputy Emily Benn
James St John Davis
Jason Groves
Alderman Bronek Masojada
Wendy Mead OBE
Anett Rideg
Mark Wheatley
Deputy Dawn Wright
Irem Yerdelen
Deputy Caroline Haines
Deputy Helen Fentimen OBE JP
Leyla Boulton
Sophia Mooney
Jamel Banda
Melissa Collett
Elizabeth Corrin
Adam Hogg
Vasiliki Manta
Tessa Marchington
Gaby Robertshaw
Stephanie Steeden
Matthew Waters

In Attendance

Officers:

Rob Shakespeare	-	Keats House, Environment
Jayne Moore	-	Town Clerk's Department
Emma Markiewicz	-	London Archives, Head of Profession (Culture)
Rachel Levy	-	Community and Children's Services
Omkar Chana	-	Interim Culture Director
Andrew Buckingham	-	Media Officer
Mark Jarvis	-	Chamberlain's Department
Kevin Colville	-	Comptroller and City Solicitors
Laurie Miller-Zutshi	-	Town Clerk's Department
Joanna Parker	-	Environment (Principal Planning Officer)
Julia Pridham	-	City Bridge Foundation (for item 17)
Elizabeth Scott	-	Head of Guildhall Art Gallery
Andrew Impey	-	Environment, Deputy Director
Laurence Ward	-	Town Clerk’s (Assistant Director, Audiences)
Sarah Walters	-	Things Made Public (item 11)

1. **APOLOGIES**
Apologies were received from Stephen Hodgson, Karin Dostolova, and David Sales.

The Chair welcomed Ammar Bharmal from Bancroft School in Woodford to the public part of the meeting.

2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**

There were no declarations.

3. **MINUTES**

RESOLVED, That the minutes of the meeting of 09 May 2025 be approved as an accurate record of the proceedings.

The Committee noted that an action tracker will be reinstated.

4. **FORWARD PLAN**

The Committee noted the forward plan, noting also that its contents will evolve.

Members were invited to raise questions or comments about Terms of Reference to the clerk ahead of the September meeting.

5. **BARBICAN AND COMMUNITY LIBRARIES BUILDING PROJECTS UPDATE**

Members noted the report of the Executive Director of Community and Children's Services updating the Committee on these three current Barbican and Community Libraries building projects:

- Barbican Community Meeting Room (The Bostock Room)
- Barbican Library Refresh
- Shoe Lane Library temporary move and redevelopment.

Members noted the delays to the Barbican Library projects due to financial and staff resourcing, noting that the support of the Barbican Renewal Team has enabled both projects to progress.

The Committee noted that work on the Bostock Room is due to start in August 2025.

Members heard that the Section 106 agreement for the redevelopment of Hill House has been signed off by the City of London Corporation's planning team and Landsec, and that work has begun to adapt units at One New Change to the specifications for the temporary library with Shoe Lane Library expected to be moved to One New Change in November 2025, with reopening by January 2026.

On libraries, a Member sought confirmation that sufficient capacity is still available for children's services provision and extension where appropriate, and that books would still be accessible as far as possible. The meeting noted that the libraries service is working hard to ensure that sufficient provision and expansion capability is available, noting also that access is a key consideration.

On the Bostock Room refurbishment, a Member asked for confirmation of its completion and whether resident adults would be able to access the space free of charge. The meeting noted that a phased refurbishment project is expected to be completed by the end of 2025 and that the room is mainly for hire to generate income.

6. **CULTURE & THE LONDON ARCHIVES - BUSINESS PLAN 2025-26**

On the 7-day opening for visitor services, a Member sought confirmation that the opening was supported by sufficient visitor numbers. The meeting noted that the objectives set out were previously agreed and that the numbers would be examined as part of the culture strategy.

Members sought clarification on the income targets set out in the documents, commenting that those figures could be more ambitious. The meeting heard that the targets are based on figures in past years. Members noted that a more wide-ranging ambitious cultural strategy is a good opportunity to re-set the targets, and noted that a briefing session is to be arranged for Members by early September (see action point).

A Member commented that in some cases the operating model might have to be adjusted to increase revenue, for example charging for tickets to the Guildhall Art Gallery.

RESOLVED, That the business plans for Culture and for The London Archives be approved.

7. **THE MONUMENT UPDATE 2024/25**

Members noted the report of the Executive Director Environment outlining achievements at The Monument to the Great Fire of London between April 2024 and March 2025 that included information on visitor numbers, income achieved, and other initiatives contributing to Corporate outcomes.

The Board heard that a deficit remains as things currently stand, and that the deficit would need to be addressed as part of ongoing discussions around its governance.

The meeting noted that paragraph 15 will be covered in the non-public part of the meeting.

Referencing the key data set out in Appendix 1, a Member asked why some figures for 2024/25 and 2025/26 figures are lower than 2019/20 figures. The Committee heard that the post-pandemic recovery has been slow and that visitor figures are still below pre-pandemic levels.

In response to a request for an explanation of the Transport line of the budget, the meeting noted that 1000 is the minimum practicable amount for budgeting purposes and that in most cases the transport usage for staff is low: taxis are very occasionally used for staff carrying cash and for rapid transport needs.

Members noted the importance of the Monument to surrounding businesses and venues.

8. **THE MONUMENT CONSERVATION MANAGEMENT PLAN**

The Committee considered the report of the Executive Director Environment presenting a Conservation Management Plan for The Monument to the Great Fire of London, noting that the Monument Conservation Management Plan provides guidance to aid long-term decision making about the conservation and management of The Monument that is a grade I listed building and scheduled monument.

RESOLVED, That Members endorse the Monument's Conservation Management Plan as a resource to guide maintenance and management decisions.

9. **REVENUE OUTTURN - 2024/25**

The Committee received the report of The Chamberlain, Deputy Town Clerk, and Executive Director of Community and Children's Services comparing the revenue outturn for the services overseen by the Committee in 2024-25 with the final budget for the year alongside details of carry forward requests yet to be approved.

Members noted that overall total net expenditure during the year was £23.611m whereas the budget was £23.362m, representing an overspend of £0.249m on all risks. The local risk overspend was £0.047m – noting in particular the overall adverse variance to the final budget of £0.249m and the carry forward requests yet to be agreed of local risk budgets of £0.057m to 2025/26 relating to Destination City within the Deputy Town Clerk.

A Member commented that the Committee is unable to sponsor any specific event due to no allocation being available to the Committee itself. The Board heard that Committees themselves do not hold budgets, as these are the responsibility of chief officers – noting also that the Committee is working with officers to ensure that a budget is available to undertake specific actions.

A Member commented that scope exists to request funds from the Policy & Resources Committee Policy Initiatives Fund for special events, noting also that sustainable funding is critical to the delivery of cultural programmes noting also that part of the cultural strategy focusses on developing other funding sources.

The Committee discussed the creation of a cultural funding model that involves City businesses.

10. **CITY ARTS INITIATIVE - RECOMMENDATIONS TO THE COMMITTEE**

The Committee considered the report of the Deputy Town Clerk setting out the recommendations of the City Arts Initiative (CAI) which met on 12 June 2025, during which the CAI considered these four proposals:

1. Butterfly for Tea (for decision)
2. St Magnus House – Chronos Artworks (for decision)

3. Peggy Jones Statue (for information)
4. City Views Project (for information)

The Committee noted proposals 3 and 4.

The Committee congratulated the CAI team on the consideration and examination of the proposals.

A Member commented that the Queenhithe ward would benefit from the Peggy Jones statue given the ward's popularity with mudlarkers. The Committee noted that the public highways department would be consulted on the matter.

RESOLVED, That the Committee support proposal 2 – St Magnus House, and NOT support proposal 1 – Butterfly For Tea.

11. **DEVELOPING THE CULTURAL STRATEGY - PROGRESS UPDATE APRIL TO MAY 2025**

The Committee noted the report of the Deputy Town Clerk updating the Committee on activity between April and May 2025 on the development of the Cultural Strategy together with an outline of immediate next steps, and viewed a presentation produced by Things Made Public.

Members commented on the importance of good communication/PR and good relationships with other cultural entities – noting also the ongoing work in those areas.

A Member asked whether the London Symphony Orchestra had been consulted, together with other similar organisations. The meeting heard that the LSO has been consulted, together with other similar organisations.

The meeting noted that at least one Committee member is part of the cross-departmental Income Generation Working Group that covers issues related to advertising (in response to a question on advertising on street furniture) – though there are no plans to change current policy on advertising in the City. The Committee agreed to monitor the progress of the group's work (see action plan).

12. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**

A Member commented that there is scope for the Committee taking on a more ambitious decision-making role as it assesses its Terms of Reference.

The Committee noted that the event 'Revealing the City's Past' launch event took place on 30 June 2025, and was referenced by approximately 260 media outlets with very positive feedback.

The Committee noted that the recent BeerFest at Guildhall Yard was very successful, with over 1000 tickets sold.

Members noted the forthcoming Sculpture in the City launch on 15 July 2025.

13. **ANY OTHER BUSINESS THE CHAIR CONSIDERS URGENT**
There was no other business.

14. **EXCLUSION OF THE PUBLIC**
RESOLVED, that – under Section 100(A) of the Local Government Act 1972, the public be excluded from the meeting for the following items on the grounds that they involve the likely disclosure of exempt information as defined in Part I of the Schedule 12A of the Local Government Act.

15. **NON-PUBLIC MINUTES**
The Committee considered the non-public minutes of the meeting of 09 May 2025.

16. **THE MONUMENT - MANAGEMENT OVERSIGHT**
The Committee considered the report of the Deputy Town Clerk.

17. **GUILDHALL LIBRARY CENTENARY FUND (206950) - PORTRAIT OF COLONEL SAMUEL WILSON, LORD MAYOR 1838, BY SIR WILLIAM JOHN NEWTON ON IVORY (HARBINGER PORTRAITS)**
The Committee considered the report of the Acting Managing Director of City Bridge Foundation.

18. **ART TRANSPORT FRAMEWORK - PROCUREMENT STAGE 2 AWARD REPORT**
The Committee noted the report of the Interim Managing Director Barbican.

19. **NON-COMPLIANCE WAIVER FOR GAG PROCUREMENT:**
The Committee considered the report of the Deputy Town Clerk and the Head of Profession for Culture.

20. **NON-PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**

21. **ANY OTHER BUSINESS THAT THE CHAIR CONSIDERS URGENT AND WHICH THE COMMITTEE AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**

The meeting ended at 3.45 pm

Chairman

Contact Officer: Jayne Moore

jayne.moore@cityoflondon.gov.uk

This page is intentionally left blank

CULTURE HERITAGE & LIBRARIES COMMITTEE
Outstanding Actions (updated July 2025)

Action Number	Date	Action	Responsible Officer	Progress Update
1	07 July 2025	Arrange a briefing session for Members on finances related to business plans (September 2025)	MJ	
2	07 July 2025	Monitor the progress of the Income Generation Working group related to advertising in the City	Cttee	

This page is intentionally left blank

Forward Plan for Culture Heritage & Libraries Committee

	03 Nov. 2025	**08 Dec. 2025**	**19 Jan. 2026**	**23 Mar. 2026**	**18 May 2026**	**20 July 2026**	**25 Sep 2026**
Meeting specific Agenda Items	- Q2 budget allocations - mid-year updates on Monument & KH - submission of draft cultural strategy	- Guildhall Art Gallery accreditation resubmission (inc. collections policies for approval)	- Libraries update - draft business plans - Budget estimates - Q3 budget monitoring - Decision on cultural strategy	- end-of-year charities updates - Monument and KH fees & charges - finalise ToRs	- election of Chair/DChair - end-of-year updates on KH& Monument - KH activities plan	- revenue outturn	- Review ToRs - update on LM state coach ahead of LM Show Nov. 2026
Standing Agenda							
	CAI recommendations - as applicable						
	LM State Coach – as applicable						
	London Archives (premises) – as applicable						

Not previously handled on a routine basis:

Updates (annual or bi-annual) on Guildhall Art Gallery/Amphitheatre, London Museum, also CIC and Roman Baths

Terms of Reference

To be responsible for:-

(a) the City Corporation’s activities and services in the fields of culture, heritage and visitors including the development of relevant strategies, reporting to the Court of Common Council as appropriate;

(b) the management of the City’s libraries and archives, including its functions as a library authority in accordance with the Public Libraries and Museums Act 1964 and all other powers and provisions relating thereto by providing an effective and efficient library service (other than the Small Business Research Centre (SBREC);

(c) the management of the Guildhall Art Gallery and all the works of art belonging to the City of London Corporation;

(d) the management and maintenance and, where appropriate, furnishing of the City Information Centre, the Monument, the Roman Villa and Baths (Lower Thames Street);

(e) the upkeep and maintenance of the Lord Mayor’s State Coach, the semi-state coaches, the Sheriffs’ Chariots and State Harness;

(f) London’s Roman Amphitheatre and the City of London Heritage Gallery (under Guildhall Art Gallery);

(g) the City of London’s Outdoor Arts Programme;

(h) the City Arts Initiative – approving recommendations for artworks in the public realm and applications to the City’s Blue Plaque Scheme;

(i) the Guildhall Yard Public Programme and Aldgate Square Public Programme (event content only);

(j) the City of London Police Museum;

(k) Except for those matters reserved to the Court of Common Council or which are the responsibility of another Committee, the Committee will be responsible for all aspects of the Guildhall Library Centenary Fund [206950] and Keats House [1053381] day-to-day management and administration of the charities. The Committee may exercise any available powers on behalf of the City Corporation as trustee under delegated authority from the Court of Common Council as the body responsible for exercising the powers of the City Corporation as trustee. This includes, but is not limited to, ensuring effective operational arrangements are in place for the proper administration of the charities, and to support expedient and efficient delivery of the charities’ objects and activities in accordance with the charities’ annual budgets, strategies and policies;

(l) making recommendations to the Court of Common Council regarding the Cultural Strategy, the Visitor Strategy and other corporate strategies, statements or resolutions relating to any of its functions, following consultation with the Policy & Resources Committee;

(m) responsibility for the production and publication of the official City of London Pocketbook;

(n) responsibility for the oversight of a City of London rolling cultural events calendar;

(o) appointing such Sub-Committees and/or Consultative Committees as are considered necessary for the better performance of its duties including the following areas:-

- Keats House

(p) to be responsible for grants in relation to the 'Inspiring London Through Culture' programme for culture and arts from funds under the Committee's control.

Committee(s): Culture, Heritage and Libraries	**Dated:** 22nd September 2025
Subject: Culture, Heritage and Libraries Revenue Outturn Forecast as at Quarter 1 2025/26	**Public** **For Information**
This proposal: • **provides forecasted pressures highlighted in Q1.**	This report includes information on the City of London Corporation's financial forecasting position.
Does this proposal require extra revenue and/or capital spending?	**No**
Report of: The Chamberlain Deputy Town Clerk Executive Director of Community and Children's Services City Surveyors Executive Director of Environment	
Report author: Mark Jarvis, Head of Finance and Declan Greaves, Financial Business Partner, Chamberlain's Department	

Summary

1. This report sets out the Quarter 1 estimated outturn for the Culture, Heritage and Libraries Committee.

- The total local risk is projected to overspend by £195k, this is attributed to unidentified savings coupled with lower than targeted income levels highlighted in paragraph 3.
- The total central risk budget is projected to overspend by £110k, related to an increase in rents and rates upon The London Archives as highlighted in paragraph 4.

Table A - Summary of CHL Budget and Projected Outturn (2025/26)

	2025/26 Budget £000	Forecast Outturn £000	Variation Underspend / (Overspend) £000
Net Local Risk	(8,299)	(8,494)	(195)
Net Central Risk	(7,054)	(7,164)	(110)
Net recharges including 7M & 7K.	(7,880)	(7,880)	Nil
Total	**(23,233)**	**(23,538)**	**(305)**

Recommendation

2. That the Q1 projected outturn report for 2025/26 is noted.

Main Report

Quarter 1 Projected Outturn

Table B gives the detailed forecast by service area for Local Risk.

Fund	Service - Local Risk	Budget 2025/26	Forecast 2025/26	Variation	Paragraph
		£'000	£'000		
CF	Guildhall Art Gallery	(335)	(335)		
CF	City Information Service & Outdoor Arts	(1,255)	(1,255)		
CF	Guildhall Library	(559)	(559)		
CF	London Archives	(3,291)	(3,291)		
CF	London Archives Projects	(40)	(40)		
CE	Keats House	(213)	(213)		
CE	Monument	216	21	(195)	3
CF	Barbican & Shoe Lane Libraries	(2,340)	(2,340)		
CF	Artizan Street Library	(375)	(375)		
CE	Roman Remains & Guildhall Complex Land	(9)	(9)		
CE	Mayoralty & Shrievalty	(98)	(98)		
	TOTAL	**(8,299)**	**(8,494)**	**(195)**	

Table C gives the detailed forecast by service area for Central Risk.

Fund	Service - Central Risk	Budget 2025/26	Forecast 2025/26	Variation	Paragraph
		£'000	£'000		
CF	City Information Service & Outdoor Arts	(211)	(211)		
CF	London Archives	(717)	(827)	(110)	4
CE	Heritage Gallery	(25)	(25)		
CE	Keats House	(8)	(8)		
CF	Barbican & Shoe Lane Libraries	(283)	(283)		
CF	London Museum Grant	(5,810)	(5,810)		
	TOTAL	**(7,054)**	**(7,164)**	**(110)**	

3. As at June 2025, there was projected to be a (£195k) projected overspend on The Monument's local risk budget for 2025/26. This is attributable to

unidentified savings with income levels from admissions at The Monument not yet having returned to pre-pandemic levels. This will be kept under review as the year progresses to identify whether the current budget shortfall can be mitigated by generating additional income for 2025/26.

4. The TLA has a Central Risk pressure of £110k due to rising rents and rates costs. This is looking to be countered within local risk budgets, but this is likely to be a pressure come year-end due to staffing costs and software costs related to digitisation.

Contact officers:

Mark Jarvis
Head of Finance – Chamberlain's Department
E: Mark.Jarvis@Cityoflondon.gov.uk

Declan Greaves
Finance Business Partner – Chamberlain's Department
E: Declan.Greaves@cityoflondon.gov.uk

This page is intentionally left blank

Committee(s): Culture, Heritage and Libraries – For Decision	**Dated:** 22/09/2025
Subject: City Arts Initiative – Recommendations to the Committee	**Public**
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	Vibrant Thriving Destination & Flourishing Public Spaces
Does this proposal require extra revenue and/or capital spending?	**N**
If so, how much?	**n/a**
What is the source of Funding?	**n/a**
Has this Funding Source been agreed with the Chamberlain's Department?	**n/a**
Report of: Gregory Moore, Deputy Town Clerk	**For Decision**
Report author: **Emma Markiewicz, Head of Profession (Culture)** **Joanna Parker, Principal Planning Officer, Environment**	

Summary

This report presents the recommendations of the City Arts Initiative (CAI) which met on 24 July 2025. At this meeting CAI considered the following proposals:

1. Framework Knitters Hall Blue Plaque
2. Frances Quarles Blue Plaque
3. Fleet Street Quarter Festive Trail

Recommendation(s)

CAI recommends that members of the Culture, Heritage and Libraries Committee are asked to:

1. Approve the Framework Knitters Hall Blue Plaque.
2. Approve the Frances Quarles Blue Plaque
3. Approve Fleet Street Quarter Festive Trail

The approval is also subject to any additional necessary permissions gained from environmental health, planning and highways.

Main Report

Background

1. The CAI met on 24 July 2025 to consider the proposals outlined below.

2. At the Culture, Heritage and Libraries Committee meeting on 20 May 2024, Members approved the CAI's recommendations on the delegated authority

criteria for CAI applications. Items 1 and 2 require referral to the CHL Committee for decision as they are blue plaques. Item 3 would normally be a delegated decision due to its temporary nature. It is being submitted to CHL as a decision can be sought more quickly via this route.

3. Blue plaque applications are administered by the Heritage Estates Team (within the City Surveyor's Department) and reviewed by the CAI panel with the panel recommendation ratified by the Culture, Heritage and Libraries Committee. Applications for new blue plaques in the City is currently paused whilst the backlog of applications are cleared.

4. There is now a backlog of 5 applications (in addition to the two proposals outlined in this report) which officers are working towards clearing whilst the future resourcing and delivery model of the blue plaque programme is reviewed.

5. Further background information is available in appendices below. Full details of all the applications to the CAI are available on request from the Cultural Policy & Partnerships Officer (katie.whitbourn@cityoflondon.gov.uk).

Proposals

Framework Knitters Hall Blue Plaque

6. The CAI received an application from The Worshipful Company of Framework Knitters for a blue plaque to be placed at Lakeside Terrace at Defoe House in the Barbican Centre to commemorate the location of Framework Knitters Hall from 1680-1821. See appendix 1 and 2 for more details.

7. The Barbican is a grade II listed building and listed building consent will be required.

8. Historical checks have been completed to confirm this as the site of Framework Knitter's Hall and The London Archives have confirmed this information to be correct.

9. The CAI recommends that this proposal is approved subject to listed building consent.

Frances Quarles Blue Plaque

10. The CAI received an application from The Parochial Church Council of St Vedast for a blue plaque to be placed at St Olave's Churchyard, Silver Street, Noble St, London, EC2Y 5BL to identify the location of the burial site of the Anglican Poet, Churchman and Chronologer to the City of London, Frances Quarles. See appendix 3 and 4 for more details.

11. Historical checks have been completed to confirm this as the burial site of Frances Quarles and The London Archives have confirmed this information to be correct.

12. The CAI recommends that this proposal is approved subject any necessary permissions being gained.

Fleet Street Quarter Festive Snoopy Trail

5. Fleet Street Quarter BID (FSQ) have submitted a proposal for a Festive Snoopy Trail to be installed in the BID area for the festive period from 11th November 2025 to 16th January 2026.

6. The trail will celebrate the beloved character Snoopy through 12 artist designed sculptures of his iconic doghouse all aimed at driving footfall, supporting local businesses, engaging the community and celebrating creativity in the City. Further information can be found in appendix 5 and 6.

7. The trail is to be sited across 12 prominent locations in the FSQ BID area which have all been agreed with the City Highways Team. Locations will include:
    - New Street Square
    - St Bride's Passage
    - Gough Square
    - Rolls Building
    - Cursitor Street
    - Plough Place
    - Fetter Lane
    - Holborn Circus
    - Fleet Place House
    - St Bride's Street
    - Apex Hotel on Fleet Street
    - Godliman Street near the City Information Centre

8. The artworks will stand on a plinth which will be 120cm x 120cm and 200cm in height with a minimum weight of 250kg. Installation of the artworks will be managed by the Wild in Art logistics team.

9. The project is delivered in partnership with FSQ BID, Wild in Art and Peanuts and will be funded by FSQ.

10. FSQ are also exploring Snoopy merchandise opportunities to sell in City outlets (for example the City Information Centre and Barbican shop) as well as local food & beverage discounts that could be offered to trail participants.

11. The maintenance of the artworks will be the responsibility of the FSQ BID and supported by Wild in Art. Fleet Street Quarter Ambassadors will conduct regular checks of the area.

12. The applicants have consulted with City Highways who have granted necessary permissions and licences. The Planning team have advised that planning permission is likely to be required, and this is being discussed directly with FSQ BID.

13. The CAI panel requested further information about the artist commissioning process as well as inputting suggestions into potential artwork themes which explore the City's heritage. The panel also requested further information on the interpretation materials and map trail for the artworks as well as the artwork designs when they are finalised.

14. The CAI panel assessed the installation in terms of accessibility and feasibility and has provided feedback to the applicant. The panel recommends this proposal is approved.

Options

13. The City Arts Initiative asks the Culture, Heritage and Libraries Committee to approve the CAI recommendations for:
    a. Framework Knitter's Hall Blue Plaque
    b. Frances Quarles Blue Plaque
    c. Fleet Street Quarter Festive Trail

Strategic implications

14. Financial implications – Funding for blue plaques are fully funded by the applicant.

15. Resource implications – As has been previously stated, resourcing for the blue plaque scheme is currently insufficient and this and the process is being reviewed by the Deputy Town Clerk, City Surveyors and the Culture Team.

16. Legal implications – No legal implications have been identified.

17. Risk implications – No risk implications have been identified.

18. Health & Safety implications – The City Arts Initiative has Health and Safety representation on the panel and no health and safety implications were raised.

19. Equalities implications – No equalities implications have been identified. The City Arts Initiative has an access officer present on the panel, and the panel reviews applications in terms of accessibility and inclusivity.

20. Climate implications – No climate implications have been identified.

21. Security implications – No security implications have been identified.

Conclusion

20. This report summarises the City Arts Initiative panel review of the two applications. It presents recommendations in relation to the public art applications considered on 24 July 2025.

Appendices
Appendix 1. CAI Blue Plaque Application form Knitters Hall
Appendix 2. Framework Knitters Proposed Location and Design
Appendix 3. CAI Blue Plaque Application form Francis Quarles
Appendix 4. Francis Quarles Blue Plaque Proposed Location
Appendix 5. FSQ Festive Trail Proposal
Appendix 6 – Snoopy Design

Joanna Parker
Principal Planning Officer, Environment
E: joanna.parker@cityoflondon.gov.uk

This page is intentionally left blank

City of London – Blue Plaque Scheme

CAI application review

Applicant:	The Worshipful Company of Framework Knitters
Subject:	The Worshipful Company of Framework Knitters' Hall in1680-1821
Summary of subject(s) and their historical significance:	The request is for a plaque to identify the location of the Worshipful Company of Framework Knitters' Hall between 1680-1821. The Company traces its origins to 1589 when William Lee of Calverton in Nottinghamshire invented a method of knitting mechanically. It was incorporated by Oliver Cromwell on 13th June 1657. Livery companies are integral to the City's governance and history, with their significance long established in the Square Mile.
Full address of location:	Lakeside Terrace, Barbican Centre, Barbican, London EC2Y 8DS
Historical connection to the address:	Location of the Company's Hall between 1680-1821, in what was previously Red Cross Street
Manufacturing and installation costs	The applicant is aware that they will need to pay for the costs associated with delivery of the plaque
LMA confirmation that the information is correct	Yes
Listed Building Consent	Required. The Barbican is a Grade II* listed Park and Garden and a Grade II listed building

This page is intentionally left blank

City of London Blue Plaques: W C of Framework Knitters
Proposed Location

Proposed site: Barbican, Lakeside

Fig. 1 Existing

Fig. 2 Proposed plaque's position – mock up

City of London Blue Plaques: W C of Framework Knitters
Proposed Design

City of London – Blue Plaque Scheme

CAI application review

Applicant:	Parochial Church Council of St Vedast
Subject:	Francis Quarles (1592-1644), Anglican poet, churchman, Royalist, Chronologer to the City of London
Summary of subject(s) and their historical significance:	The request is for a plaque to identify the location of Francis Quarles' burial site. Francis Quarles (1592-1644) was an Anglican poet, Churchman and Chronologer to the City of London. Known for his collections of 'Emblems' and 'Hieroglyphikes'
Full address of location:	St Olave's Churchyard, Silver Street, Noble St, London EC2Y 5BL
Historical connection to the address:	Burial place of Francis Quarles
Manufacturing and installation costs	The applicant is aware that they will need to pay for the costs associated with delivery of the plaque
LMA confirmation that the information is correct	Yes
Listed Building Consent	Not required

This page is intentionally left blank

City of London Blue Plaques: Francis Quarles Application
Proposed Location

Proposed site: St Olave's churchyard

Fig. 1 Existing

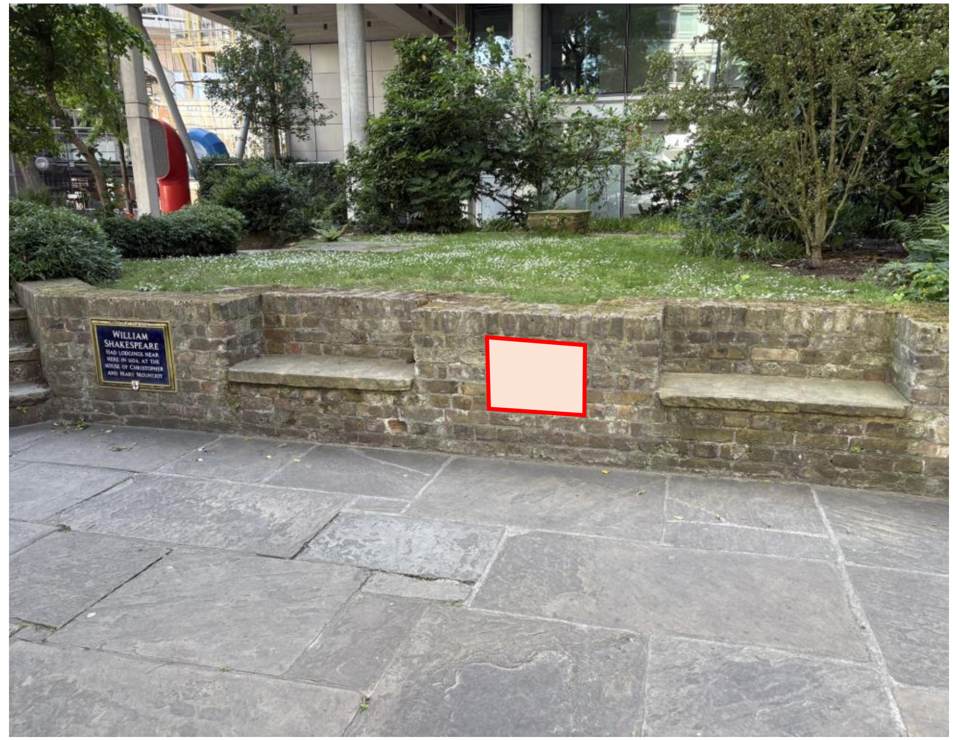
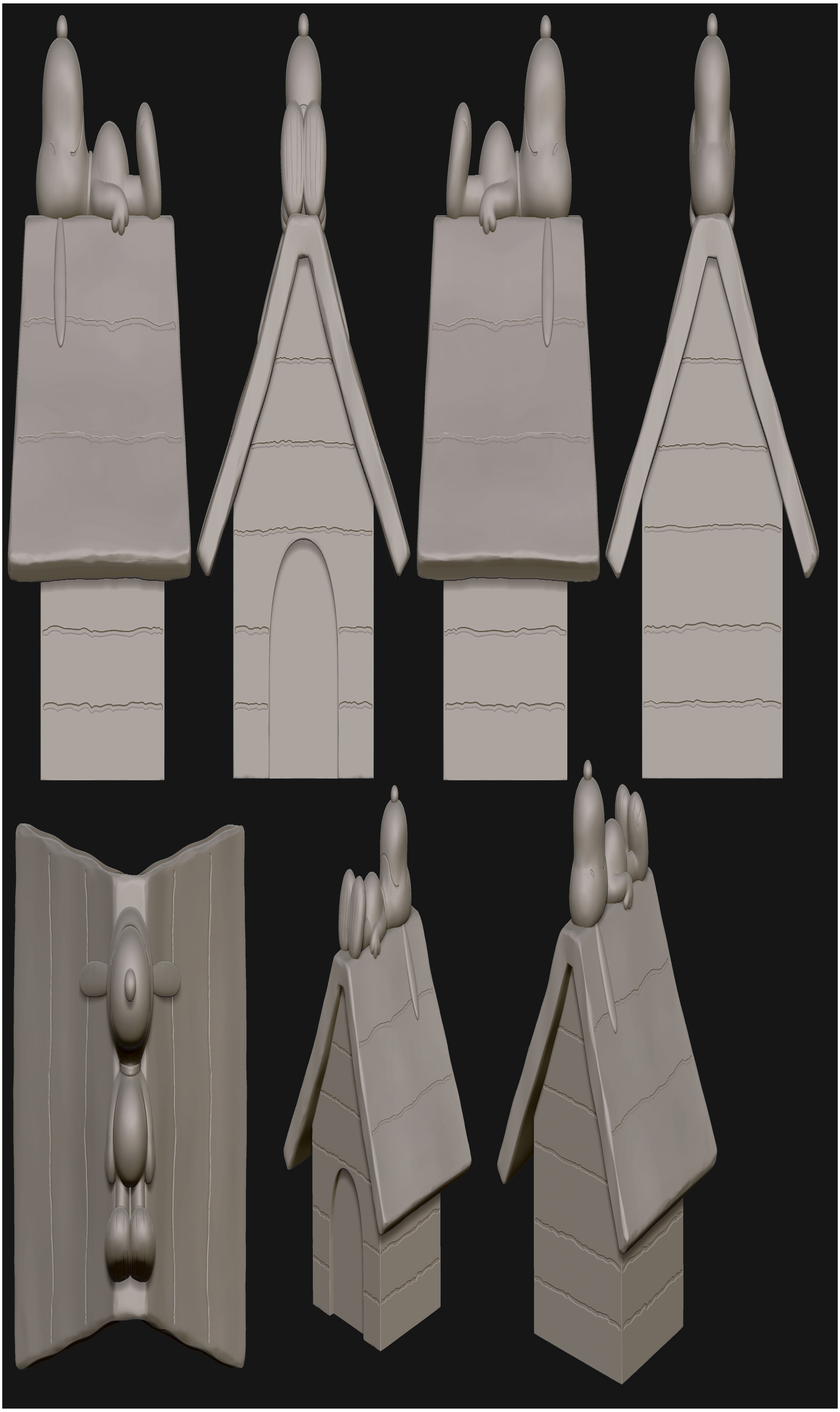


Fig. 2 Proposed plaque's position – mock up

This page is intentionally left blank



This page is intentionally left blank

Committee(s): Culture, Heritage and Libraries Committee	Dated: 22/09/2025
Subject: Developing the Cultural Strategy – progress update June to August 2025	**Public report:** For Information
This proposal: • **Delivers Corporate Plan 2024-29 outcomes**	• Diverse Engaged Communities • Vibrant Thriving Destination • Flourishing Public Spaces • Providing Excellent Services.
Does this proposal require extra revenue and/or capital spending?	No
If so, how much?	£
What is the source of Funding?	N/A
Has this Funding Source been agreed with the Chamberlain's Department?	No
Report of: Greg Moore, Deputy Town Clerk	
Report author: Emma Markiewicz, Head of Profession for Culture Omkar Chana, Interim Culture Director	

Summary

The purpose of this report is to provide an update on activity between June and August 2025 on the development of the Cultural Strategy and provide a forward look on the delivery plan for 2026.

Recommendation(s)

Members are asked to receive the content of this report for information.

Main Report

Background

1. The Destination City – Independent Review 2024 recommended the reframing of Destination City as an opportunity for the City Corporation to create and deliver a world class cultural strategy. The review states "*if any local authority area needs a culture strategy, it is surely the City of London*", with its unique depth and range of cultural and heritage attractions.

2. In December 2024, the Culture, Heritage and Libraries Committee (CHL) approved the Terms of Reference for developing the Cultural Strategy. The CHL committee is responsible for the governance to develop and implement the Cultural Strategy.

3. In July 2025, the Culture, Heritage and Libraries Committee received a report on the progress of the Cultural Strategy from April – May 2025, a period which involved significant internal and external consultation with stakeholders.

4. An extensive process of consultation has been carried out which was led by our consultants (Things Made Public). The views of many stakeholders have been consolidated through a programme of engagement. This is in line with the approach to co-create the Cultural Strategy, involving those that may also play a part in its implementation.

5. Previous updates to the CHL Committee have included the following interim reports, included here for reference and hyperlinked for ease of access.
    - Research and Insights report
    - Consultation Findings report

6. To complement the strategy development, The Audience Agency (TAA) was commissioned to deliver a workstream on audience insights to gain a comprehensive understanding of our existing audiences, identify potential growth markets, and uncover opportunities within current audience segments. The first phase of this work reported on relevant findings in terms of the market size, perceptions of the City as a place to experience culture, and activity preferences. The report is included here for reference and hyperlinked for ease of access.
    - Audience Insights report – Existing Data and Gap Analysis (phase 1)

7. Phase 2 of the audience insights work was planned with a focus to fill in gaps of knowledge about audiences for cultural activity in the City of London including size of market, perceptions of the City as a place to experience culture and activity preferences.

Current Position

8. This report provides an update on continued activity on the Cultural Strategy development between June – August 2025.

Definition, Commitment and Priorities

9. The latest draft of the Definition, Commitment and Priorities is provided in Appendix 1. Final versions will be included in the Cultural Strategy.
    a. **Definition** – what Culture means to the City.
    b. **Commitment** – a set of statements that encapsulate the different ways in which we think about culture and what this means for the Cultural Strategy (previously referred to as Manifesto).
    c. **Priorities** – the headlines and logical structure that have emerged from the consultation process which describe what we want from the Cultural Strategy, and what we want to do to make it a reality.

10. Ongoing consultation has led to the second iteration of the Definition, Commitments and Priorities that will form the basis of the Cultural Strategy. Draft versions of these three key areas have been tested through several workshops with stakeholder groups that included: the Culture Strategy Development Group; Officer Group and CHL Members; as well as the City Corporation's Executive Leadership Board and the Strategy Forum. The versions in Appendix 1 are the result of internal and external feedback and represent a collective point of view.

Audience Insights – population survey

11. Following the proposal for the second stage of the Audience Insights programme (i.e. a population survey), The Audience Agency has completed this work and the phase 2 report is included in Appendix 2.

12. Headlines from The Audience Agency's Population Survey report include:
    - **Where is the potential market and how big is it?** The City's cultural market spans London, Essex, large parts of Kent, Surrey and Sussex, as well as counties to the west and north and the home counties. The market size for arts and culture activities is estimated to be 10.2 million people resident in this target area.
    - **How frequently do audiences engage?** Overall, audience interest varies significantly by experience type. Audiences engage in cultural activities 3 to 4 times every two years, mostly occasionally; only a few "super-engagers" visit frequently.
    - **What are potential audiences interested in?** Museums attract the largest share of interest: 43% visited in the past two years, and 54% said they might visit one in the City. About a third attended heritage sites and over a third attended performing arts, with nearly half expressing interest in major City venues. Around 40% showed interest in pop-up markets, while niche activities like literature events or creative workshops drew only small, single-figure audiences.
    - **How interested are potential audiences in the City?** The City commands a large, willing cultural audience, but it must compete with wider London and the South East. Audiences seek unique experiences – whether lively, historical, calm, or community-based – and the City can meet these diverse demands by amplifying its history while cultivating a vibrant, urban vibe. People currently describe the City most often as "historic," "interesting," and "expensive," with "vibrant" and "creative" ranking lower, so repositioning its contemporary appeal remains essential. Positively, few people view it as "boring," "generic," or "confusing".
    - **Are potential audiences all the same?** The research identifies distinct audience segments for the City's cultural offer, including the core arts market, City workers, local residents, and cultural tourists. It highlights a divide between those drawn to contemporary and emerging culture and others, with differences shaped by taste, geography, and demographics. Additional segments can be identified by their interest in history, family friendly offers, and participating in their community.

13. Phase 2 was designed to build on findings and information gaps from analysis of previous surveys and ongoing work for the Cultural Strategy. It sought in particular to understand who might be "in the market" for the City's cultural offer, and to identify the preferences of potential audiences, including by age, ethnicity, and whether or not they work in the City. It also compared the appeal of the City as a cultural destination with surrounding cultural neighbourhoods.

14. Phase 2 involved a panel survey of audiences within the catchment geography for City culture (identified in phase 1) with targeting and quotas to reach a sample group of 1,363 representative of the population, including age-groups, ethnicity, geographic location, gender, national statistics socio-economic classification (NS-SEC) category and education level. This allows a high level of confidence in the accuracy of the survey at both a general population level and for individual characteristic groups.

Proposals

Definition, Commitments and Priorities – next steps

15. In developing the Cultural Strategy, up till now our three stakeholder groups have met independently. Next, we will bring everyone together to share perspectives and build on the conversations and collaborations emerging, to move from ambition to delivery. This will be the last formal session with the Culture Strategy Development Group.

16. An additional workshop for CHL Committee Members is planned for 12 September as an opportunity to discuss the developments of the strategy in more detail.

17. A final 'Go and See' visit is planned which invites new and engaged stakeholders for a tour of Guildhall Art Gallery and London's Roman Amphitheatre to share strategy progress and gather their views.

18. The documents in Appendix 1 have been shared for feedback with Officers (ELB and Strategy Forum Workshop participants), Go & See participants, Focus Group participants, Creative Consultation partners and individual participants of the One-to-One sessions. This enables us to keep those that have engaged with the development of the strategy so far, updated with our progress.

19. The next step will involve using the Priorities to build a set of recommendations. These will comprise the what ('Focus Areas') and the how ('Action Plan'). The Action Plan will identify the work that needs to be carried out to implement the strategy. These plans will be built in collaboration with internal departments and external partners, and this will be an opportunity to feasibility test ideas.

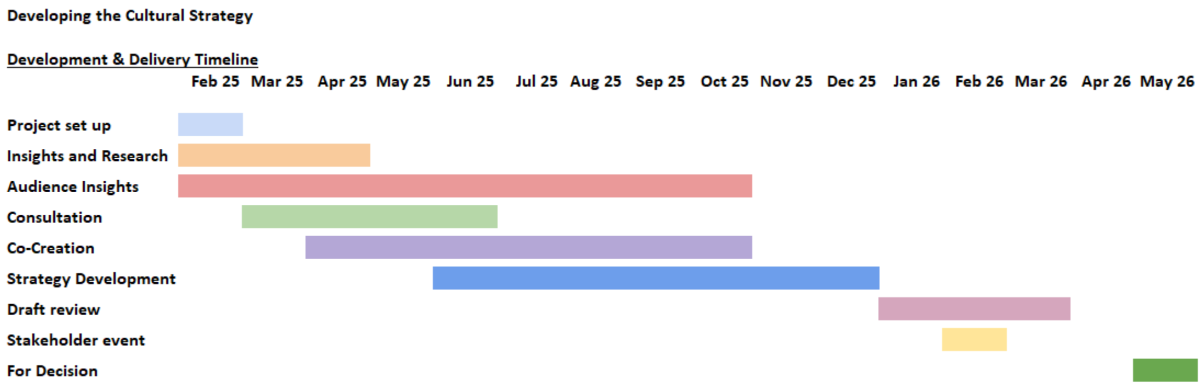
20. The recommendations will be developed through a series of focussed one-to-one conversations and workshops involving both internal departments and external stakeholders. These sessions will provide the necessary time and space to create the Action Plan in a way which:
    - Inspires a shared ambition across all parties

- Establishes effective collaborative working practices
- Maps out resource needs and potential fundraising opportunities.

21. Without sufficient time dedicated to this phase of development, the Action Plan risks being developed without full partnership and alignment, potentially undermining its long-term impact and sustainability.

<u>Cultural Strategy – timetable</u>

22. The timeline has been revised and is set out below, with some key highlights:
    - All Member engagement on the draft will take place through drop-in sessions during February – March 2026. The drop-in session format has worked well in the past for engaging broader than those Members that will have direct involvement via committee and it will be a good way to continue to raise the profile of culture.
    - The CHL committee event in February 2026 will be a celebratory moment to thank our stakeholders and collaborators such as the Culture Strategy Development Group for their role in the development.
    - The final Cultural Strategy will be submitted 'For Decision' to the CHL Committee in May 2026.



<u>Audience Insights – next steps</u>

23. Preparation is underway for phase 3 of the Audience Insights work. The Audience Agency's next phase of work will focus on deeper engagement and analysis to test and develop emerging priorities and recommendations of the strategy. It will provide content that feeds into the monitoring & evaluation and communications & audience development activities, including:
    - Developing an initial market segmentation of City culture audiences based on analysis and survey work to date, to support the development of more targeted communications and audience development plans.
    - Developing an audience framework that will feed into the monitoring and evaluation of the Cultural Strategy including audience-related KPIs.
    - Hosting focus groups with key target audiences to test specific proposals of the Cultural Strategy drawing out quotes that can influence proposals and indicate support.

- Planning for monitoring and research that guides the City and the partners of the cultural strategy on how to share and use audience data to become more effective at evaluating projects, knowing its audiences and informing its future programmes.

Corporate & Strategic Implications

24. **Strategic implications** – the Cultural Strategy spans four areas of the Corporate Plan: Diverse, Engaged Communities; Flourishing Public Spaces; Providing Excellent Services and Vibrant Thriving Destination.

25. **Financial implications** – in November 2024, a bid of £45,000 to the 2024/25 Policy Initiative Fund, categorised as 'Supporting the development of a Culture Strategy' and charged to City's Estate was approved. Any additional budget (for an expanded scope of work or implementation) would be funded from local risk allocations.

26. **Resource implications –** the Cultural Strategy is being developed using existing Culture team resource, supported by two external specialist consultancies (Things Make Public and The Audience Agency).

27. **Legal implications –** none identified.

28. **Risk implications** – none identified.

29. **Equalities implications** – the Cultural Strategy will have an impact on the public, cultural institutions, residents and partners in the Square Mile. There are several strands of the Cultural Strategy in development which seek to promote and create cultural opportunities and experiences to those with protected characteristics, who may currently experience barriers to access. Officers will be working with EEDI colleagues to assess whether this strategy warrants an Equalities Impact Assessment or whether this is more appropriate for individual projects that come out of the Cultural Strategy. In either case, an explanation of how the Culture Strategy complies with our Public Sector Equality Duty 2010 will be considered.

30. **Climate implications** – none identified

31. **Security implications** – none identified

Conclusion

32. Significant progress has been made on the development of the Cultural Strategy with key areas (i.e. Definition, Commitments and Priority) now near final after having collaborated widely and received rigorous feedback.

33. Work on the Cultural Strategy continues to progress in line with the agreed Terms of Reference and governance arrangements. The draft Definition, Commitment, and Priorities have been refined through consultation with stakeholders, and the findings from the Audience Insights work are providing a strong evidence base to inform the next stage of the audience development work.

34. The forthcoming phase will focus on progressing the Priorities and creating clear recommendations and actions, ensuring that delivery is both achievable and aligned with the City Corporation's objectives, including materials that can feed into the monitoring, evaluation and communications that will be required to implement the Cultural Strategy.

Appendices

- Appendix 1 – Definition, Commitment and Priorities (draft)
- Appendix 2 – Audience Insights Report – Population survey (phase 2)

Background Papers

- Developing the cultural strategy - Terms of Reference
  – Appendix 1 – Terms of Reference
  – 9 December 2024, Cultural, Heritage and Libraries Committee

- Developing the Cultural Strategy – Progress update: February to April 2025
  – Appendix 1 – Cultural Strategy Research and Insights report
  – Appendix 2 – Audience Analysis – Existing data and Gap Analysis report
  – 9 May 2025, Cultural, Heritage and Libraries Committee

- Developing the Cultural Strategy – Progress update April to May 2025
  – Appendix 1 – Consultation Findings report
  – 7 July 2025, Cultural, Heritage and Libraries Committee

Omkar Chana
Interim Culture Director
Town Clerk's Department
E: omkar.chana@cityoflondon.gov.uk

Emma Markiewicz
Head of Profession for Culture, Town Clerk's Department
E: emma.markiewicz@cityoflondon.gov.uk

This page is intentionally left blank

THINGS MADE PUBLIC

DEFINITION, COMMITMENT & PRIORITIES

City of London

DRAFT

This document reflects the collective process that has shaped the Cultural Strategy so far. The definition, commitment and priorities were first drafted through workshops with the Cultural Strategy Development Group, the Officer Group and the Member Group, building on the evidence gathered through the consultation phase.

Following those sessions, a first draft was circulated and tested through further workshops with the same groups. The version you are reading now is the second iteration, refined in response to the broad and detailed feedback received.

One change to note is a shift in terminology: what was previously presented as the Manifesto is now framed as the Commitment, reflecting its role as a shared pledge rather than a political statement.

This draft is intended to capture the conclusions of that process. It is being shared with you for awareness and to provide a final opportunity for comment before it is taken forward.

WHAT CULTURE MEANS TO THE CITY

Culture in the City of London goes deeper than surface level. It's not just what we see in our internationally celebrated institutions, but in the stories we have to tell, the creativity that runs through our communities and the hidden gems nestled in our alleyways.

Culture invites us to feel something deeply personal, a spark of recognition, pride, or possibility. It connects our heritage with the ideas shaping tomorrow, reminding us that the City of London belongs to all of us and that we each have a part in its story.

It shows up in bold ideas, quiet moments, and the space between tradition and change. It's where old and new collide, constructing a steel and stone tapestry, distinctive in appearance and unmistakably ours.

We're at a pivotal moment. A chance to come together, to showcase our City and share with the world what makes it exceptional.

OUR COMMITMENT

We're 2000 years old.
Our history is extraordinary. It's painful. It's complicated.
We will carry its beauty, its weight, and make space for all it holds.

We don't need to be perfect.
Creativity is bold. Progress is messy. Failure isn't fatal.
We will be brave enough to take risks and learn openly when we do.

We are many voices.
We speak different languages. We carry different stories. We belong in different ways.
We will shape a City where no one is left questioning their place.

We all have a role to play.
Culture is too human to belong to just a few.
We will share the power that shapes it.

We don't need to contain culture.
It bounces across pavements and sprouts from the cracks in-between.
We will let it breathe, spill out, and take up space.

We want to feel joy.
Electric. Unruly. Weird.
We will make culture our everyday, not our escape from it.

This is the not-so-square mile.
Guarded by dragons. Shaped by people.

OUR PRIORITIES

DRAFT

OUR PRIORITIES

Embrace Culture that Represents London

We will create space for more people to inform what culture looks like in the Square Mile - making it relevant locally, reflective of the capital as a whole, and resonant on a global stage.

Make Experiencing Culture Easy

We will work together to showcase our cultural provision with more clarity, not just sharing what's on, but breaking down barriers, opening up spaces and making the amazing things we have easier to find and more simple to navigate.

Make Everyday Joyful, Comfortable and Surprising

We will shape a public realm that is open to all, creating spaces that are welcoming, comfortable and culturally active. Places where everyday moments feel a little less ordinary, while still feeling familiar and ours.

Support Independent Culture, From the Ground Up

We will create the conditions for independent culture to thrive; making space, removing barriers, and testing new ways to support the people and projects that help the City's cultural landscape evolve from the ground up.

Nurture the Next Generation of Creatives

We will lay the groundwork for the next generation of makers, thinkers and cultural leaders; opening up routes into creativity, supporting early ambition, and building creative careers into the City's long-term future.

Work Together for Greater Cultural Impact

We will build something far greater than the sum of our parts by working together. It's time to put our collective strengths to better use, fuelling shared ambition and creative opportunity across the Square Mile.

THANK YOU

THINGS MADE PUBLIC

CONTACT
sarah.walters@thingsmadepublic.com

WWW.THINGSMADEPUBLIC.COM / @THINGS_MADEPUBLIC

This page is intentionally left blank

the audience agency

City of London Audience Insights

Phase 2: Population survey

Daniel Cowley, Research Manager
Anne Torreggiani, Chief Executive

August 2025

Contents

Summary & Key Questions Answered

The purpose of this research was to answer some critical questions about audience potential which would help to inform thinking about the Cultural Strategy.

In this Summary, we draw some conclusions from analysis presented in great depth in the body of this Report, to answer the main research questions the survey was designed to answer: how big is the potential audience? What is it like? How is City as a cultural destination perceived? What cultural activities appeal to potential audiences?

A next-stage report will extrapolate indicative answers relating to new questions that have emerged during strategy development.

Where is the potential market and how big is it?

Phase 1 of this research showed us that the catchment area for the City's cultural offer extends across London into the all the home counties, within an **approximately 90minute drivetime**. People come from all of Essex, large parts of Kent, Surrey and Sussex as well counties to the west and north. Phase 2 has shown us that around **70% of the population** in this area do cultural things, and are therefore considered **"in the market".**

The total market size in this area then is estimated at about 10million.

How frequently do audiences engage?

On average, these people had engaged with three or four of the varied forms of cultural activity we proposed over the past 2 years. Most **people engage occasionally**, with only a very small number of "super-engagers" likely to be in the market to visit frequently, or get to the know the City and its cultural offer really well.

We note that booking data from *Audience Answers*[1] shows that people are likely to do things more often **closer to home**, only tending to travel over 45 minutes for cultural events which are for a special occasion or with blockbuster status. **Although potential**

---

[1] Audience Answers is The Audience Agency's data-sharing programme, including a national data set of bookers drawn from over 500 cultural organisations over the past 10+ years. Analysis using Audience Answers was undertaken during Phase 1 of this research programme

decreases over distance, it is worth noting that people evidently can and do travel to the City for big-ticket or particularly relevant programming.

What are potential audiences interested in?

The **most visited were museums**: 43% had visited one in the period, and 54% thought they might be interested in visiting a museum in the City. Around a third had been to a **heritage site**, and over a third to a **performing arts** event – nearly half of respondents thought they might visit a major venue in the City in future. **Pop-up markets** – e.g. food, craft, or fashion were also a popular choice: nearly 40% though they might visit. More niche – and less available - activities, like literature events or creative workshops, attract far lower, single-figure proportions. In other words, **market size differs significantly for different types of experience**.

How interested are potential audiences in the City?

All in all, the research shows that there is **plenty of audience headroom** in general, with a large available market, **willing and interested to come to the City** for their cultural fix.

They are also busy elsewhere, however, and the **City will have to compete** with the rest of London and the South East for much of this market. Paying attention to the most productive areas from which the City regularly attracts audiences will help focus resources. And this research also highlights the importance of developing and communicating **a distinctive vibe and feel**: a large majority of people are in search of a **"unique experience".** There are large potential audiences for places with "a **lively atmosphere**", with "**historical surroundings**", a "calm atmosphere" or community feel.

This highlights the challenge, however: different **people are looking for different kinds of experiences**, and the City has the potential to respond to many of them. Unlike other destinations, The City does have what it takes to cultivate a lively, urban vibe, alongside and amplifying its uniquely engaging history.

At the moment, people are **more likely to associate the City with its history** and establishment connections: the words most commonly used to describe it were: "historic" (56%), "interesting" (48%), and "expensive" (46%). "Vibrant" and "creative" do feature, but are far more "mid-table". There is work to be done to reposition its more contemporary appeal, and communicate new directions and lesser-known assets. Significantly, people were least likely to describe it as "boring", "generic" or "confusing".

Are potential audiences all the same?

This research goes a long way to identify **distinct audiences** for the different experiences the City has on offer, or may develop in the future. There is a good deal of important detail in this report on the **preferences and interests of different demographic groups** and identified **target groups**: core art-market, people who work in the City, people who live locally, cultural tourists.

Most significantly, however, we can see a **clear distinction** between those **interested in contemporary and emerging culture** and other groups. They form a distinctive group predominantly in terms of taste – the things they are interested or motivated by – but there are also to some extent differences in terms of geography and demographic characteristics. Other **interesting segments can also be identified,** including those very focused on history, on family visits and being part of a community.

The **final phase on this resea**rch will focus on developing these "segments" and linking them meaningfully to the strategy.

Background

Purpose

This Phase 2 survey builds on previous phases of research

Phase 1 of the research highlighted the following gaps in the existing literature about audiences for cultural activity in the City of London:

→ Size of market

→ Perceptions of the City as a place to experience culture

→ Activity preferences

Whilst insights are available for some of these areas, they are not robust or consistent enough across different audience and activity types to support activity planning, and generally do not describe the entirety of the market.

For example, much of the available research describes those who currently visit the City for leisure or work, rather than taking a whole-market view of those who would consider the City as a destination for arts and culture but don't currently do so. As such, this research addresses emerging potential audiences as well as more traditional City visitors and workers, and ensures groups which have been under-represented in previous research (for example global majority ethnic groups and those in lower NS-SEC categories) are represented in the findings.

Overall, the purpose of this research is to produce quantitative data – that is, insights which can be expressed in numbers - to reveal overall and relative sizes (of markets and impacts) and strengths (of opinions, perceptions and offers).

Methodology

Online panel survey

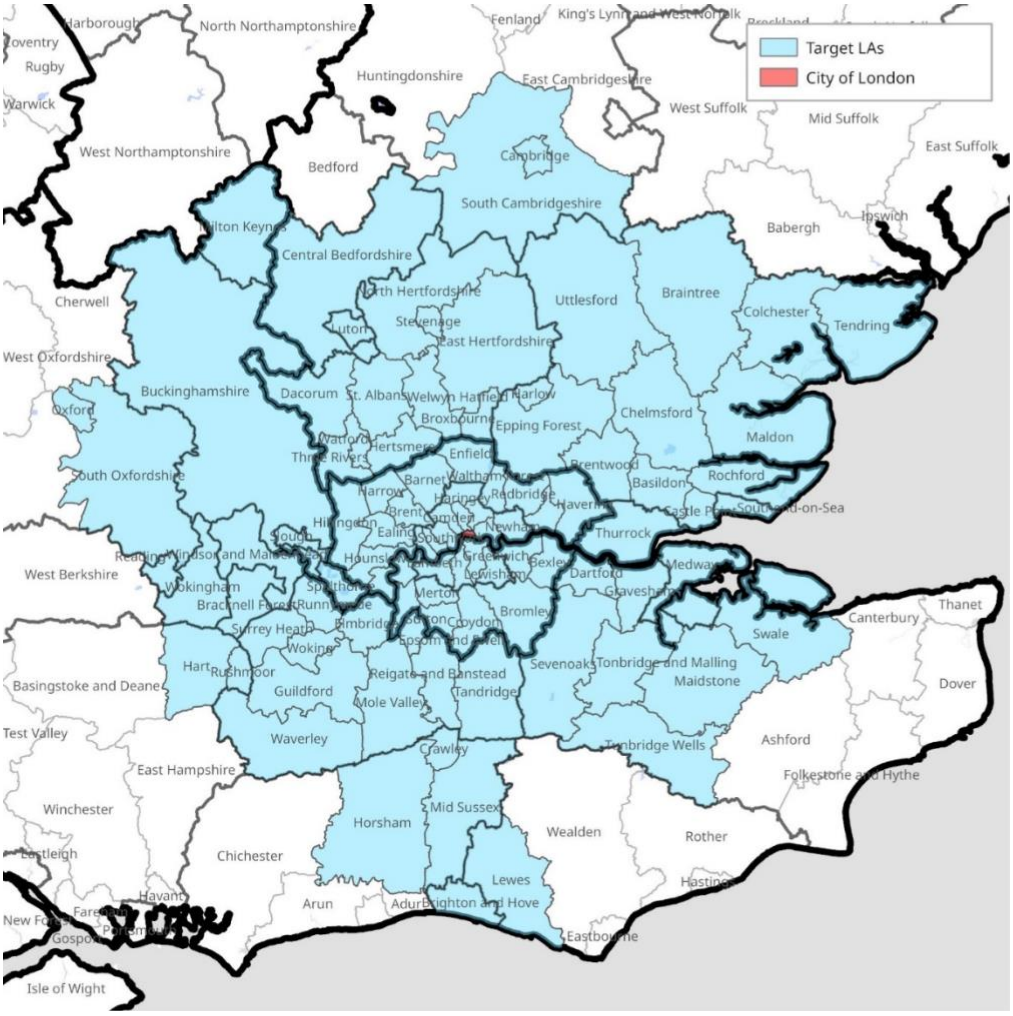
An online panel survey was conducted to achieve a representative sample of the population, to ensure an accurate estimate of the market size for arts and culture, and to ensure the sample of those in the market were also representative of all those in the market.

The survey was live between Thursday July 24th 2025 and Thursday August 7th 2025.

Target population

The target population was adults (aged 18+) resident in the target area, defined as contiguous LAs which together account for approx. 80% of current audience (based on previous research). A full list of target area Local Authorities is given in the appendices.

Target area Local Authorities



Targeting, quotas and weighting

Targets (i.e. who the survey was offered to), quotas (i.e. hard limits for certain demographic groups), and weighting (i.e. boosting the prominence of under-sampled groups in the analysis) were used to describe the population of the target area as closely as possible.

Due to the survey requiring a maximum of 1,500 responses overall, and a maximum of 1,000 responses from people in the market, it was not possible to gain a perfectly representative sample, though it is close enough to be considered a solid foundation on which to understand the market.

The sample breaks down as follows:

Question/answer code	Population	Sample (unweighted)	Sample (weighted)
Base	*14,269,479*	*1,363*	*1,363*
Which region do you live in?			
East of England	22%	16%	21%
South East	30%	27%	31%
London	49%	56%	48%
What is your age?			
18 to 19	3%	2%	4%
20 to 24	8%	6%	9%
25 to 34	20%	20%	16%
35 to 44	19%	20%	18%
45 to 54	17%	16%	16%
55 to 64	15%	16%	17%
65 to 74	10%	11%	11%
75 or older	9%	9%	10%
What is your sex?			
Female	51%	46%	49%
Male	49%	54%	51%
What is your ethnic group?			
White British	56%	63%	62%

White Other	13%	9%	9%
Asian or Asian British	14%	10%	11%
Black or Black British	8%	13%	12%
Mixed/multiple ethnic groups	4%	4%	4%
Other	4%	1%	2%
NS-SEC category			
Higher managerial, administrative and professional occupations	38%	56%	40%
Intermediate occupations	11%	10%	11%
Small employers and own account workers	11%	8%	11%
Lower supervisory and technical occupations	4%	9%	4%
Semi-routine and routine occupations	18%	9%	16%
Full-time students	8%	3%	9%
Long-term unemployed or never worked	8%	5%	8%
Highest education level achieved			
No qualifications	19%	6%	7%
Level 1	9%	10%	12%
Level 2	12%	10%	10%
Apprenticeship	4%	3%	3%
Level 3	15%	19%	23%
Level 4 and above	41%	53%	45%

In the market?

As we know the total adult population size for the target area, if we know the percentage of respondents who are in the market we can estimate the total market size (population * % of sample in the market).

Respondents counted as “in the market”, and qualified for the second part of the questionnaire, if they had taken part in one or more qualifying leisure activities in the past two years. Those who had not done any qualifying activities were classed as “Not in the market” and ended the questionnaire at this point.

Qualifying activities (Done in the last two years)	**Other activities** (Done in the last two years)
Gone to a concert	Gone on holiday overseas
Gone to a visual arts or crafts exhibition	Gone on holiday in the UK
Visited a museum or gallery	Visited the cinema
Gone to the theatre	Been to a sports event
Gone to a comedy event	Taken part in sports
Gone to a dance performance	Gone to the gym
Attended an outdoor festival or carnival	Gone out for dinner
Participated in a creative workshop	Visted a park
Visited a historic house or other heritage site	Been to a food market
Attended a fashion event	Done some gardening
Attended a literature event or festival	Gone walking/hiking
	Been to a theme park or other visitor attraction
	I haven’t done any of these in the last 12 months

Differences between demographic groups

Differences between age groups, ethnic groups, and people in each NS-SEC category are noted for each theme explored. In order to only highlight the most notable differences, they are only listed when:

1. The result is the **highest or lowest** amongst the groups

2. A **statistically significant**[2] difference exists between those in the listed group and those in at least one other group
3. At least a **10% difference** is seen between this result and the overall result

This ensures that all noted differences are likely to be real (i.e. not a result of sampling error) and different enough from how the population as a whole responded to be meaningful.

Where a difference is *not* noted, this means that one or more of the above criteria were not met. For example, the difference may be statistically significant but still similar the overall picture, or large but based on too small a sample size to be confident of the result, or both robust and large but less significant than another difference between groups on this measure.

[2] Z-test at the 90% confidence level means that we would expect to see the same result nine out of ten times if the survey was re-run on a random sample of the same population

Sample size

The survey had two stages; the first to determine market size, and the second to understand the preferences of those in the market.

The first stage, the results from which represent the population as a whole, achieved a sample size of 1,363 respondents, giving an overall margin of error of ±2.7% at the 95% confidence level.

The second stage of the survey, representative of those in the market, achieved a sample size of 1,019 respondents, giving an overall margin of error of ±3.1% at the 95% confidence level.

The margin of error in responses to individual questions will vary based on the number of people who answered that question, and the conclusiveness of the response (i.e. whether closer to 50% or 0%/100% of people gave that particular answer).

Results are given for each question in the survey; where the sample size was sufficient for seeing statistically significant differences between demographic groups this has also been noted.

Split samples

After selecting activities undertaken in the past 12 months, respondents were asked in-depth questions about up to three of these activities. If four or more activities had been selected, questions were asked the three activities which up to that point had been the least selected amongst the whole sample.

This approach was taken to ensure the survey was a reasonable length for all respondents, and to achieve a useful sample size for each activity. The sample size for these questions was:

- → Performances at large, established venues: 321
- → Performances or events at small or independent venues: 267
- → Cultural events in non-traditional venues: 155
- → Carnivals or outdoor cultural festivals in a city: 240
- → Contemporary or experimental art exhibitions or events: 155
- → Museums, historic houses or traditional galleries: 326
- → Historic neighbourhoods: 248
- → Pop-up food, craft, or fashion markets: 272
- → Family-focused arts events or festivals: 174
- → Participatory arts events, classes, workshops or cultural talks: 120

The market for arts and culture in the City

Summary

From a representative sample of 1,363 adults (aged 18+), the estimated market size for arts and culture activities is estimated to be **10.2 million people** resident in the target area.

→ **72% of the whole population** of the target area are estimated to be in the market. When we look at how this varies by demographic, the following are more likely than others to be in the market:

+ Those aged 25 to 44 (75% of whom are in the market)
+ Females (76% of whom are in the market)
+ People educated to degree level or higher (81% of whom are in the market)
+ People in higher managerial, administrative and professional occupations (80% of whom are in the market)
+ People in the higher engagement Audience Spectrum segments (75% of whom are in the market)

→ The most under-represented demographics in the market, i.e. those likely to be the most difficult to reach and often historically least well served, are:

- Those aged 45 to 64 (69% of whom are in the market against a baseline of 72% of the whole population)
- Males (68% of whom are in the market)
- People educated to GCSE level or lower (59% of whom are in the market)
- People in semi-routine and routine occupations (62% of whom are in the market)
- People who are long-term unemployed or who have never worked (52% of whom are in the market)
- People in the lower engagement Audience Spectrum segments (66% of whom are in the market)

Results

Overall

All respondents were asked which of a list of activities they had done in the past two years, in any context (i.e. any location, reason or frequency). Those who had done one or more qualifying activity (i.e. a relevant arts and culture activity) were considered "in the market" for similar activity in the City of London, given their relative ease of access to the City.

- → 72% of respondents had taken part in at least one qualifying activity in the past two years.
- → This equates to a market size of 10.2 million people in the target area
- → Of the individual activities, those with the largest market size (i.e. the most widely undertaken) were:
  - \+ Museum or gallery (43% of all respondents)
  - \+ Concert (36%)
  - \+ Historic house or heritage site (35%)
- → Those with the smallest market size were:
  - \- Fashion event (7% of all respondents)
  - \- Creative workshop (7%)
  - \- Literature event or festival (6%)
- → Amongst the whole population, people had done on average 2.3 types of qualifying activities in the past two years. Amongst just those in the market, the average was 3.3 types of activity.

Market size per activity

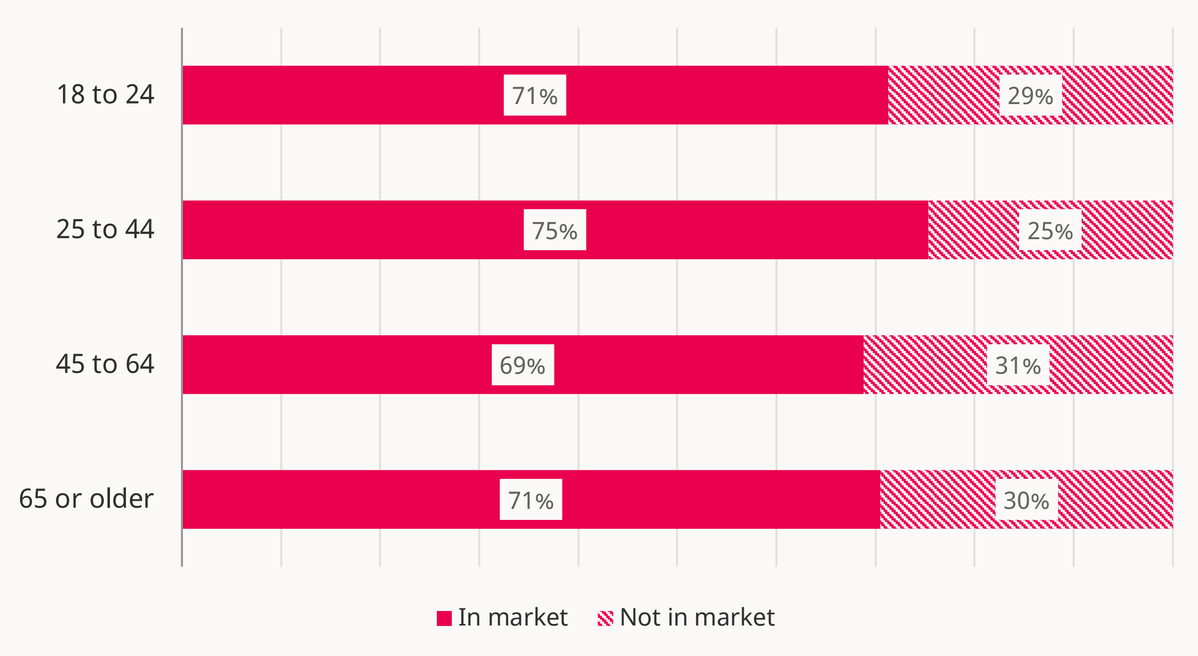
Activities undertaken in the past two years	% of all respondents	Estimated market size
Base	*1,363*	*14.3 million*
Any qualifying activities	***72%***	***10.2 million***
Gone to a concert	36%	5.1 million
Gone to a visual arts or crafts exhibition	14%	1.9 million
Visited a museum or gallery	43%	6.2 million
Gone to the theatre	35%	5 million
Gone to a comedy event	15%	2.1 million
Gone to a dance performance	11%	1.6 million
Attended an outdoor festival or carnival	25%	3.5 million
Participated in a creative workshop	7%	1 million
Visited a historic house or other heritage site	35%	5.1 million
Attended a fashion event	7%	1 million
Attended a literature event or festival	6%	0.8 million

By demographic group

The demographic groups which showed the highest propensity for arts and culture activities compared to the population as a whole were:

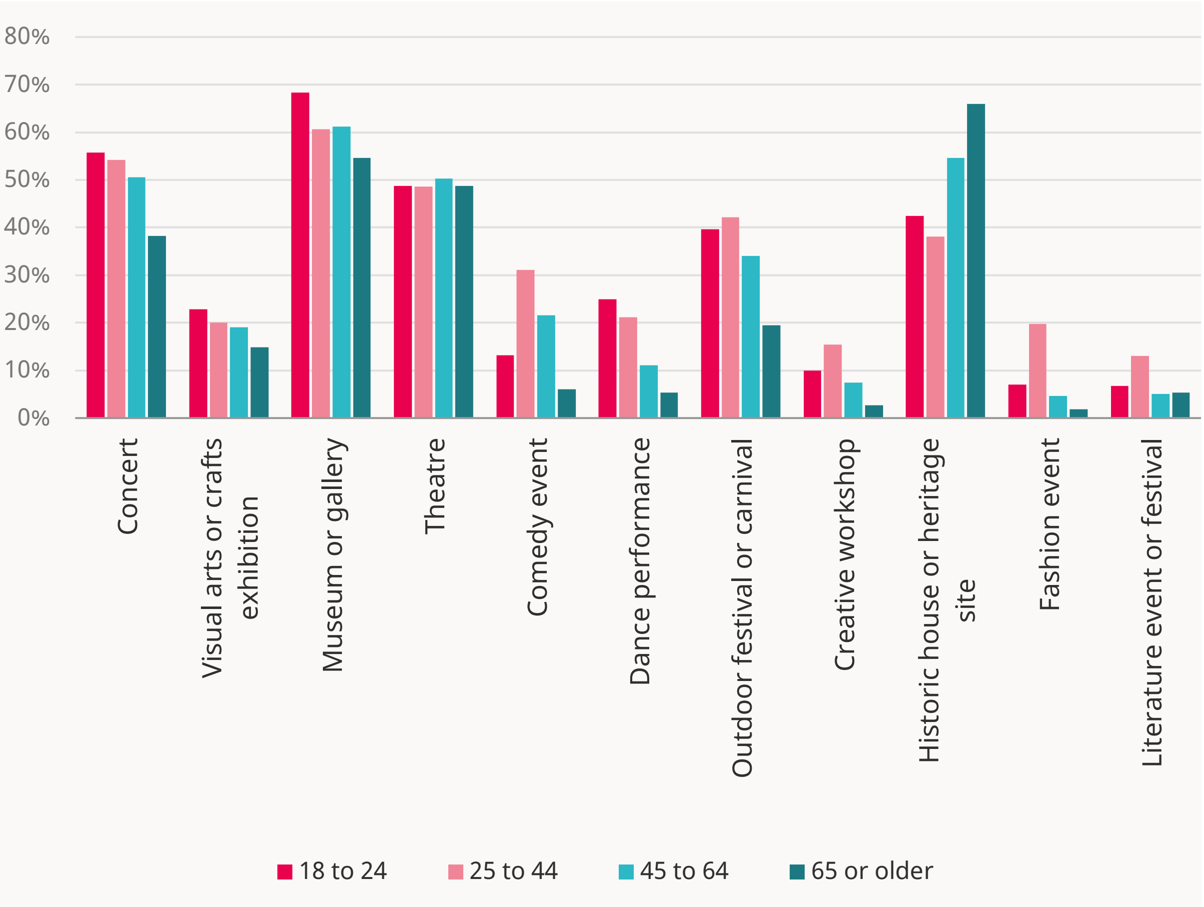
- → People who hold a degree or higher (81% in the market, 19% not in the market)
- → Those in higher managerial, administrative and professional occupations (80% in the market, 20% not in the market)
- → Full-time students (78% in the market, 22% not in the market)

In market or not by Age group



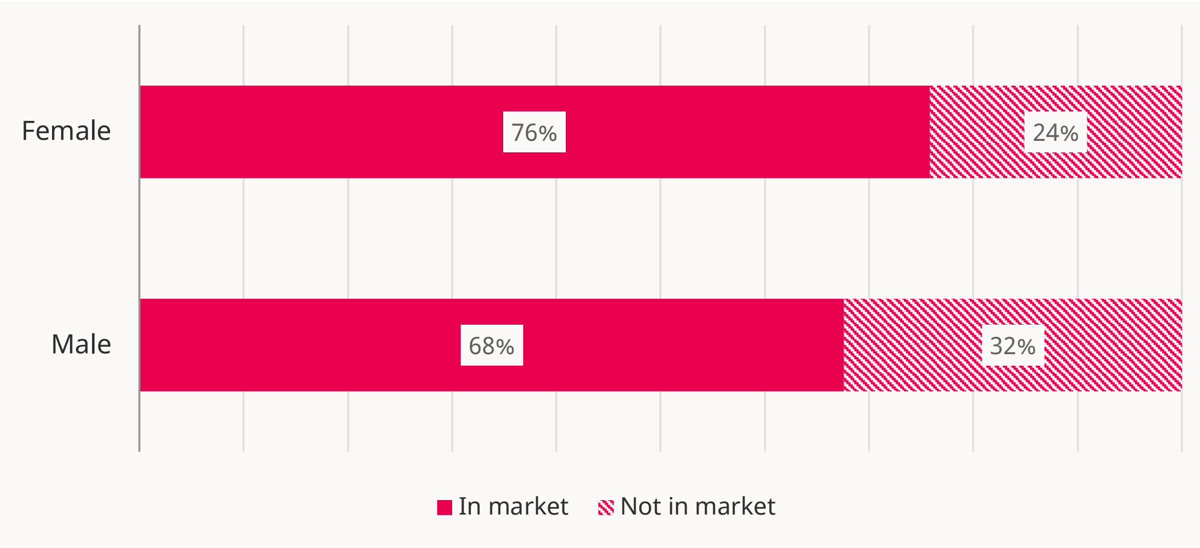
Base: Population (1,363)

Relevant activities undertaken in past two years by Age group



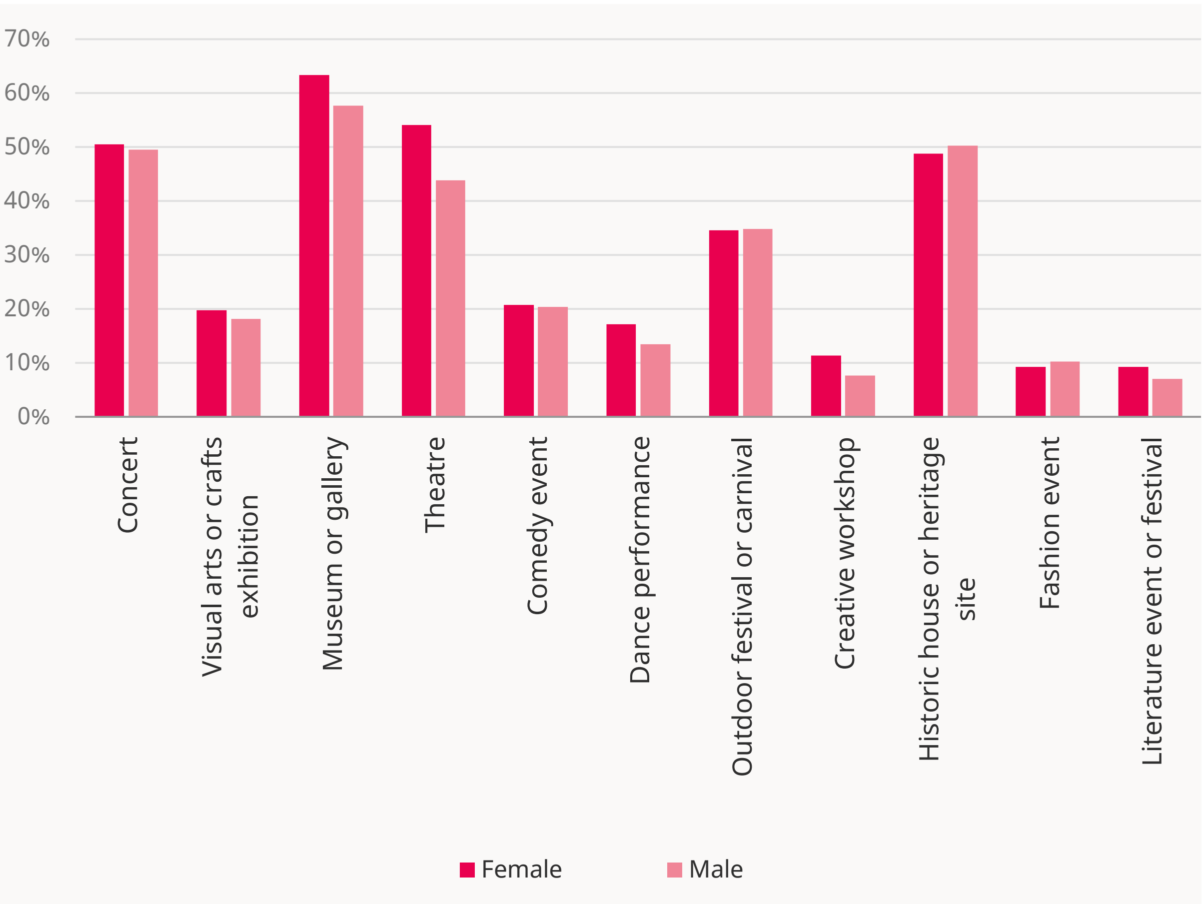
Base: Those in market (1,019)

In market or not by Sex



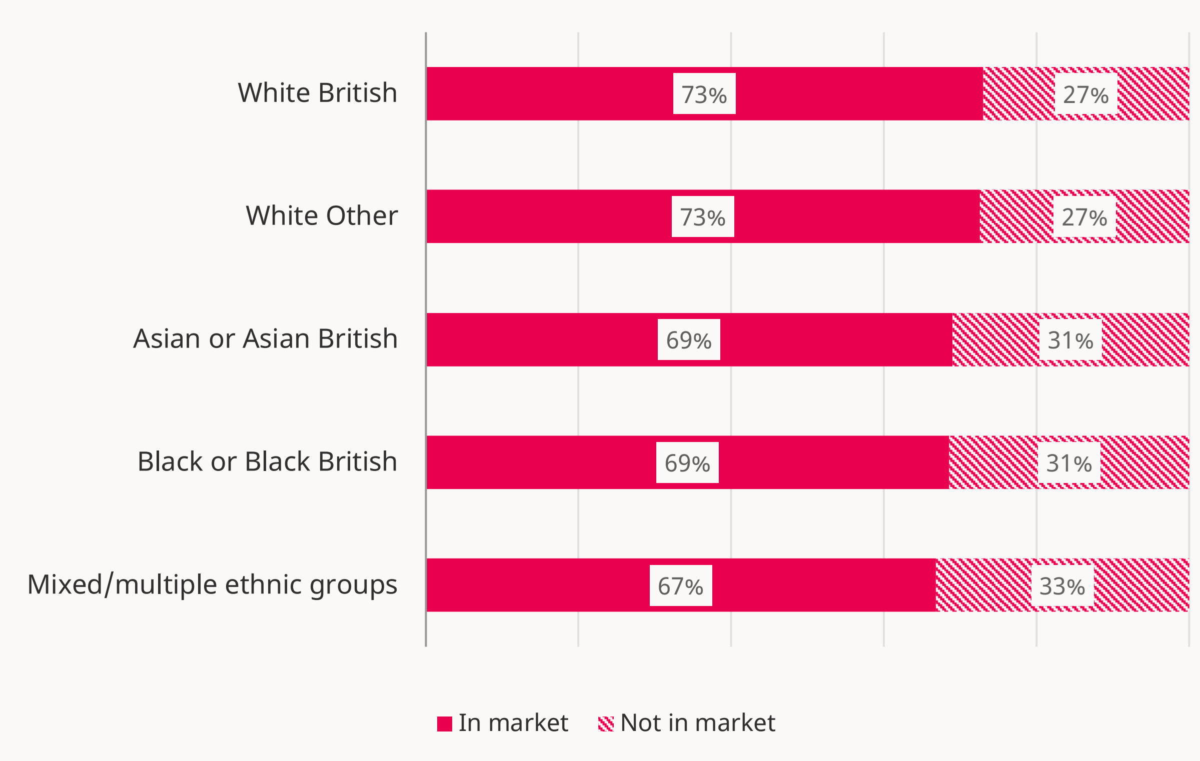
Base: Population (1,363)

Relevant activities undertaken in past two years by Sex



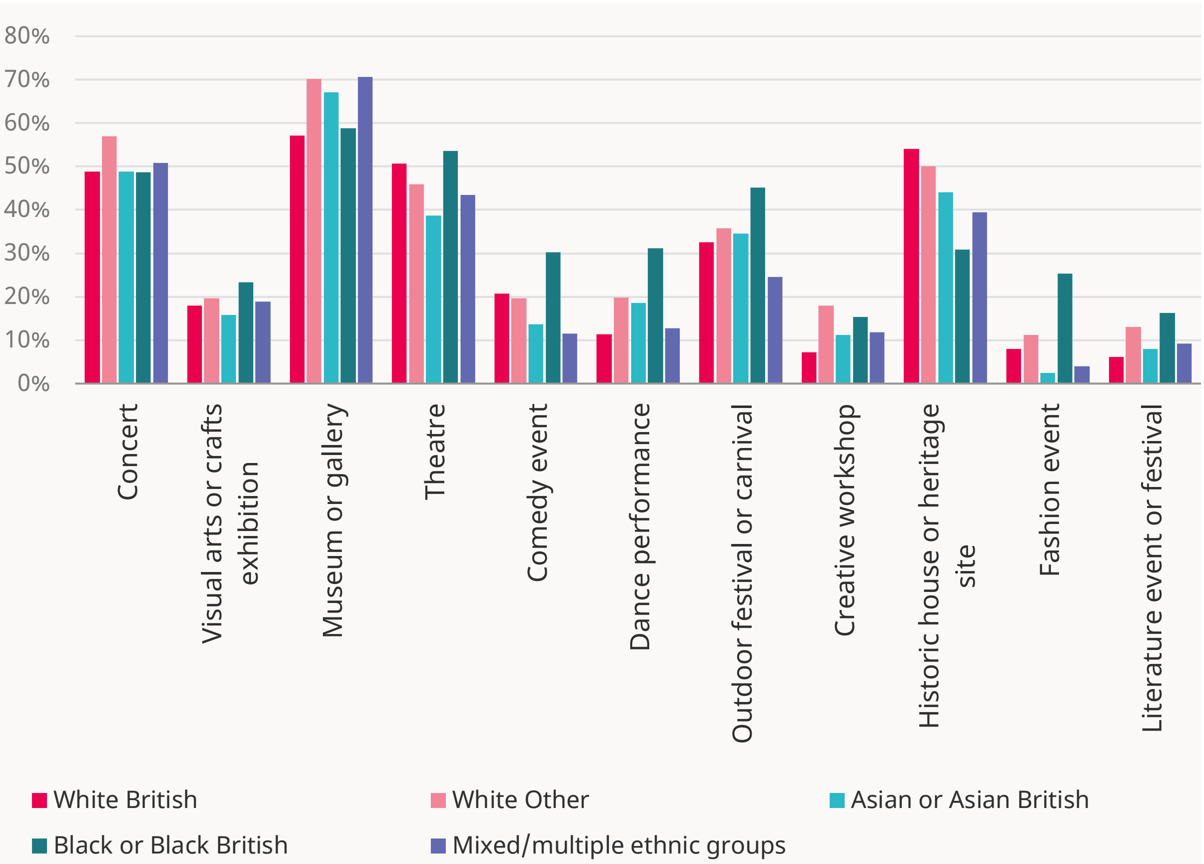
Base: Those in market (1,019)

In market or not by Ethnic group



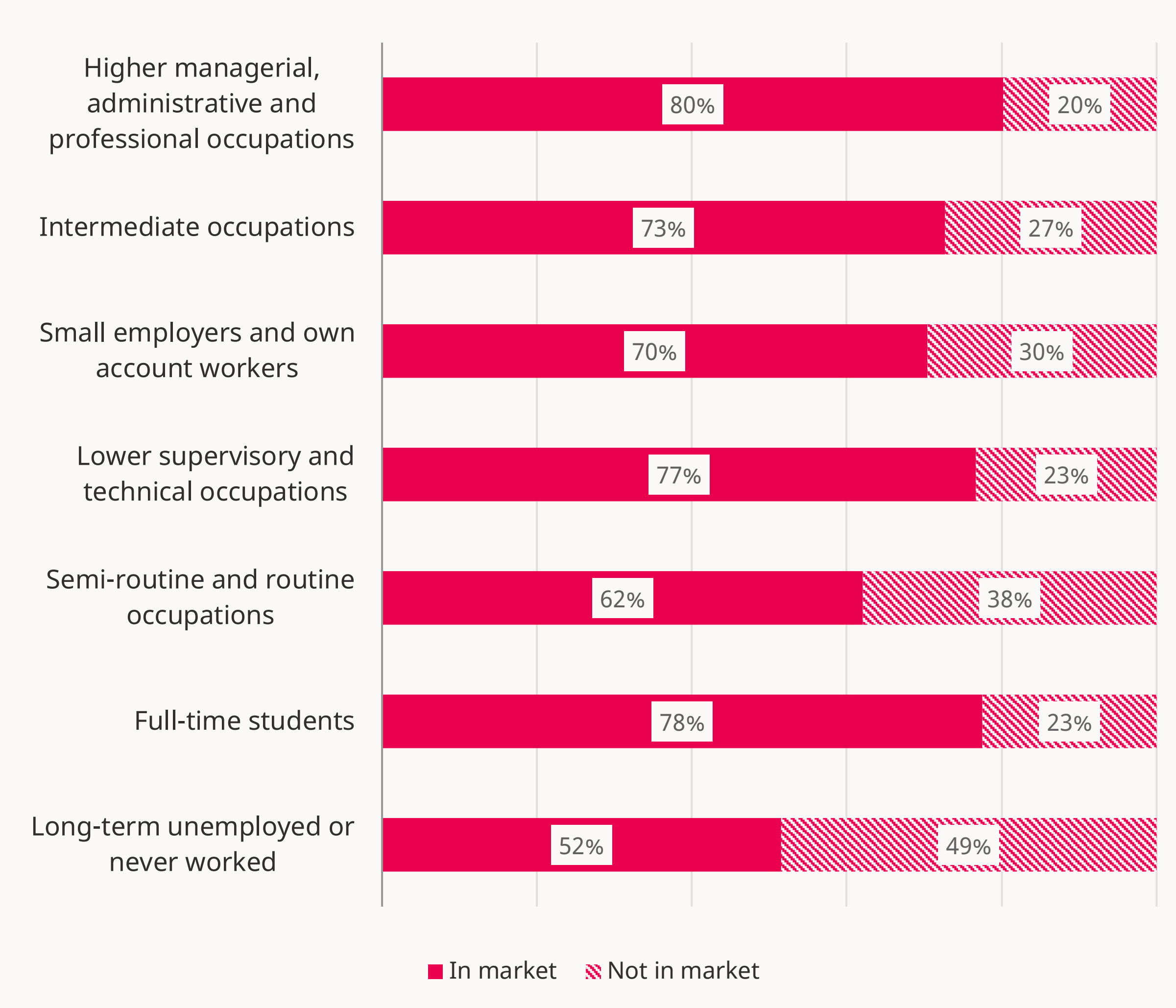
Base: Population (1,363)

Relevant activities undertaken in past two years by Ethnic group



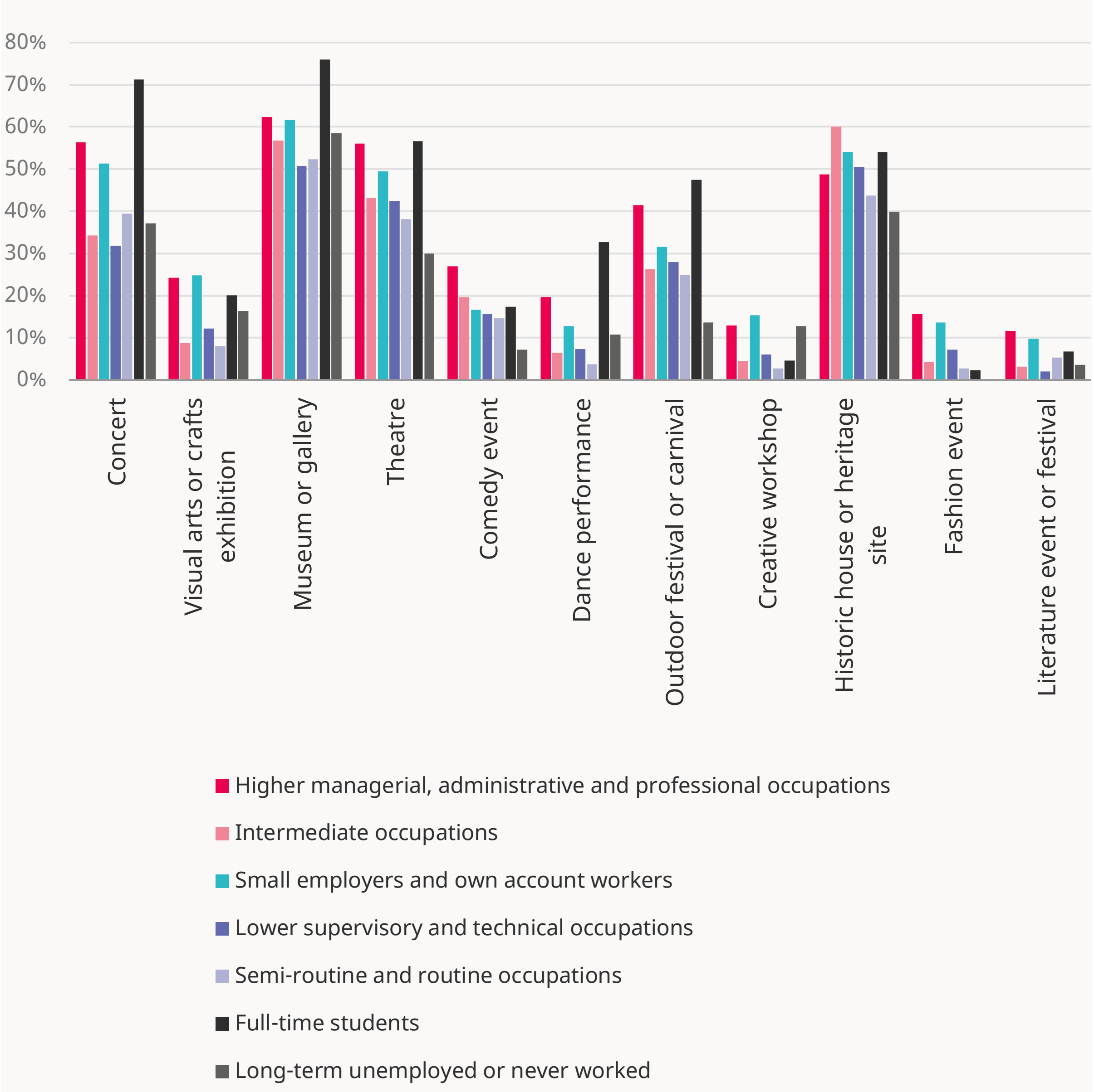
Base: Those in market (1,019)

In market or not by NS-SEC category



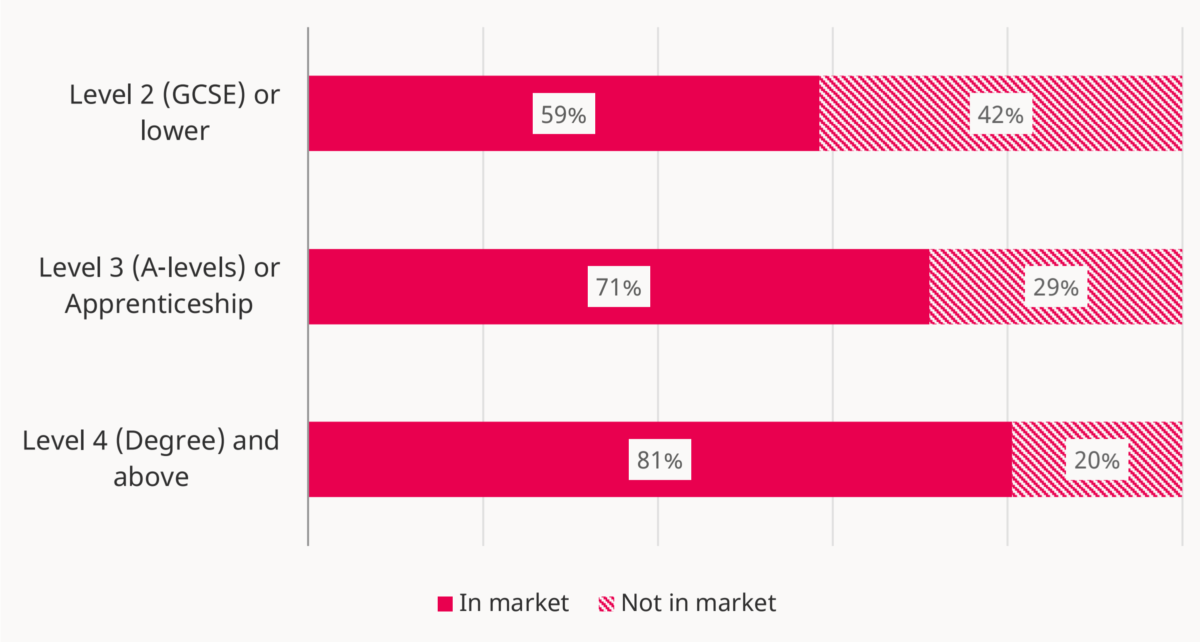
Base: Population (1,363)

Relevant activities undertaken in past two years by NS-SEC category



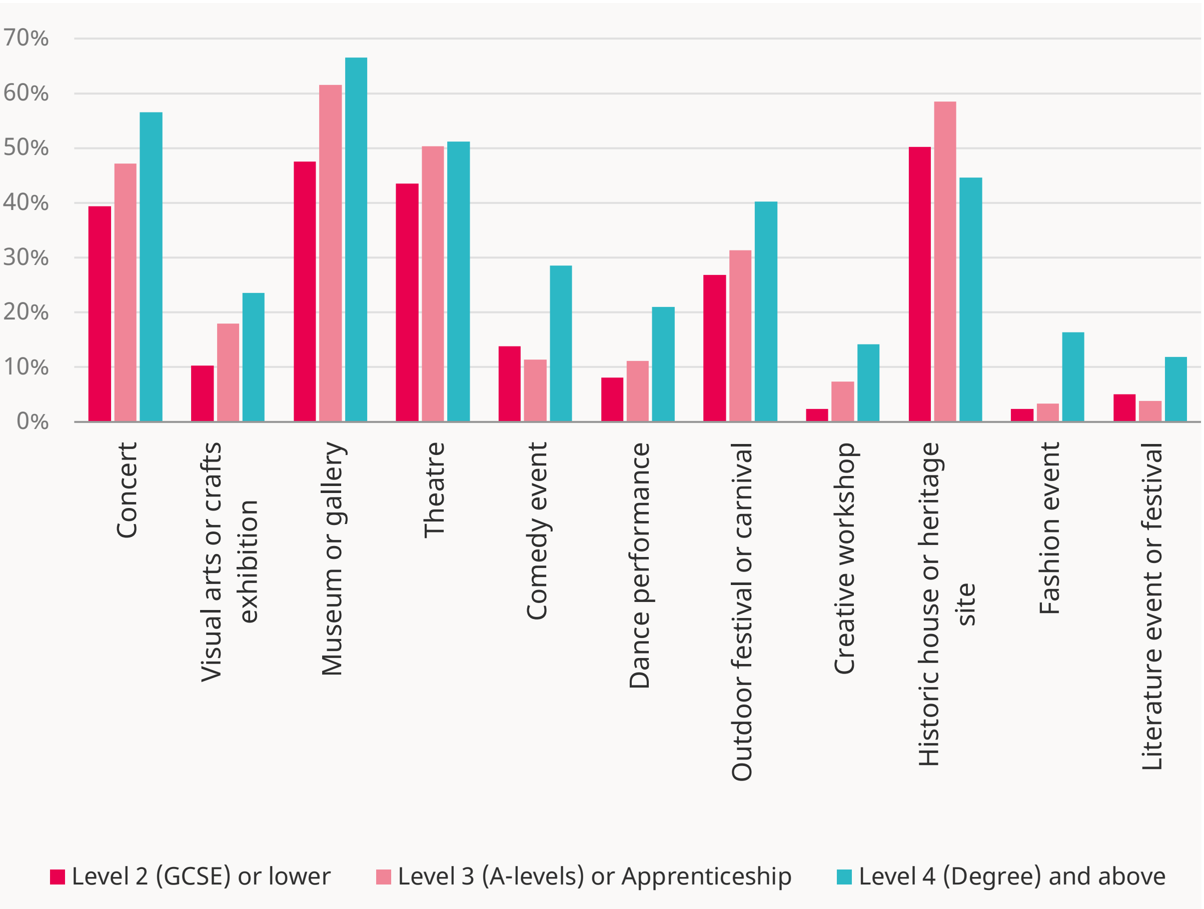
Base: Those in market (1,019)

In market or not by Highest level of education



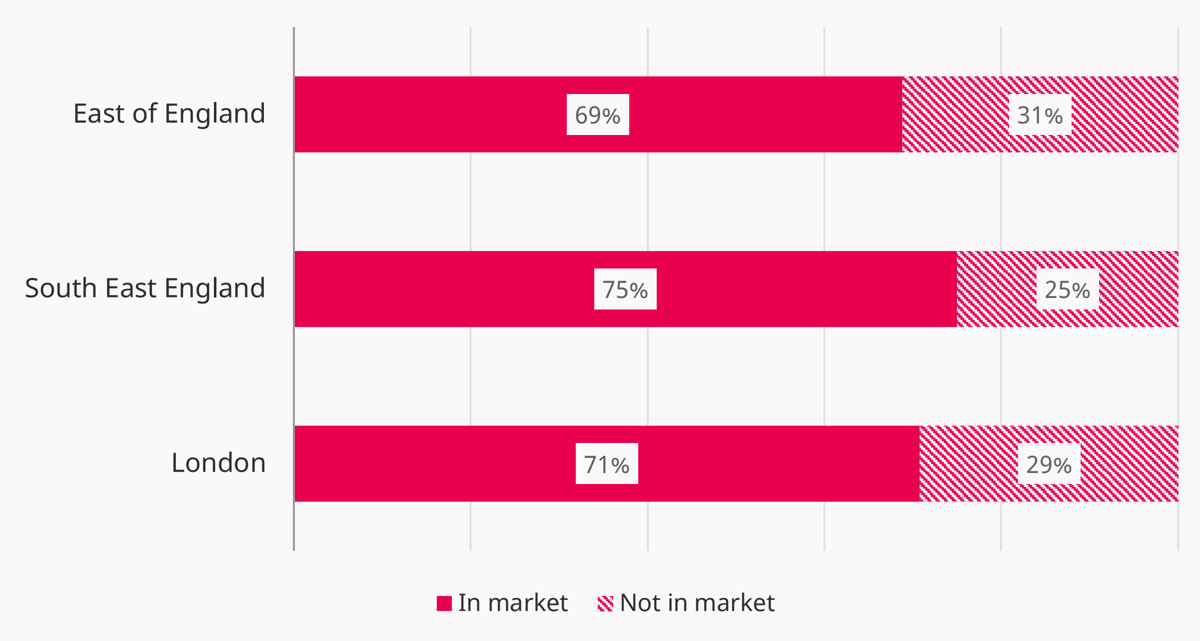
Base: Population (1,363)

Relevant activities undertaken in past two years by Highest level of education



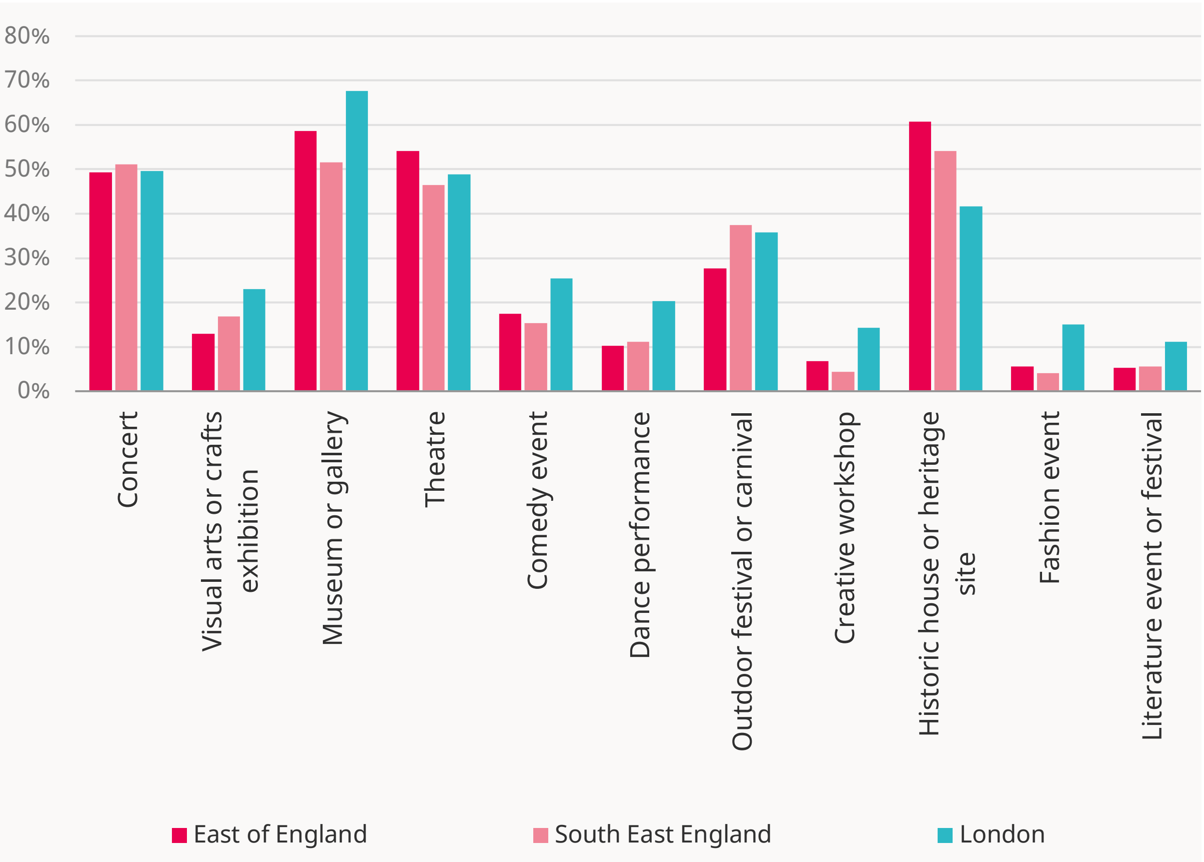
Base: Those in market (1,019)

In market or not by Location



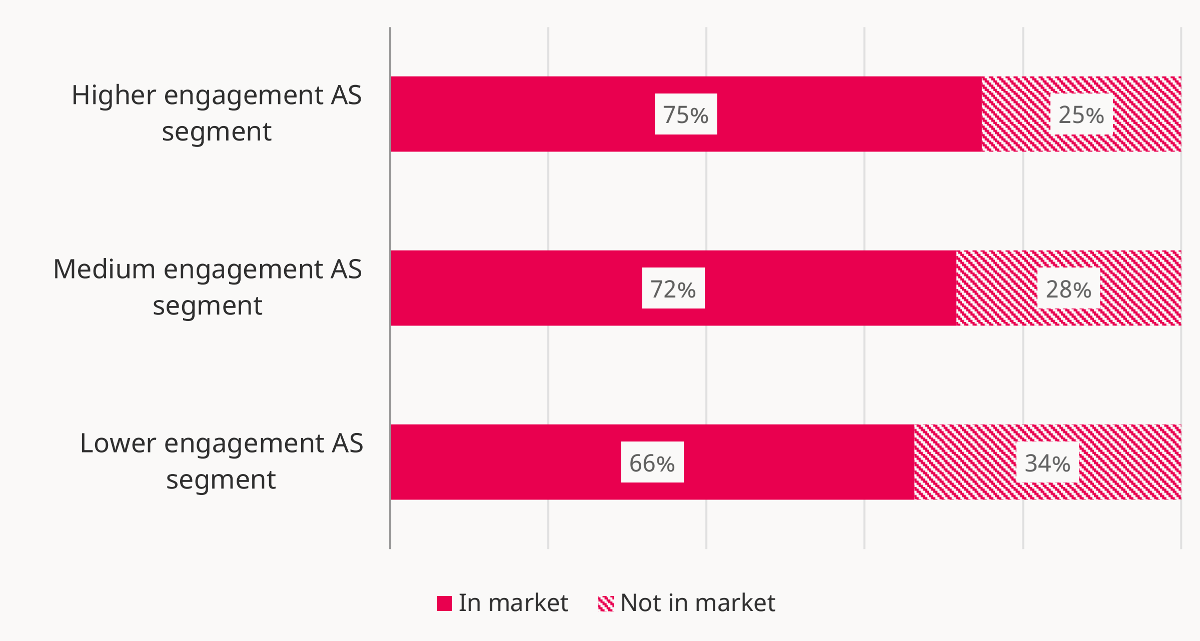
Base: Population (1,363)

Relevant activities undertaken in past two years by Location



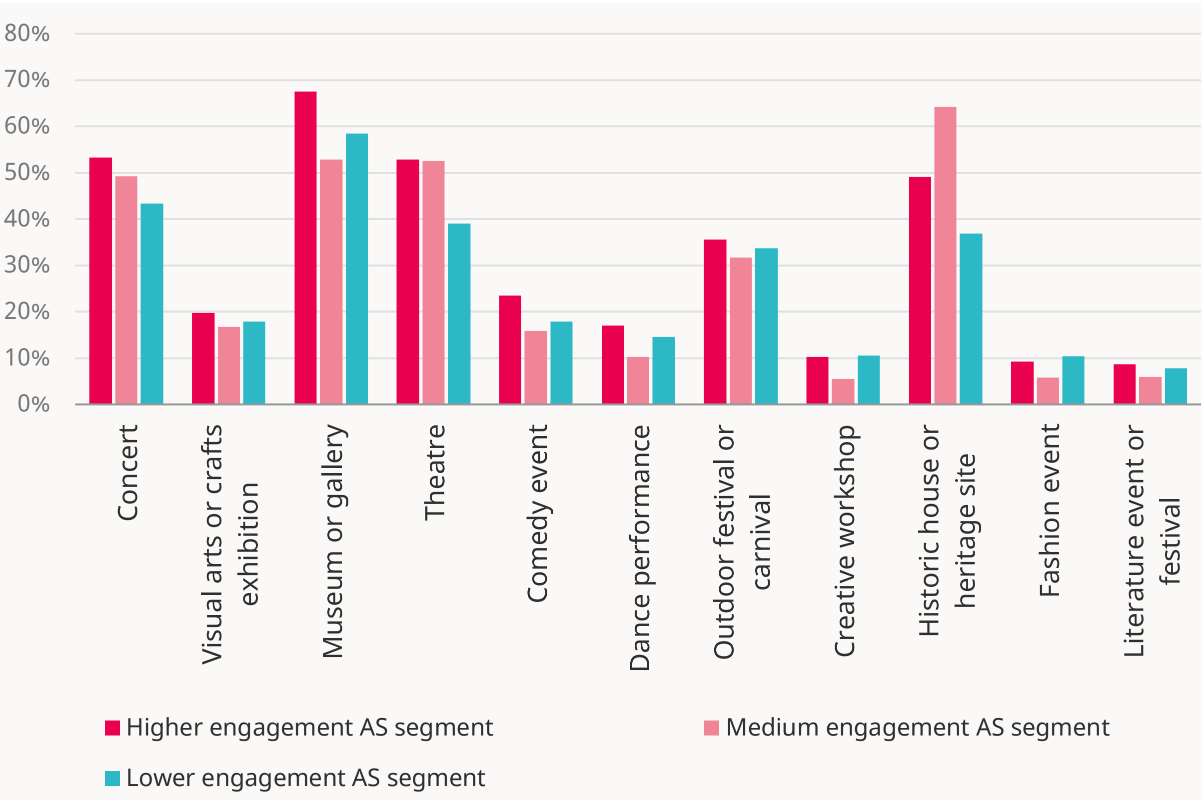
Base: Those in market (1,019)

In market or not by Audience Spectrum segment



Base: All respondents with a valid postcode (1,305)

Relevant activities undertaken in past two years by Audience Spectrum segment



Base: Those in market with a valid postcode (959)

Arts/culture activity undertaken in London

Summary

The activities most widely undertaken in London amongst those in the market were:

- → Visited a museum, historic house or traditional gallery (62% done in the last 12 months)
- → Gone to a performance in a large, established theatre, concert hall, cinema or arts centre (54%)
- → Gone to a pop-up food, craft, or fashion market (36%)

Motivations, types of areas, and preferences for amenities and experiences varied across all activities. However the following were the most highly ranked overall:

- → Motivations:
  - Enjoying the atmosphere
  - Having fun
  - Spending quality time with friends or family
- → Types of areas:
  - Areas with a lively atmosphere
  - Historical surroundings
  - Areas with a calm atmosphere
- → Amenities:
  - Feeling safe
  - Affordable places to eat and drink
  - Places to sit
- → Experiences:
  - That it's a unique experience
  - That it's inexpensive
  - That it's a new experience

A summary of all responses for each activity is available in the appendices.

What are people doing?

Summary

Respondents who are in the market for arts and culture (i.e. lived in the target area and had done a relevant activity in the prior two years) were asked what types of arts and cultural activity they had undertaken in the past 12 months, in alignment with the types of content being considered as part of the City's Cultural Strategy. This question determined which activities respondents would be asked about in more detail, but also reveals some deeper insight into activities undertaken relatively recently.

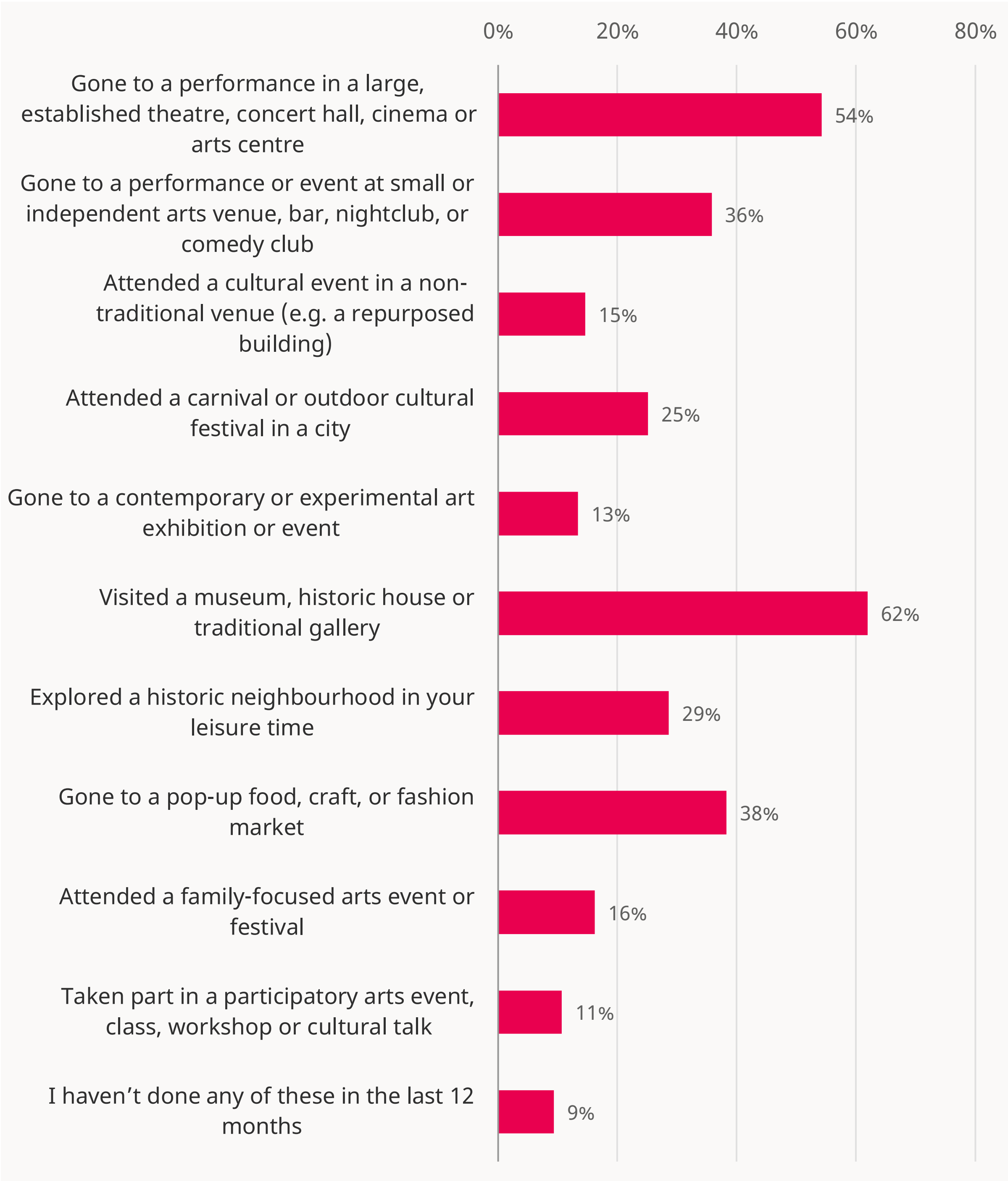
91% of those previously identified as in the market had done at least one of these activities in the past 12 months. Overall, the activities most widely undertaken were:

- → Visited a museum, historic house or traditional gallery (62% done in the last 12 months)
- → Gone to a performance in a large, established theatre, concert hall, cinema or arts centre (54%)
- → Gone to a pop-up food, craft, or fashion market (36%)

The least widely undertaken activities were:

- → Taken part in a participatory arts event, class, workshop or cultural talk (11% done in the last 12 months)
- → Gone to a contemporary or experimental art exhibition or event (13%)
- → Attended a cultural event in a non-traditional venue (e.g. a repurposed building) (15%)

Have you done any of the following in the last 12 months?



Base: All respondents in market (1,019)

Notable differences between demographic groups

Age

+ More likely to have attended a cultural event in a non-traditional venue if aged 18 to 24 (25% vs. 15% of all respondents)

+ More likely to have attended a carnival or outdoor cultural festival in a city if aged 25 to 44 (38% vs. 25% of all respondents)
+ More likely to have gone to a pop-up food, craft, or fashion market if aged 18 to 24 (51% vs. 38% of all respondents)
+ More likely to have attended a family-focused arts event or festival if aged 25 to 44 (30% vs. 16% of all respondents)
- Less likely to have gone to a performance or event at small or independent arts venue, bar, nightclub, or comedy club if 65 or older (17% vs. 36% of all respondents)
- Less likely to have attended a cultural event in a non-traditional venue (e.g. a repurposed building) if 65 or older (3% vs. 15% of all respondents)
- Less likely to have gone to a pop-up food, craft, or fashion market if 65 or older (19% vs. 38% of all respondents)
- Less likely to have attended a family-focused arts event or festival if 65 or older (4% vs. 16% of all respondents)

Ethnic group

+ More likely to have gone to a performance in a large, established theatre, concert hall, cinema or arts centre if in an "other" ethnic group (76% vs. 54% of all respondents)
+ More likely to have attended a cultural event in a non-traditional venue if Black or Black British (25% vs. 15% of all respondents)
+ More likely to have attended a carnival or outdoor cultural festival in a city if Black or Black British (46% vs. 25% of all respondents)
+ More likely to have gone to a contemporary or experimental art exhibition or event if in an "other" ethnic group (38% vs. 13% of all respondents)
+ More likely to have explored a historic neighbourhood in your leisure time if White Other (43% vs. 29% of all respondents)
+ More likely to have attended a family-focused arts event or festival if Black or Black British (36% vs. 16% of all respondents)
+ More likely to have taken part in a participatory arts event, class, workshop or cultural talk if Black or Black British (23% vs. 11% of all respondents)

- Less likely to have gone to a performance in a large, established theatre, concert hall, cinema or arts centre if Mixed/multiple ethnic group (31% vs. 54% of all respondents)
- Less likely to have attended a carnival or outdoor cultural festival in a city if in an "other" ethnic group (4% vs. 25% of all respondents)
- Less likely to have explored a historic neighbourhood in your leisure time if Mixed/multiple ethnic group (8% vs. 29% of all respondents)

NS-SEC category

+ More likely to have gone to a performance in a large, established theatre, concert hall, cinema or arts centre if in a higher managerial, administrative or professional occupation (65% vs. 54% of all respondents)
+ More likely to have attended a cultural event in a non-traditional venue if a full-time student (30% vs. 15% of all respondents)
+ More likely to have gone to a pop-up food, craft, or fashion market if a full-time student (65% vs. 38% of all respondents)
+ More likely to have not done any of the listed activities if long-term unemployed or never worked (21% vs. 9% of all respondents)

- Less likely to have gone to a performance in a large, established theatre, concert hall, cinema or arts centre if long-term unemployed or never worked (37% vs. 54% of all respondents)
- Less likely to have gone to a performance or event at small or independent arts venue, bar, nightclub, or comedy club if in an intermediate occupation (23% vs. 36% of all respondents)
- Less likely to have attended a carnival or outdoor cultural festival in a city if long-term unemployed or never worked (10% vs. 25% of all respondents)
- Less likely to have explored a historic neighbourhood in your leisure time if long-term unemployed or never worked (13% vs. 29% of all respondents)
- Less likely to have gone to a pop-up food, craft, or fashion market if long-term unemployed or never worked (22% vs. 38% of all respondents)
- Less likely to have taken part in a participatory arts event, class, workshop or cultural talk if in a semi-routine or routine occupation (0% vs. 11% of all respondents)

Why are they doing it?

Summary

Respondents were asked what they seek to get out of the activities they had done in the past 12 months. Overall, the top motivations were “Enjoying the atmosphere”, “Having fun” and “Spending quality time with friends or family”. However, there was notable variation in motivations between activity types; the top motivations for each were as follows:

→ Performances at large, established venues

4. Having fun (71%)
5. Enjoying the atmosphere (63%)
6. Spending quality time with friends or family (61%)
7. An escape from everyday life (44%)

→ Performances or event at small or independent venues

1. Having fun (74%)
2. Enjoying the atmosphere (62%)
3. Spending quality time with friends or family (55%)
4. An escape from everyday life (46%)

→ Cultural events in non-traditional venues

1. Having fun (67%)
2. Enjoying the atmosphere (61%)
3. Experiencing another culture (51%)
4. Learning something (49%)

→ Carnivals or outdoor cultural festivals in a city

1. Having fun (70%)
2. Enjoying the atmosphere (60%)
3. Spending quality time with friends or family (54%)
4. An escape from everyday life (42%)

→ Contemporary or experimental art exhibitions or events

1. Doing something new or out of the ordinary (46%)

2. Enjoying the atmosphere (46%)
3. Spending quality time with friends or family (45%)
4. Learning something (45%)

→ Museums, historic houses or traditional galleries

1. Exploring the history of a place (51%)
2. Spending quality time with friends or family (47%)
3. Learning something (47%)
4. Enjoying the atmosphere (43%)

→ Historic neighbourhoods

1. Enjoying the atmosphere (59%)
2. Exploring the history of a place (58%)
3. Learning something (53%)
4. An escape from everyday life (49%)

→ Pop-up food, craft, or fashion markets

1. Having fun (53%)
2. Enjoying the atmosphere (48%)
3. Spending quality time with friends or family (47%)
4. An escape from everyday life (38%)

→ Family-focused arts events or festivals

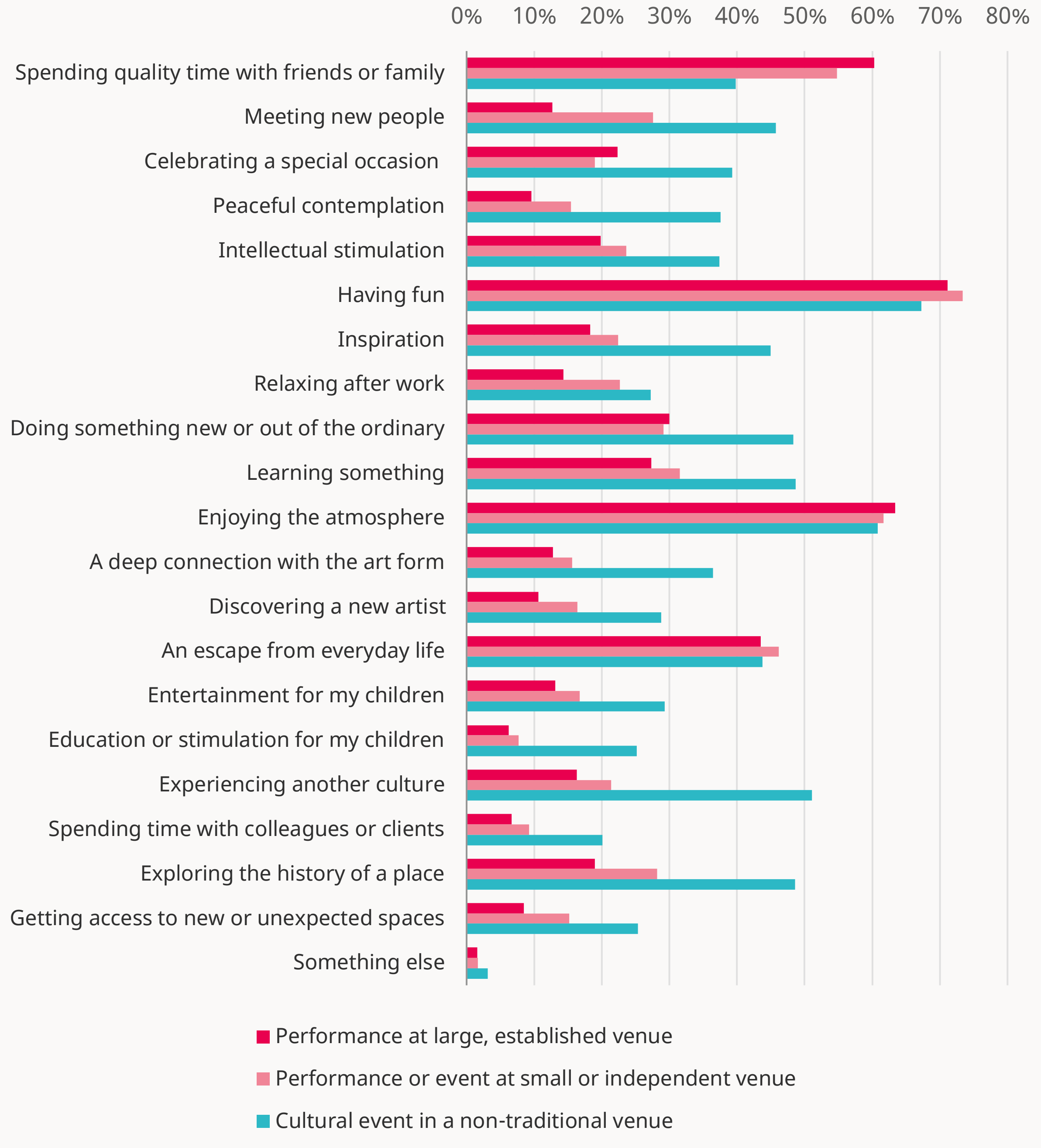
1. Having fun (57%)
2. Enjoying the atmosphere (45%)
3. Spending quality time with friends or family (37%)
4. An escape from everyday life (36%)

→ Participatory arts events, classes, workshops or cultural talks

1. Having fun (54%)
2. Enjoying the atmosphere (46%)
3. Learning something (43%)
4. Inspiration (40%)

What do you generally want to get out of this type of activity?

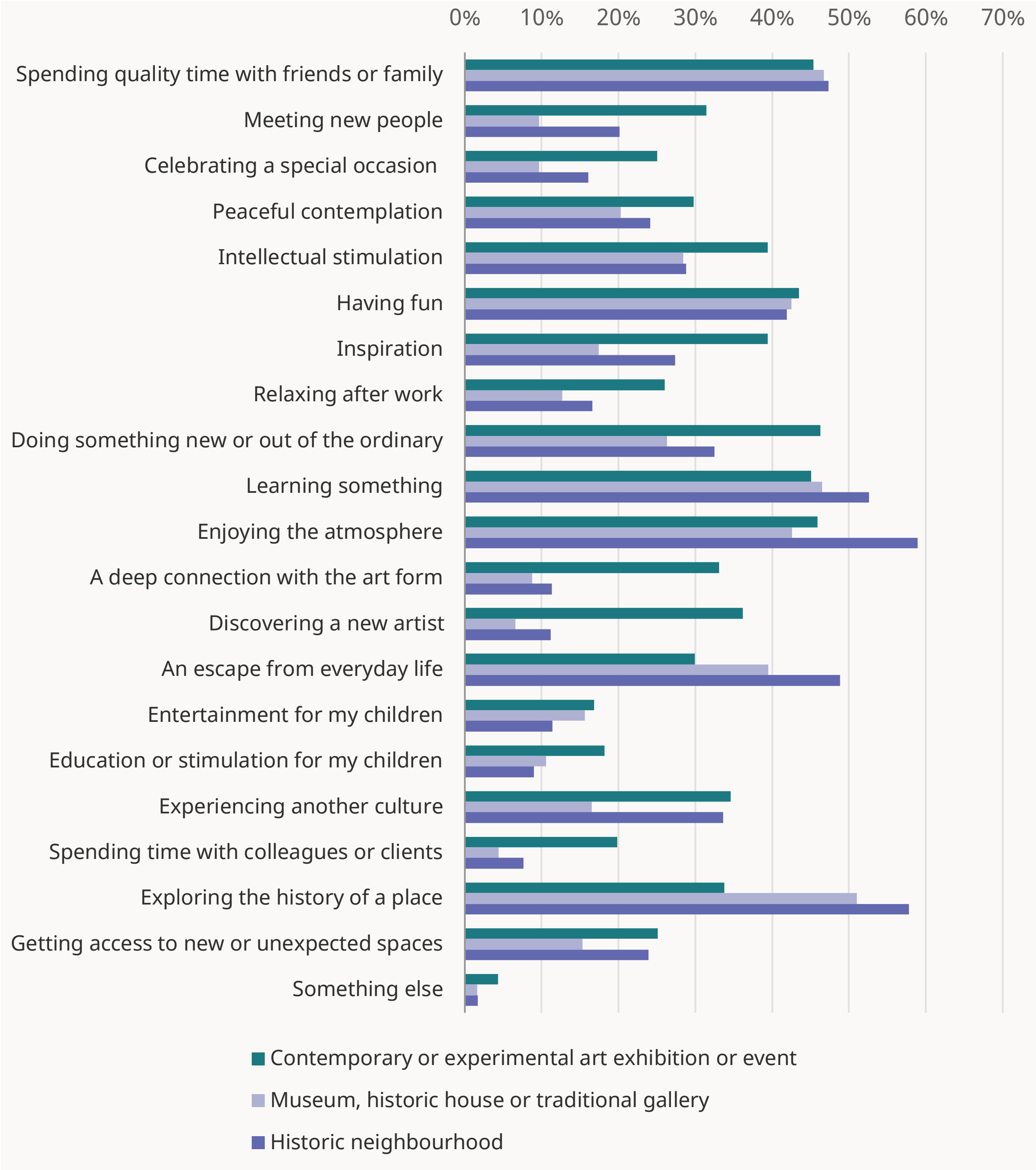
Performances at large, established venues; Performances or event at small or independent venues; Cultural events in non-traditional venues



Base: Respondents in market who did that activity in the past 12 months (304 / 254 / 141)

What do you generally want to get out of this type of activity?

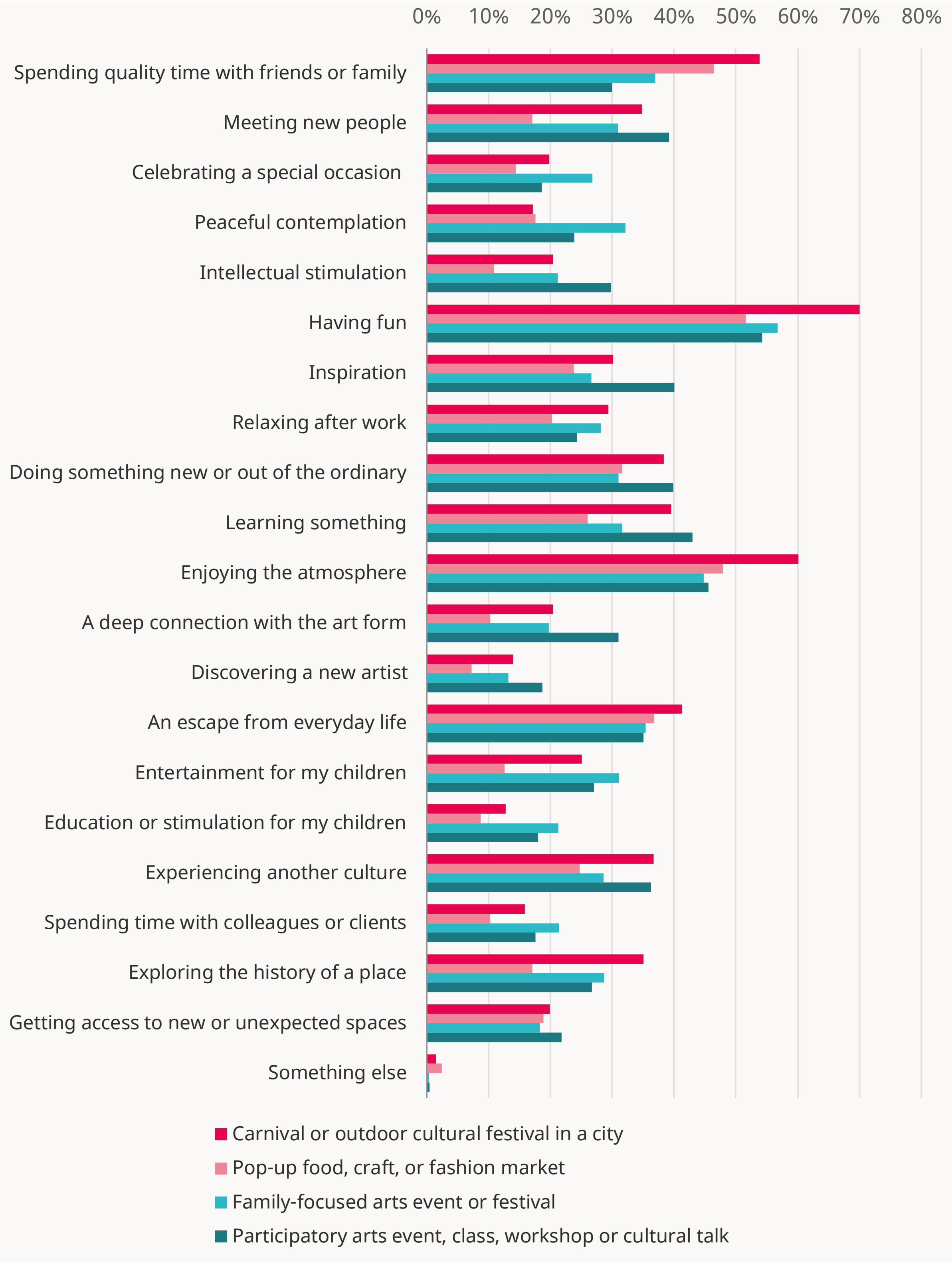
Contemporary or experimental art exhibitions or events; Museums, historic houses or traditional galleries; Historic neighbourhoods



Base: Respondents in market who did that activity in the past 12 months (129 / 319 / 244)

What do you generally want to get out of this type of activity?

Carnivals or outdoor cultural festivals in a city; Pop-up food, craft, or fashion markets; Family-focused arts events or festivals; Participatory arts events, classes, workshops or cultural talks



Base: Respondents in market who did that activity in the past 12 months (197 / 270 / 142 / 104)

What do you generally want to get out of this type of activity? (Ranked)

What do you generally want to get out of this type of activity? (Ranked)	**Performance at large, established venue**	**Performance or event at small or independent venue**	**Cultural event in a non-traditional venue**	**Carnival or outdoor cultural festival in a city**	**Contemporary or experimental art exhibition or**	**Museum, historic house or traditional gallery**	**Historic neighbourhood**	**Pop-up food, craft, or fashion market**	**Family-focused arts event or festival**	**Participatory arts event, class, workshop or cultural talk**
Base	*304*	*254*	*141*	*197*	*129*	*319*	*244*	*270*	*142*	*104*
Spending quality time with friends or family	**3**	**3**	10	**3**	**3**	**2**	5	**3**	**3**	10
Meeting new people	15	8	7	9	12	16	13	12	9	6
Celebrating a special occasion	7	13	11	16	17	16	15	14	13	18
Peaceful contemplation	17	17	12	17	14	9	11	11	5	15
Intellectual stimulation	8	9	13	13	6	7	9	16	17	11
Having fun	**1**	**1**	**1**	**1**	5	5	6	**1**	**1**	**1**
Inspiration	10	11	8	10	6	10	10	8	14	**4**
Relaxing after work	12	10	17	11	15	14	14	9	12	14
Doing something new or out of the ordinary	5	6	6	6	**1**	8	8	5	8	5
Learning something	6	5	**4**	5	**4**	**3**	**3**	6	6	**3**
Enjoying the atmosphere	**2**	**2**	**2**	**2**	**2**	4	**1**	**2**	**2**	**2**
A deep connection with the art form	14	16	14	13	11	18	17	17	18	9
Discovering a new artist	16	15	16	19	8	19	18	20	20	17
An escape from everyday life	**4**	**4**	9	**4**	13	6	**4**	**4**	**4**	8
Entertainment for my children	13	14	15	12	20	12	16	15	7	12
Education or stimulation for my children	20	20	19	20	19	15	19	19	16	19
Experiencing another culture	11	12	**3**	7	9	11	7	7	11	7

Spending time with colleagues or clients	19	19	20	18	18	20	20	17	15	20
Exploring the history of a place	9	7	5	8	10	**1**	**2**	12	10	13
Getting access to new or unexpected spaces	18	18	18	15	16	13	12	10	19	16
Something else	21	21	21	21	21	21	21	21	21	21

Notable differences between demographic groups

Age

+ More likely to be motivated by "Meeting new people" if aged 25 to 44 (50% vs. 35% of all respondents)
+ More likely to be motivated by "Celebrating a special occasion" if aged 25 to 44 (42% vs. 32% of all respondents)
+ More likely to be motivated by "Peaceful contemplation" if aged 18 to 24 (43% vs. 32% of all respondents)
+ More likely to be motivated by "Relaxing after work" if aged 25 to 44 (44% vs. 30% of all respondents)
+ More likely to be motivated by "A deep connection with the art form" if aged 25 to 44 (40% vs. 27% of all respondents)
+ More likely to be motivated by "Entertainment for my children" if aged 25 to 44 (46% vs. 26% of all respondents)
+ More likely to be motivated by "Education or stimulation for my children" if aged 25 to 44 (31% vs. 18% of all respondents)
- Less likely to be motivated by "Meeting new people" if 65 or older (16% vs. 35% of all respondents)
- Less likely to be motivated by "Celebrating a special occasion" if 65 or older (20% vs. 32% of all respondents)
- Less likely to be motivated by "Having fun" if 65 or older (60% vs. 76% of all respondents)
- Less likely to be motivated by "Inspiration" if 65 or older (29% vs. 39% of all respondents)

- Less likely to be motivated by "Relaxing after work" if 65 or older (10% vs. 30% of all respondents)
- Less likely to be motivated by "Learning something" if aged 18 to 24 (41% vs. 57% of all respondents)
- Less likely to be motivated by "A deep connection with the art form" if 65 or older (14% vs. 27% of all respondents)
- Less likely to be motivated by "Discovering a new artist" if 65 or older (10% vs. 23% of all respondents)
- Less likely to be motivated by "Entertainment for my children" if 65 or older (7% vs. 26% of all respondents)
- Less likely to be motivated by "Education or stimulation for my children" if 65 or older (6% vs. 18% of all respondents)
- Less likely to be motivated by "Experiencing another culture" if 65 or older (23% vs. 40% of all respondents)

Ethnic group

+ More likely to be motivated by "Meeting new people" if Black or Black British (68% vs. 35% of all respondents)
+ More likely to be motivated by "Peaceful contemplation" if Black or Black British (50% vs. 32% of all respondents)
+ More likely to be motivated by "Intellectual stimulation" if Mixed/multiple ethnic group (48% vs. 37% of all respondents)
+ More likely to be motivated by "Having fun" if Mixed/multiple ethnic group (89% vs. 76% of all respondents)
+ More likely to be motivated by "Inspiration" if in an "other" ethnic group (72% vs. 39% of all respondents)
+ More likely to be motivated by "Relaxing after work" if Black or Black British (55% vs. 30% of all respondents)
+ More likely to be motivated by "A deep connection with the art form" if Black or Black British (48% vs. 27% of all respondents)
+ More likely to be motivated by "Discovering a new artist" if Black or Black British (42% vs. 23% of all respondents)

- + More likely to be motivated by "Entertainment for my children" if Black or Black British (48% vs. 26% of all respondents)
- + More likely to be motivated by "Education or stimulation for my children" if Black or Black British (37% vs. 18% of all respondents)
- + More likely to be motivated by "Experiencing another culture" if Black or Black British (62% vs. 40% of all respondents)
- + More likely to be motivated by "Spending time with colleagues or clients" if Black or Black British (38% vs. 18% of all respondents)
- - Less likely to be motivated by "Meeting new people" if in an "other" ethnic group (23% vs. 35% of all respondents)
- - Less likely to be motivated by "Intellectual stimulation" if Asian or Asian British (19% vs. 37% of all respondents)
- - Less likely to be motivated by "Relaxing after work" if Mixed/multiple ethnic group (15% vs. 30% of all respondents)
- - Less likely to be motivated by "Doing something new or out of the ordinary" if Mixed/multiple ethnic group (30% vs. 51% of all respondents)
- - Less likely to be motivated by "Learning something" if Asian or Asian British (37% vs. 57% of all respondents)
- - Less likely to be motivated by "Enjoying the atmosphere" if in an "other" ethnic group (54% vs. 73% of all respondents)
- - Less likely to be motivated by "An escape from everyday life" if in an "other" ethnic group (26% vs. 58% of all respondents)
- - Less likely to be motivated by "Education or stimulation for my children" if in an "other" ethnic group (0% vs. 18% of all respondents)

NS-SEC category

- + More likely to be motivated by "Meeting new people" if a full-time student (45% vs. 35% of all respondents)
- + More likely to be motivated by "Getting access to new or unexpected spaces" if a full-time student (45% vs. 29% of all respondents)
- - Less likely to be motivated by "Spending quality time with friends or family" if long-term unemployed or never worked (47% vs. 68% of all respondents)

- Less likely to be motivated by "Meeting new people" if in an intermediate occupation (19% vs. 35% of all respondents)
- Less likely to be motivated by "Celebrating a special occasion" if in an intermediate occupation (18% vs. 32% of all respondents)
- Less likely to be motivated by "Inspiration" if in a lower supervisory or technical occupation (24% vs. 39% of all respondents)
- Less likely to be motivated by "Relaxing after work" if in an intermediate occupation (15% vs. 30% of all respondents)
- Less likely to be motivated by "Doing something new or out of the ordinary" if in a lower supervisory or technical occupation (39% vs. 51% of all respondents)
- Less likely to be motivated by "Learning something" if a full-time student (45% vs. 57% of all respondents)
- Less likely to be motivated by "A deep connection with the art form" if in an intermediate occupation (11% vs. 27% of all respondents)
- Less likely to be motivated by "Discovering a new artist" if in a semi-routine or routine occupation (11% vs. 23% of all respondents)
- Less likely to be motivated by "An escape from everyday life" if in a lower supervisory or technical occupation (47% vs. 58% of all respondents)
- Less likely to be motivated by "Entertainment for my children" if a full-time student (11% vs. 26% of all respondents)
- Less likely to be motivated by "Experiencing another culture" if in an intermediate occupation (29% vs. 40% of all respondents)
- Less likely to be motivated by "Spending time with colleagues or clients" if in an intermediate occupation (7% vs. 18% of all respondents)

Where are they doing it?

Note: In this section of the survey the City of London was defined as "The City of London (including the areas around St Paul's, the Barbican, Liverpool Street, Broadgate, Guildhall, and Blackfriars)". The City was consistently identified as the main area where respondents experienced arts and culture; given the relative number of opportunities in the City compared to other parts of London, this likely indicates that respondents may have conflated "the City of London" and "Greater London", or were unfamiliar with its boundaries. Therefore the percentages and rankings of the City should be read with caution.

Summary

Respondents were asked where they had done each of the activities they had undertaken in the past 12 months.

Overall, the most commonly selected areas were:

- → The City of London (average rank 1.5 out of 9 areas across all artforms)
- → The West End (average rank 2.1)
- → Elsewhere in the UK (i.e. not in London) (average rank 3.3)

Specific areas for each activity

The top areas for each activity were as follows:

- → Performances at large, established venues
    1. The West End (57%)
    2. The City of London (35%)
    3. Elsewhere in the UK (34%)
- → Performances or event at small or independent venues
    1. The City of London (47%)
    2. The West End (44%)
    3. Elsewhere in the UK (34%)
- → Cultural events in non-traditional venues
    1. The City of London (65%)
    2. The West End (62%)
    3. The South Bank and Bankside (55%)

→ Carnivals or outdoor cultural festivals in a city

1. The City of London (49%)
2. The West End (45%)
3. Elsewhere in the UK (36%)

→ Contemporary or experimental art exhibitions or events

1. The City of London (57%)
2. The South Bank or Bankside (47%)
3. The West End (47%)

→ Museums, historic houses or traditional galleries

1. Elsewhere in the UK (44%)
2. The City of London (36%)
3. The West End (29%)

→ Historic neighbourhoods

1. Elsewhere in the UK (48%)
2. The City of London (43%)
3. The West End (41%)

→ Pop-up food, craft, or fashion markets

1. Elsewhere in the UK (41%)
2. The West End (34%)
3. The City of London (32%)

→ Family-focused arts events or festivals

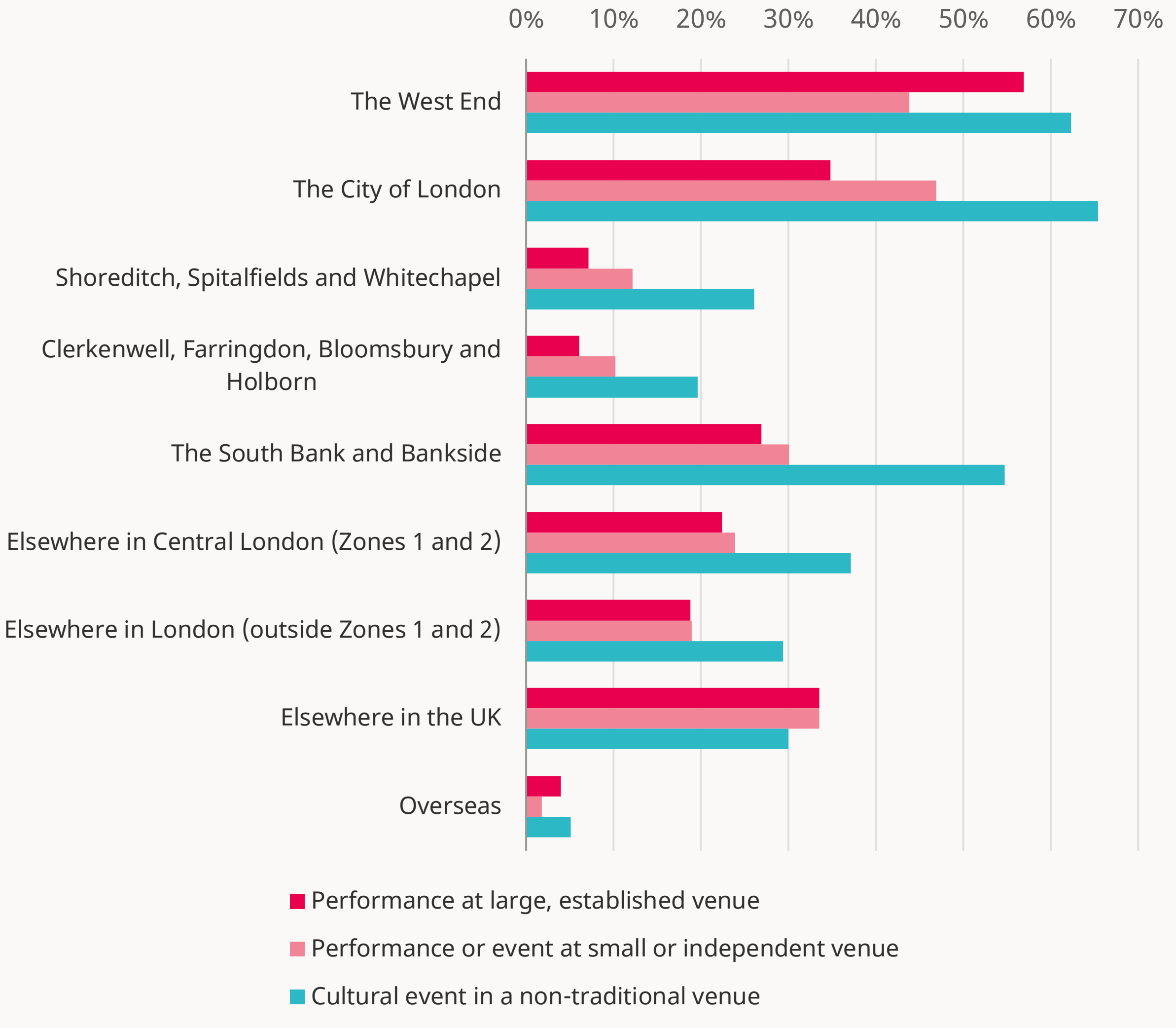
1. The City of London (52%)
2. The West End (32%)
3. The South Bank and Bankside (30%)

→ Participatory arts events, classes, workshops or cultural talks

1. The City of London (45%)
2. The West End (36%)
3. Elsewhere in Central London (Zones 1 and 2) (28%)

In the last 12 months, which areas have you visited for this type of activity?

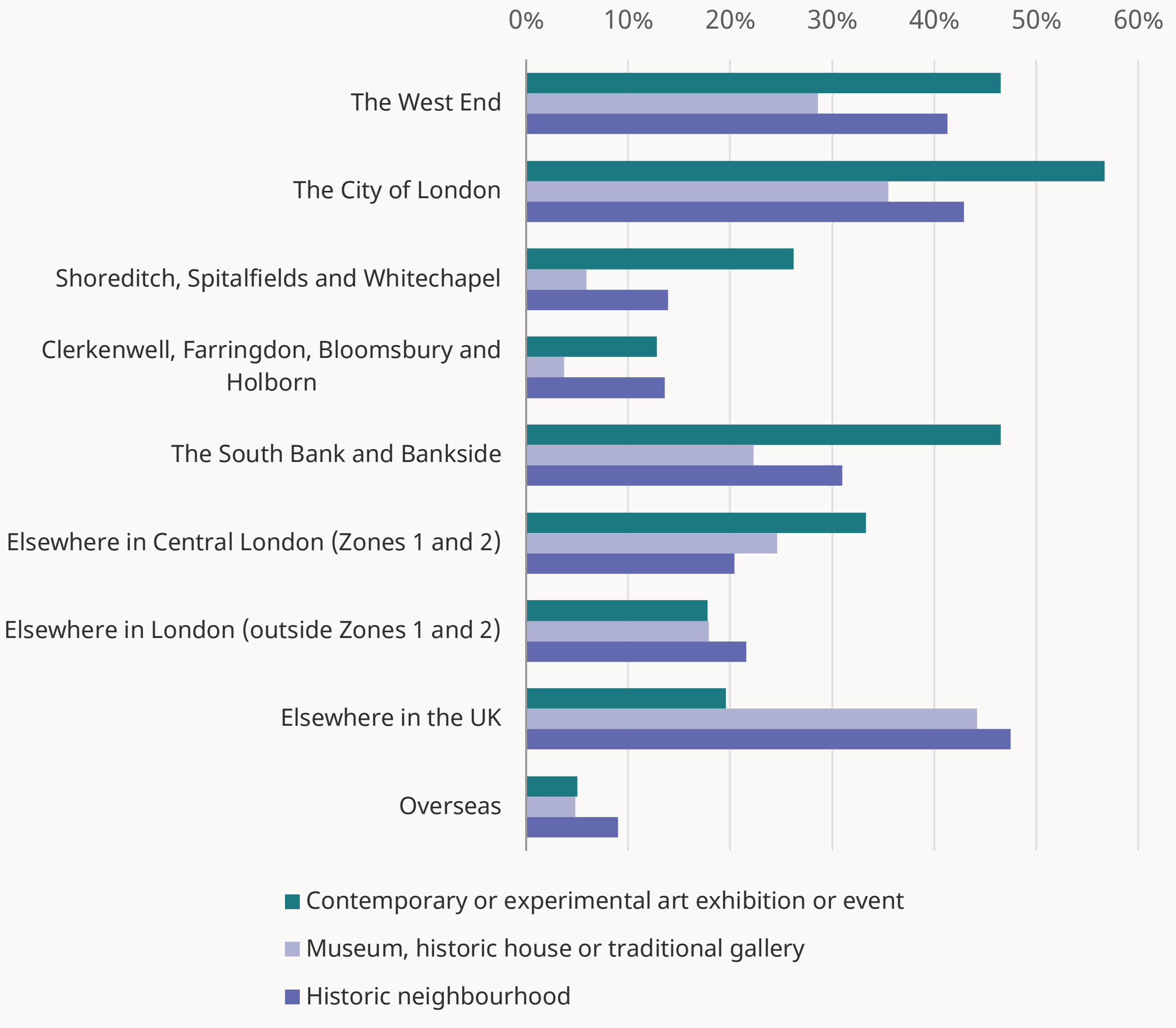
Performances at large, established venues; Performances or event at small or independent venues; Cultural events in non-traditional venues



Base: Respondents in market who did that activity in the past 12 months (304 / 254 / 141)

In the last 12 months, which areas have you visited for this type of activity?

Contemporary or experimental art exhibitions or events; Museums, historic houses or traditional galleries; Historic neighbourhoods



Base: Respondents in market who did that activity in the past 12 months (129 / 319 / 244)

In the last 12 months, which areas have you visited for this type of activity?

Carnivals or outdoor cultural festivals in a city; Pop-up food, craft, or fashion markets; Family-focused arts events or festivals; Participatory arts events, classes, workshops or cultural talks

Base: Respondents in market who did that activity in the past 12 months (197 / 270 / 142 / 104)

In the last 12 months, which areas have you visited for this type of activity? (Ranked)

In the last 12 months, which areas have you visited for this type of activity?	**Performance at large, established venue**	**Performance or event at small or independent venue**	**Cultural event in a non-traditional venue**	**Carnival or outdoor cultural festival in a city**	**Contemporary or experimental art exhibition or event**	**Museum, historic house or traditional gallery**	**Historic neighbourhood**	**Pop-up food, craft, or fashion market**	**Family-focused arts event or festival**	**Participatory arts event, class, workshop or cultural talk**
Base	*304*	*254*	*141*	*197*	*129*	*319*	*244*	*270*	*142*	*104*
The West End	**1**	**2**	**2**	**2**	**2**	**3**	**3**	**2**	**2**	**2**
The City of London	**2**	**1**	**1**	**1**	**1**	**2**	**2**	**3**	**1**	**1**
Shoreditch, Spitalfields and Whitechapel	7	7	7	7	5	7	7	7	7	8
Clerkenwell, Farringdon, Bloomsbury and Holborn	8	8	8	8	8	9	8	8	8	7
The South Bank and Bankside	4	4	**3**	5	**2**	5	4	4	**3**	5
Elsewhere in Central London (Zones 1 and 2)	5	5	4	4	4	4	6	5	6	**3**
Elsewhere in London (outside Zones 1 and 2)	6	6	6	6	7	6	5	6	5	**3**
Elsewhere in the UK	**3**	**3**	5	**3**	6	**1**	**1**	**1**	4	6
Overseas	9	9	9	9	9	8	9	9	9	9

Notable differences between demographic groups

Age

+ More likely to have visited the City of London if aged 18 to 24 (78% vs. 55% of all respondents)
- Less likely to have visited the West End if 65 or older (43% vs. 56% of all respondents)
- Less likely to have visited the City of London if 65 or older (25% vs. 55% of all respondents)

- Less likely to have visited Shoreditch, Spitalfields and Whitechapel if 65 or older (9% vs. 19% of all respondents)
- Less likely to have visited Clerkenwell, Farringdon, Bloomsbury and Holborn if 65 or older (4% vs. 17% of all respondents)
- Less likely to have visited the South Bank and Bankside if 65 or older (28% vs. 42% of all respondents)
- Less likely to have experienced arts and culture elsewhere in the UK if aged 25 to 44 (34% vs. 48% of all respondents)

Ethnic group

+ More likely to have visited the City of London if in an "other" ethnic group (88% vs. 55% of all respondents)
+ More likely to have visited Shoreditch, Spitalfields and Whitechapel if in an "other" ethnic group (38% vs. 19% of all respondents)
+ More likely to have visited Clerkenwell, Farringdon, Bloomsbury and Holborn if in an "other" ethnic group (41% vs. 17% of all respondents)
+ More likely to have visited the South Bank and Bankside if in an "other" ethnic group (77% vs. 42% of all respondents)
+ More likely to have visited elsewhere in Central London (Zones 1 and 2) if in an "other" ethnic group (82% vs. 36% of all respondents)
+ More likely to have visited elsewhere in London (outside Zones 1 and 2) if in an "other" ethnic group (53% vs. 31% of all respondents)

- Less likely to have visited elsewhere in Central London (Zones 1 and 2) if Mixed/multiple ethnic group (25% vs. 36% of all respondents)
- Less likely to have visited elsewhere in London (outside Zones 1 and 2) if Mixed/multiple ethnic group (16% vs. 31% of all respondents)
- Less likely to experienced arts and culture elsewhere in the UK if Black or Black British (26% vs. 48% of all respondents)

NS-SEC category

+ More likely to have visited the City of London if a full-time student (82% vs. 55% of all respondents)
+ More likely to have visited the South Bank and Bankside if a full-time student (57% vs. 42% of all respondents)

- Less likely to have visited the West End if long-term unemployed or never worked (39% vs. 56% of all respondents)
- Less likely to have visited the City of London if in a semi-routine or routine occupation (30% vs. 55% of all respondents)
- Less likely to have visited Clerkenwell, Farringdon, Bloomsbury and Holborn if in an intermediate occupation (6% vs. 17% of all respondents)
- Less likely to have visited the South Bank and Bankside if in a semi-routine or routine occupation (28% vs. 42% of all respondents)

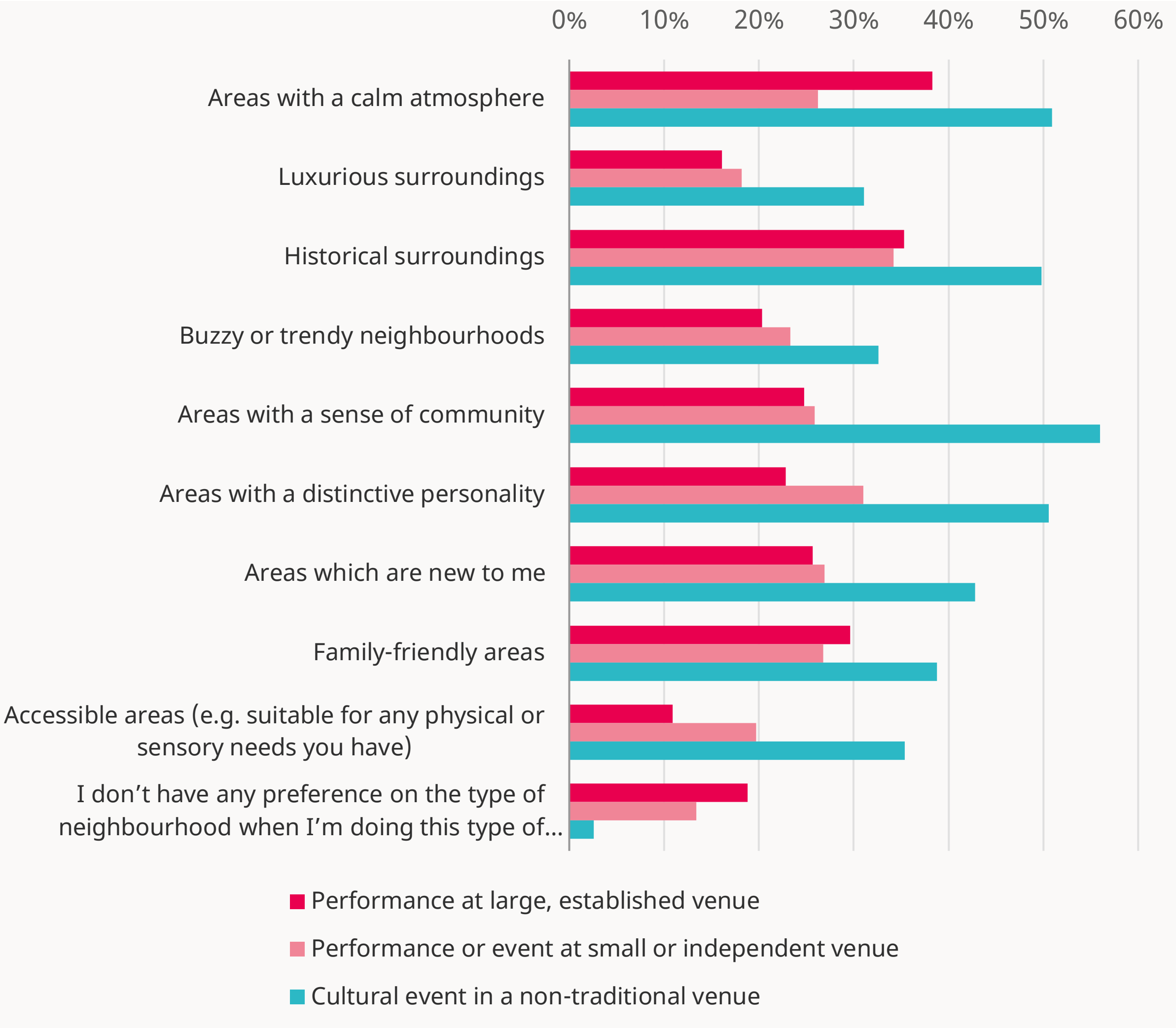
Area type

Overall, “A lively atmosphere”, “Historical surroundings” and “A calm atmosphere” were the most often cited preferred attributes for most areas where arts and cultural activities take place. However, there was notable variation between the different activity types, and sometimes within activity types from respondent-to-respondent:

- → Performances at large, established venues
    1. Areas with a calm atmosphere (a preferred attribute for 38% of those who have done this activity in the past 12 months)
    2. Areas with a lively atmosphere (36%)
    3. Historical surroundings (35%)
- → Performances or event at small or independent venues
    1. Areas with a lively atmosphere (44%)
    2. Historical surroundings (34%)
    3. Areas with a distinctive personality (31%)
- → Cultural events in non-traditional venues
    1. Areas with a sense of community (56%)
    2. Areas with a lively atmosphere (53%)
    3. Areas with a calm atmosphere (51%)
- → Carnivals or outdoor cultural festivals in a city
    1. Areas with a lively atmosphere (49%)
    2. Family-friendly areas (46%)
    3. Areas with a sense of community (45%)
- → Contemporary or experimental art exhibitions or events
    1. Historical surroundings (44%)
    2. Areas with a distinctive personality (41%)
    3. Areas with a lively atmosphere (41%)
- → Museums, historic houses or traditional galleries
    1. Historical surroundings (52%)
    2. Areas with a calm atmosphere (42%)
    3. Family-friendly areas (30%)

- → Historic neighbourhoods
    1. Historical surroundings (61%)
    2. Areas which are new to me (48%)
    3. Areas with a distinctive personality (39%)
- → Pop-up food, craft, or fashion markets
    1. Areas with a lively atmosphere (42%)
    2. Areas with a sense of community (41%)
    3. Family-friendly areas (38%)
- → Family-focused arts events or festivals
    1. Family-friendly areas (57%)
    2. Areas with a lively atmosphere (48%)
    3. Areas with a sense of community (47%)
- → Participatory arts events, classes, workshops or cultural talks
    1. Areas with a calm atmosphere (40%)
    2. Family-friendly areas (39%)
    3. Areas which are new to me (34%)

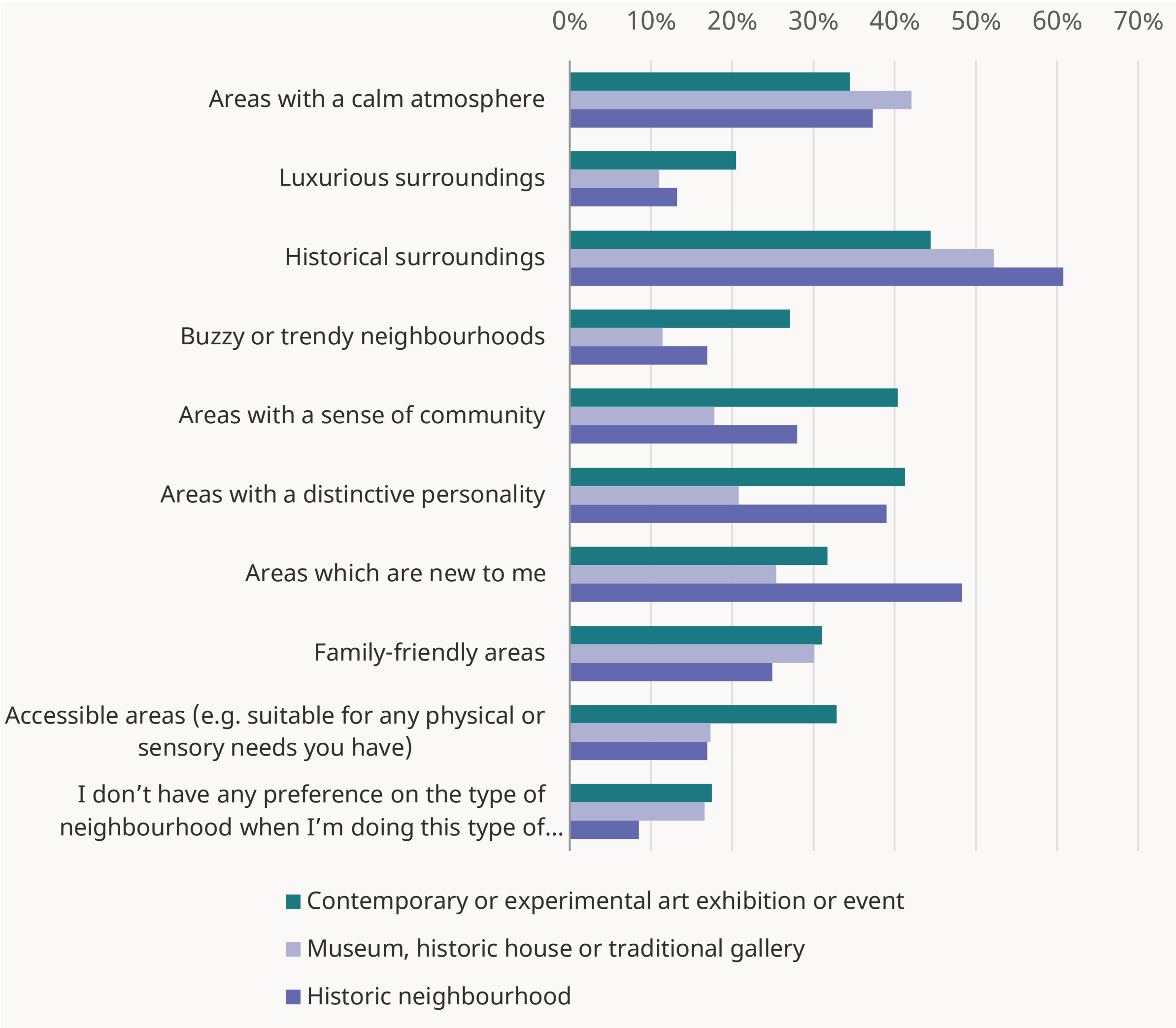
What sort of neighbourhoods do you prefer when you do this type of activity?
Performances at large, established venues; Performances or event at small or independent venues; Cultural events in non-traditional venues



Base: Respondents in market who did that activity in the past 12 months (304 / 254 / 141)

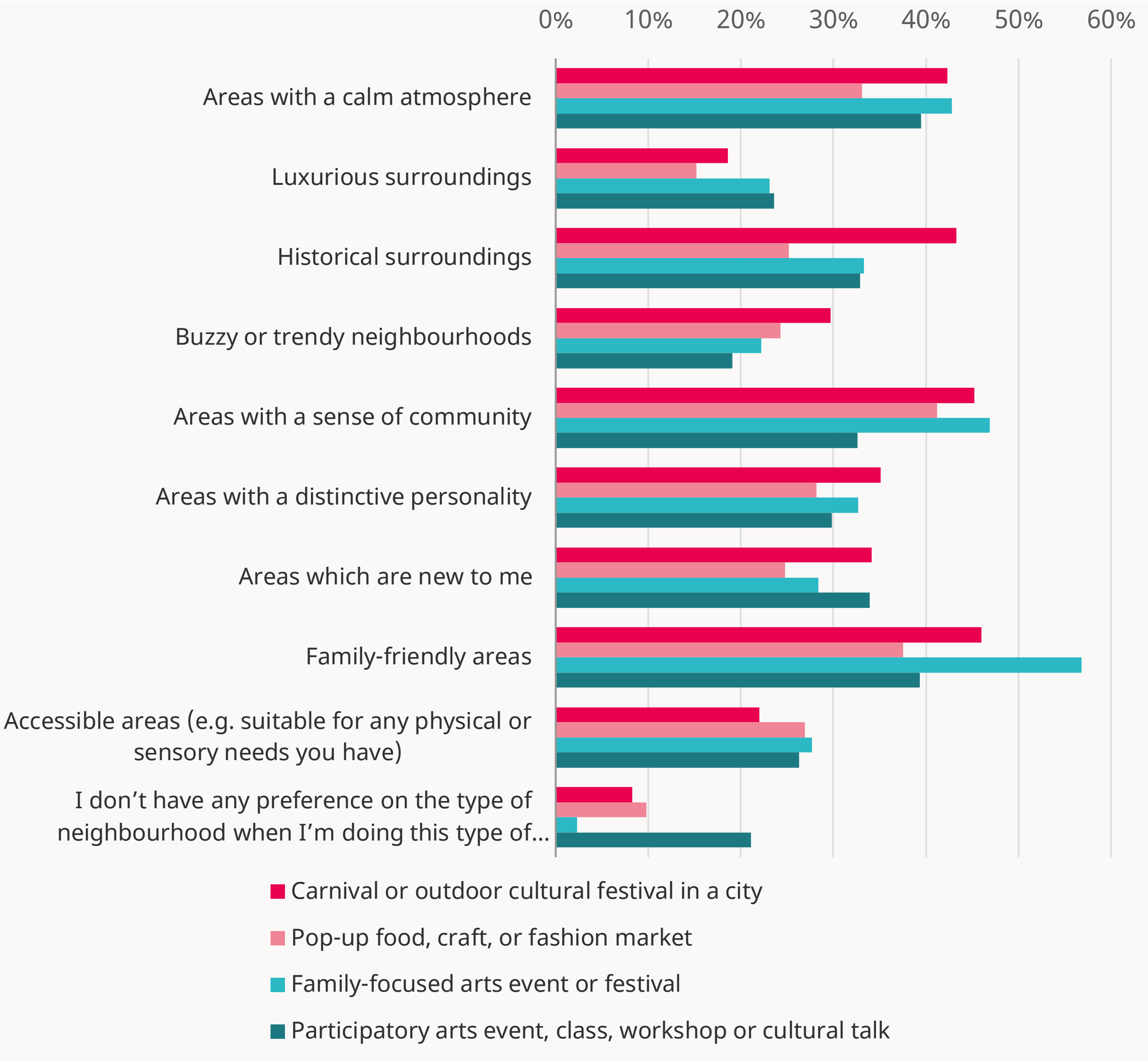
What sort of neighbourhoods do you prefer when you do this type of activity?

Contemporary or experimental art exhibitions or events; Museums, historic houses or traditional galleries; Historic neighbourhoods



Base: Respondents in market who did that activity in the past 12 months (129 / 319 / 244)

What sort of neighbourhoods do you prefer when you do this type of activity?
Carnivals or outdoor cultural festivals in a city; Pop-up food, craft, or fashion markets; Family-focused arts events or festivals; Participatory arts events, classes, workshops or cultural talks



Base: Respondents in market who did that activity in the past 12 months (197 / 270 / 142 / 104)

What sort of neighbourhoods do you prefer when you do this type of activity? (Ranked)

What sort of neighbourhoods do you prefer when you do this type of activity?	Performance at large, established venue	Performance or event at small or independent venue	Cultural event in a non-traditional venue	Carnival or outdoor cultural festival in a city	Contemporary or experimental art exhibition or event	Museum, historic house or traditional gallery	Historic neighbourhood	Pop-up food, craft, or fashion market	Family-focused arts event or festival	Participatory arts event, class, workshop or cultural talk
Base	*304*	*254*	*141*	*197*	*129*	*319*	*244*	*270*	*142*	*104*
Areas with a lively atmosphere	**2**	**1**	**2**	**1**	**3**	8	6	**1**	**2**	5
Areas with a calm atmosphere	**1**	6	**3**	5	5	**2**	4	4	4	**1**
Luxurious surroundings	10	10	10	10	10	11	10	10	9	9
Historical surroundings	**3**	**2**	5	4	**1**	**1**	**1**	7	5	4
Buzzy or trendy neighbourhoods	8	8	9	8	9	10	8	9	10	11
Areas with a sense of community	6	7	**1**	**3**	4	6	5	**2**	**3**	6
Areas with a distinctive personality	7	**3**	4	6	**2**	5	**3**	5	6	7
Areas which are new to me	5	4	6	7	7	4	**2**	8	7	**3**
Family-friendly areas	4	5	7	**2**	8	**3**	7	**3**	**1**	**2**
Accessible areas	11	9	8	9	6	7	8	6	8	8
No preference	9	11	11	11	11	9	11	11	11	10

Notable differences between demographic groups

Age

+ More likely to prefer "areas with a lively atmosphere" if aged 25 to 44 (66% vs. 53% of all respondents)
+ More likely to prefer "areas with a calm atmosphere" if aged 25 to 44 (68% vs. 57% of all respondents)

+ More likely to prefer "luxurious surroundings" if aged 25 to 44 (41% vs. 26% of all respondents)
+ More likely to prefer "areas with a sense of community" if aged 18 to 24 (62% vs. 48% of all respondents)
+ More likely to prefer "family-friendly areas" if aged 25 to 44 (64% vs. 46% of all respondents)
+ More likely to prefer "accessible areas" if aged 25 to 44 (44% vs. 30% of all respondents)
- Less likely to prefer "areas with a lively atmosphere" if 65 or older (30% vs. 53% of all respondents)
- Less likely to prefer "areas with a calm atmosphere" if 65 or older (47% vs. 57% of all respondents)
- Less likely to prefer "luxurious surroundings" if 65 or older (13% vs. 26% of all respondents)
- Less likely to prefer "buzzy or trendy neighbourhoods" if 65 or older (15% vs. 33% of all respondents)
- Less likely to prefer "areas with a sense of community" if 65 or older (29% vs. 48% of all respondents)
- Less likely to prefer "areas with a distinctive personality" if 65 or older (32% vs. 46% of all respondents)
- Less likely to prefer "family-friendly areas" if 65 or older (31% vs. 46% of all respondents)
- Less likely to prefer "accessible areas" if 65 or older (15% vs. 30% of all respondents)

Ethnic group

+ More likely to prefer "areas with a lively atmosphere" if Black or Black British (74% vs. 53% of all respondents)
+ More likely to prefer "areas with a calm atmosphere" if Mixed/multiple ethnic group (69% vs. 57% of all respondents)
+ More likely to prefer "luxurious surroundings" if Black or Black British (47% vs. 26% of all respondents)

+ More likely to prefer "areas with a sense of community" if Black or Black British (69% vs. 48% of all respondents)
+ More likely to prefer "areas with a distinctive personality" if Black or Black British (63% vs. 46% of all respondents)
+ More likely to prefer "family-friendly areas" if Black or Black British (71% vs. 46% of all respondents)
+ More likely to prefer "accessible areas" if Black or Black British (52% vs. 30% of all respondents)
- Less likely to prefer "areas with a lively atmosphere" if Mixed/multiple ethnic group (35% vs. 53% of all respondents)
- Less likely to prefer "areas with a calm atmosphere" if in an "other" ethnic group (40% vs. 57% of all respondents)
- Less likely to prefer "areas with a distinctive personality" if in an "other" ethnic group (30% vs. 46% of all respondents)
- Less likely to prefer "areas which are new to me" if Mixed/multiple ethnic group (24% vs. 47% of all respondents)

NS-SEC category

+ More likely to prefer "areas with a sense of community" if a full-time student (73% vs. 48% of all respondents)
- Less likely to prefer "areas with a lively atmosphere" if long-term unemployed or never worked (35% vs. 53% of all respondents)
- Less likely to prefer "areas with a calm atmosphere" if long-term unemployed or never worked (45% vs. 57% of all respondents)
- Less likely to prefer "luxurious surroundings" if in a semi-routine or routine occupation (12% vs. 26% of all respondents)
- Less likely to prefer "areas with a sense of community" if in a semi-routine or routine occupation (33% vs. 48% of all respondents)
- Less likely to prefer "areas with a distinctive personality" if long-term unemployed or never worked (21% vs. 46% of all respondents)
- Less likely to prefer "areas which are new to me" if in a semi-routine or routine occupation (37% vs. 47% of all respondents)

- Less likely to prefer "family-friendly areas" if a full-time student (31% vs. 46% of all respondents)
- Less likely to prefer "accessible areas" if in a lower supervisory or technical occupation (19% vs. 30% of all respondents)

Amenities

For each activity they had done in the past 12 months, respondents were asked what types of amenities tend to be important to them in and around the areas where they consume arts and culture.

Overall, "Feeling safe", "Affordable places to eat and drink" and "Places to sit" were widely cited as amenities which are valued in the areas where arts and cultural activity is taking place. The top three for each type of activity were as follows:

- → Performances at large, established venues
  1. Feeling safe (70%)
  2. Affordable places to eat and drink (58%)
  3. Plenty of choice for eating and drinking (55%)
- → Performances or event at small or independent venues
  1. Feeling safe (67%)
  2. Affordable places to eat and drink (63%)
  3. Feeling welcome (54%)
- → Cultural events in non-traditional venues
  1. Affordable places to eat and drink (67%)
  2. Feeling welcome (65%)
  3. Feeling safe (65%)
- → Carnivals or outdoor cultural festivals in a city
  1. Feeling safe (72%)
  2. Affordable places to eat and drink (58%)
  3. Feeling welcome (56%)
- → Contemporary or experimental art exhibitions or events
  1. Feeling safe (58%)
  2. Affordable places to eat and drink (54%)
  3. Feeling welcome (53%)
- → Museums, historic houses or traditional galleries
  1. Places to sit (66%)
  2. Feeling safe (61%)

   3. Affordable places to eat and drink (57%)

→ Historic neighbourhoods

   1. Feeling safe (61%)
   2. Places to sit (59%)
   3. Walkable or pedestrianised areas (55%)

→ Pop-up food, craft, or fashion markets

   1. Places to sit (67%)
   2. Affordable places to eat and drink (65%)
   3. Feeling safe (65%)

→ Family-focused arts events or festivals

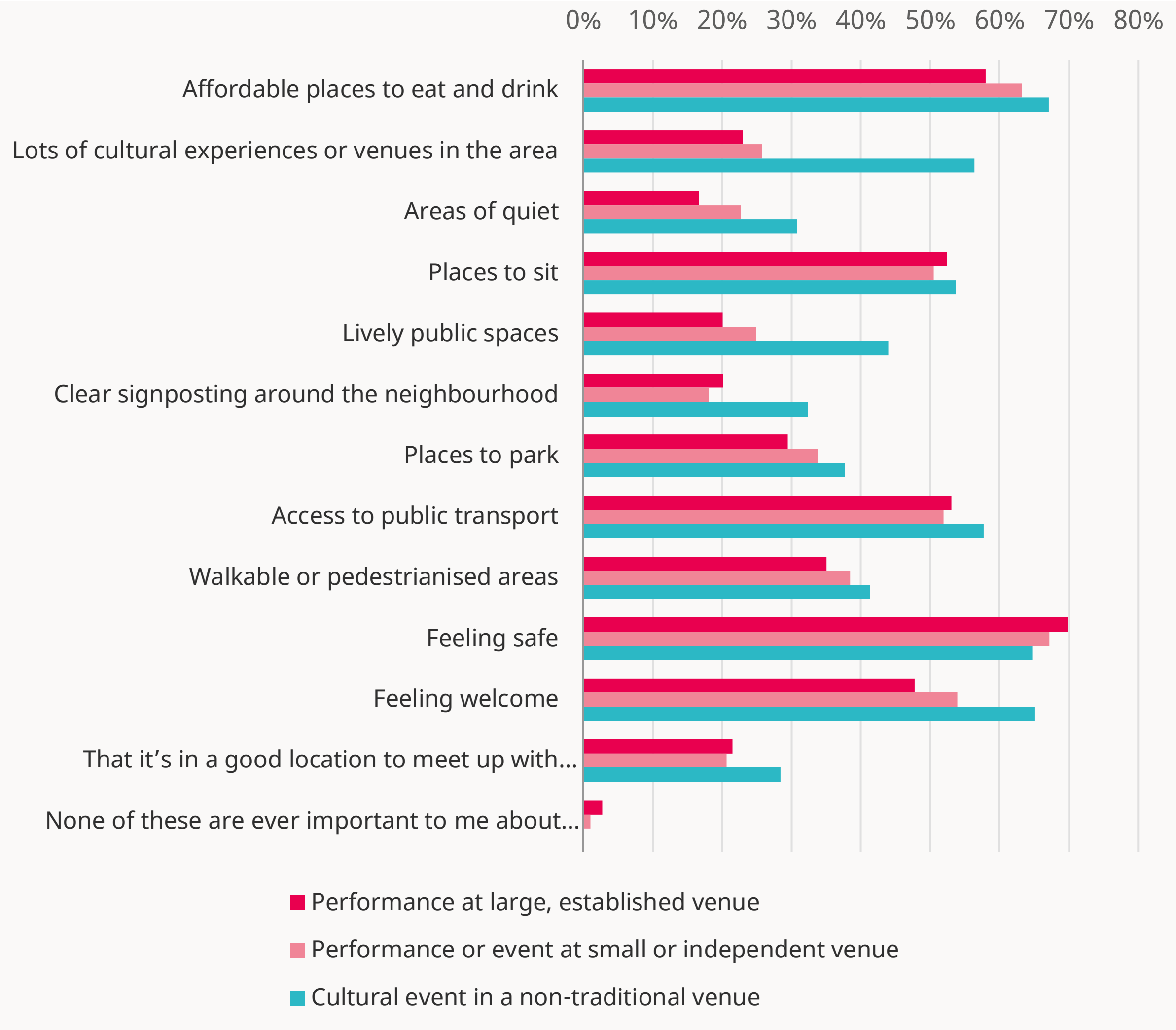
   1. Feeling safe (67%)
   2. Plenty of choice for eating and drinking (57%)
   3. Affordable places to eat and drink (56%)

→ Participatory arts events, classes, workshops or cultural talks

   1. Feeling safe (60%)
   2. Feeling welcome (53%)
   3. Lively public spaces (42%)

And again thinking about [activity], which of the following tend to be important to you about what's in the local area?

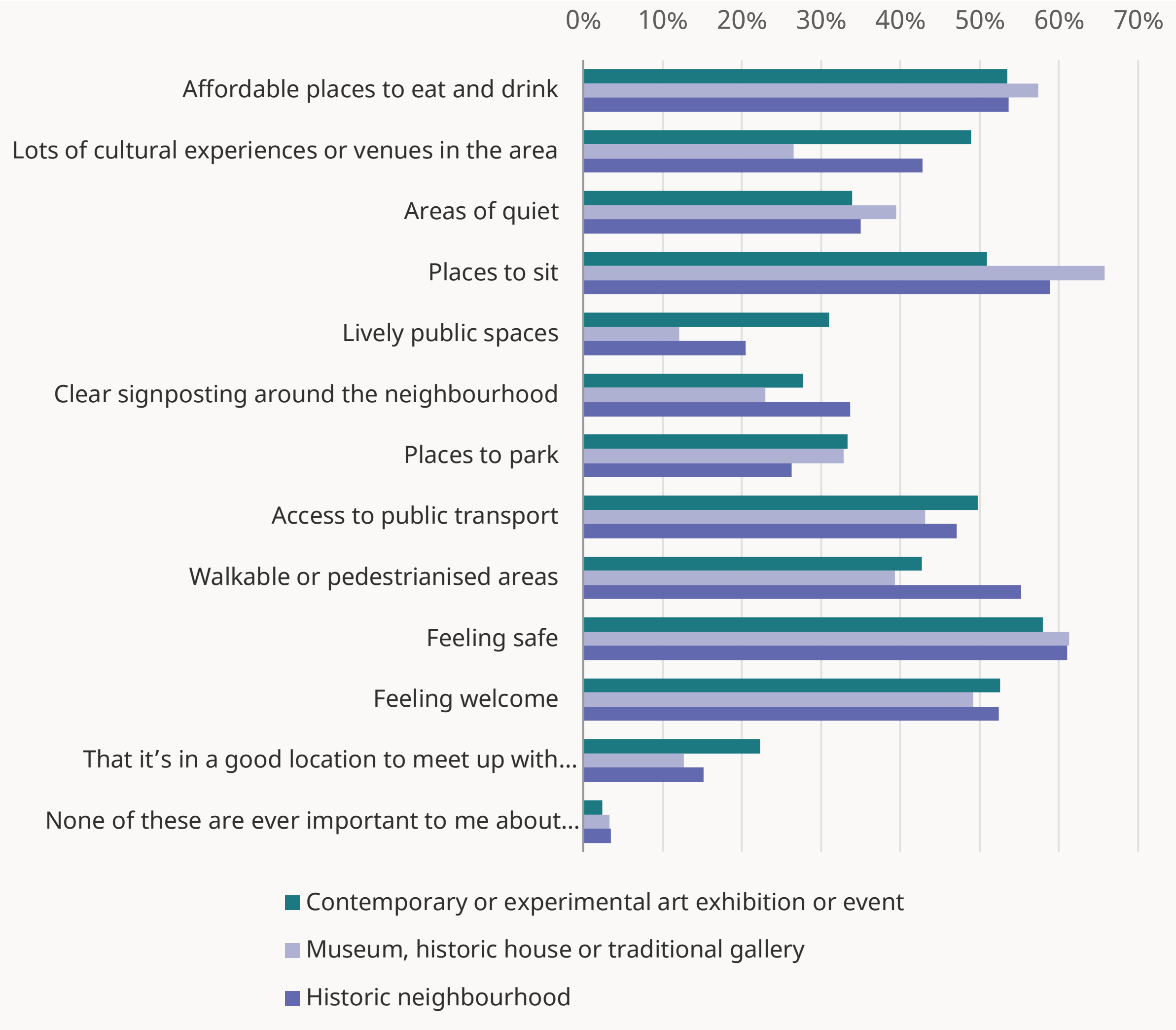
Performances at large, established venues; Performances or event at small or independent venues; Cultural events in non-traditional venues



Base: Respondents in market who did that activity in the past 12 months (304 / 254 / 141)

And again thinking about [activity], which of the following tend to be important to you about what's in the local area?

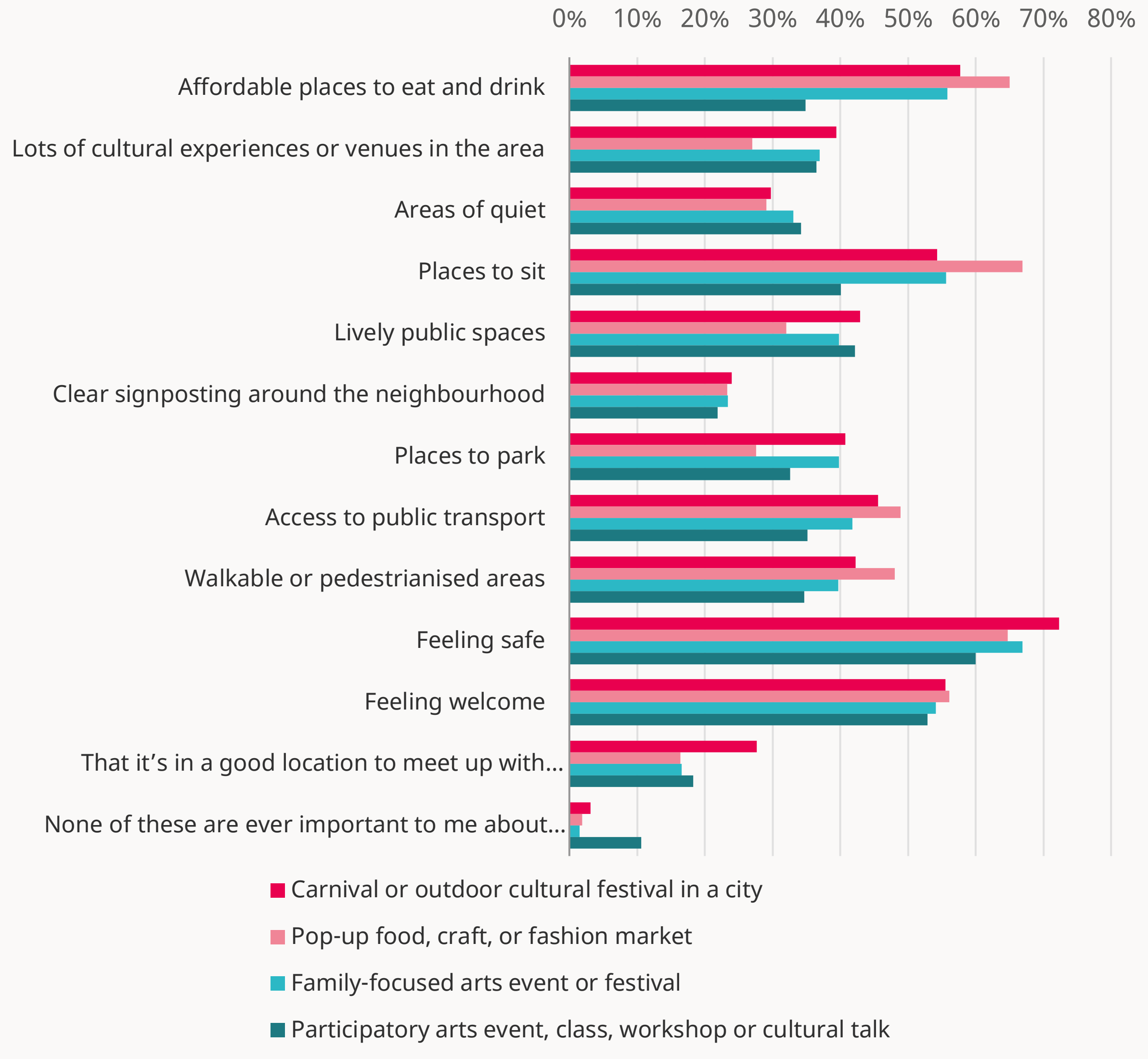
Contemporary or experimental art exhibitions or events; Museums, historic houses or traditional galleries; Historic neighbourhoods



Base: Respondents in market who did that activity in the past 12 months (129 / 319 / 244)

And again thinking about [activity], which of the following tend to be important to you about what's in the local area?

Carnivals or outdoor cultural festivals in a city; Pop-up food, craft, or fashion markets; Family-focused arts events or festivals; Participatory arts events, classes, workshops or cultural talks



Base: Respondents in market who did that activity in the past 12 months (197 / 270 / 142 / 104)

And again thinking about [activity], which of the following tend to be important to you about what's in the local area? (Ranked)

And again thinking about [activity], which of the following tend to be important to you about what's in the local area?	Performance at large, established venue	Performance or event at small or independent venue	Cultural event in a non-traditional venue	Carnival or outdoor cultural festival in a city	Contemporary or experimental art exhibition or event	Museum, historic house or traditional gallery	Historic neighbourhood	Pop-up food, craft, or fashion market	Family-focused arts event or festival	Participatory arts event, class, workshop or cultural talk
Base	*304*	*254*	*141*	*197*	*129*	*319*	*244*	*270*	*142*	*104*
Plenty of choice for eating and drinking	**3**	6	5	5	8	6	8	4	**2**	6
Affordable places to eat and drink	**2**	**2**	**1**	**2**	**2**	**3**	4	**2**	**3**	8
Lots of cultural experiences or venues in the area	9	9	6	10	6	10	7	11	10	5
Areas of quiet	13	11	12	11	9	7	9	9	11	10
Places to sit	5	5	7	4	4	**1**	**2**	**1**	4	4
Lively public spaces	12	10	8	7	11	13	12	8	7	**3**
Clear signposting around the neighbourhood	11	13	11	13	12	11	10	12	12	12
Places to park	8	8	10	9	10	9	11	10	7	11
Access to public transport	4	4	4	6	5	5	6	6	6	7
Walkable or pedestrianised areas	7	7	9	8	7	8	**3**	7	9	9
Feeling safe	**1**	**1**	**3**	**1**	**1**	**2**	**1**	**3**	**1**	**1**
Feeling welcome	6	**3**	**2**	**3**	**3**	4	5	5	5	**2**
That it's in a good location to meet up with other people	10	12	13	12	13	12	13	13	13	13
None of these	14	14	14	14	14	14	14	14	14	14

Notable differences between demographic groups

Age

- \+ More likely to value "plenty of choice for eating and drinking" if aged 25 to 44 (75% vs. 62% of all respondents)
- \+ More likely to value "lively public spaces" if aged 25 to 44 (55% vs. 39% of all respondents)
- \- Less likely to value "plenty of choice for eating and drinking" if 65 or older (45% vs. 62% of all respondents)
- \- Less likely to value "lots of cultural experiences or venues in the area" if 65 or older (34% vs. 49% of all respondents)
- \- Less likely to value "areas of quiet" if 65 or older (35% vs. 45% of all respondents)
- \- Less likely to value "lively public spaces" if 65 or older (17% vs. 39% of all respondents)
- \- Less likely to value "places to park" if aged 18 to 24 (28% vs. 44% of all respondents)

Ethnic group

- \+ More likely to value "lots of cultural experiences or venues in the area" if Black or Black British (65% vs. 49% of all respondents)
- \+ More likely to value "areas of quiet" if Mixed/multiple ethnic group (66% vs. 45% of all respondents)
- \+ More likely to value "places to sit" if in an "other" ethnic group (100% vs. 71% of all respondents)
- \+ More likely to value "lively public spaces" if Black or Black British (67% vs. 39% of all respondents)
- \+ More likely to value "access to public transport" if in an "other" ethnic group (88% vs. 62% of all respondents)
- \+ More likely to value "feeling safe" if in an "other" ethnic group (93% vs. 76% of all respondents)
- \+ More likely to value "feeling welcome" if Black or Black British (77% vs. 65% of all respondents)

- Less likely to value "areas of quiet" if in an "other" ethnic group (23% vs. 45% of all respondents)
- Less likely to value "lively public spaces" if Mixed/multiple ethnic group (28% vs. 39% of all respondents)
- Less likely to value "feeling safe" if Asian or Asian British (63% vs. 76% of all respondents)
- Less likely to value "a good location to meet up with other people" if in an "other" ethnic group (0% vs. 30% of all respondents)

NS-SEC category

+ More likely to value "affordable places to eat and drink" if long-term unemployed or never worked (88% vs. 72% of all respondents)
+ More likely to value "lively public spaces" if long-term unemployed or never worked (50% vs. 39% of all respondents)
+ More likely to value "access to public transport" if a full-time student (75% vs. 62% of all respondents)
+ More likely to value "walkable or pedestrianised areas" if a full-time student (71% vs. 56% of all respondents)

- Less likely to value "plenty of choice for eating and drinking" if in a semi-routine or routine occupation (50% vs. 62% of all respondents)
- Less likely to value "lots of cultural experiences or venues in the area" if in a semi-routine or routine occupation (37% vs. 49% of all respondents)
- Less likely to value "places to sit" if a small employer or own account worker (56% vs. 71% of all respondents)
- Less likely to value "lively public spaces" if in a semi-routine or routine occupation (20% vs. 39% of all respondents)
- Less likely to value "clear signposting around the neighbourhood" if a small employer or own account worker (24% vs. 35% of all respondents)
- Less likely to value "places to park" if a full-time student (24% vs. 44% of all respondents)
- Less likely to value "walkable or pedestrianised areas" if long-term unemployed or never worked (34% vs. 56% of all respondents)

- Less likely to value "feeling welcome" if in a lower supervisory or technical occupation (51% vs. 65% of all respondents)
- Less likely to value "a good location to meet up with other people" if long-term unemployed or never worked (17% vs. 30% of all respondents)

Experience

When asked about what they look for in an arts or cultural event, "That it's a unique experience", "That it's inexpensive" and "That it's a new experience" were the most commonly cited attributes. The top three for each type of activity were as follows:

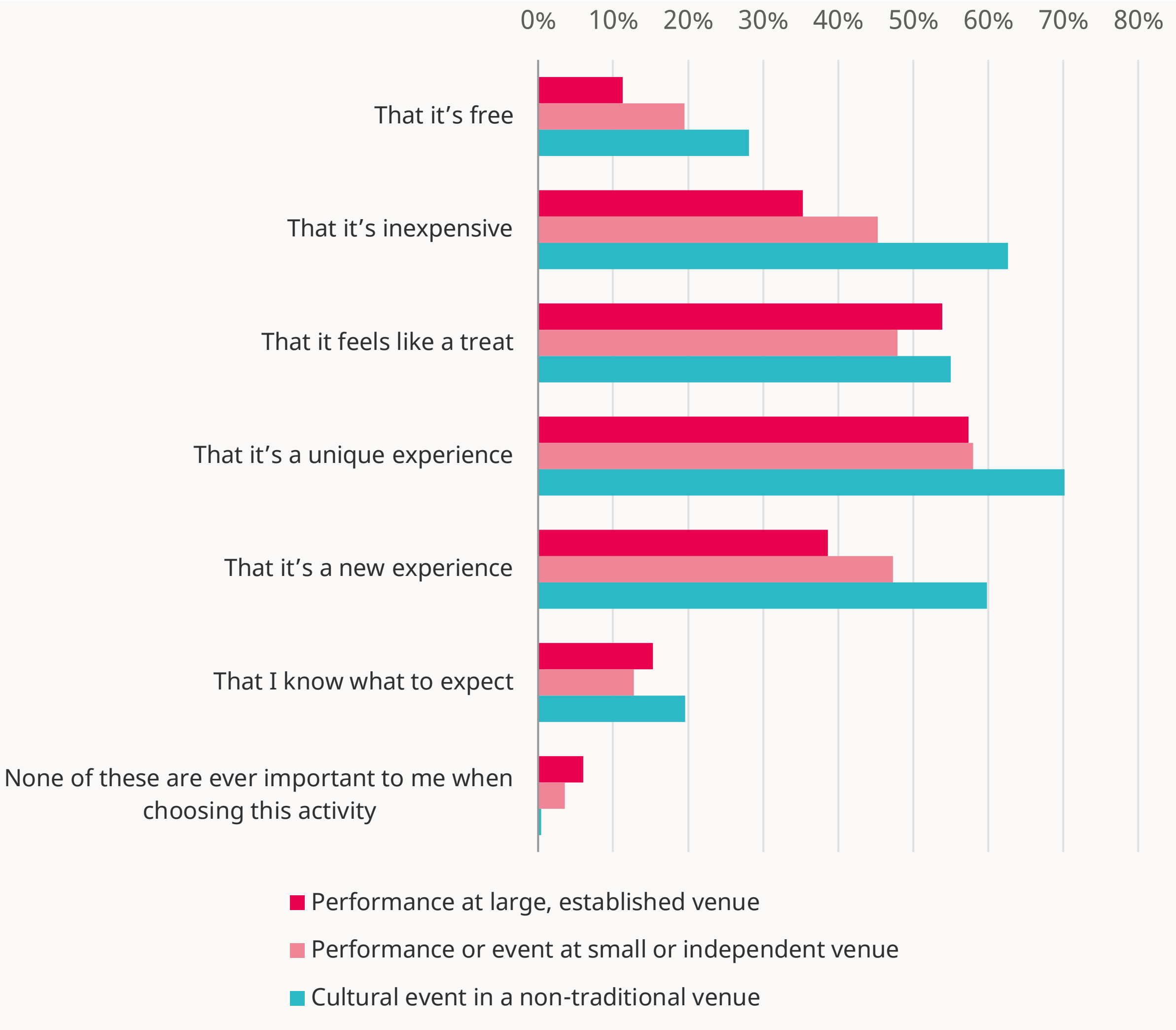
- → Performances at large, established venues
  1. That it's a unique experience (57%)
  2. That it feels like a treat (54%)
  3. That it's a new experience (39%)
- → Performances or event at small or independent venues
  1. That it's a unique experience (58%)
  2. That it feels like a treat (48%)
  3. That it's a new experience (47%)
- → Cultural events in non-traditional venues
  1. That it's a unique experience (70%)
  2. That it's inexpensive (63%)
  3. That it's a new experience (60%)
- → Carnivals or outdoor cultural festivals in a city
  1. That it's a unique experience (70%)
  2. That it's a new experience (55%)
  3. That it is family-friendly (54%)
- → Contemporary or experimental art exhibitions or events
  1. That it's a unique experience (70%)
  2. That it's inexpensive (53%)
  3. That it's a new experience (50%)
- → Museums, historic houses or traditional galleries
  1. That it's inexpensive (54%)
  2. That it's a unique experience (52%)
  3. That it's a new experience (51%)
- → Historic neighbourhoods

1. That it’s a unique experience (66%)
2. That it’s inexpensive (56%)
3. That it’s a new experience (55%)

- → Pop-up food, craft, or fashion markets
  1. That it’s a unique experience (56%)
  2. That it’s inexpensive (56%)
  3. That it feels like a treat (49%)
- → Family-focused arts events or festivals
  1. That it is family-friendly (66%)
  2. That it’s a unique experience (65%)
  3. That it’s inexpensive (54%)
- → Participatory arts events, classes, workshops or cultural talks
  1. That it’s a unique experience (67%)
  2. That it’s a new experience (56%)
  3. That it’s inexpensive (51%)

And still thinking about [activity], which of the following tend to be important to you about the activity itself?

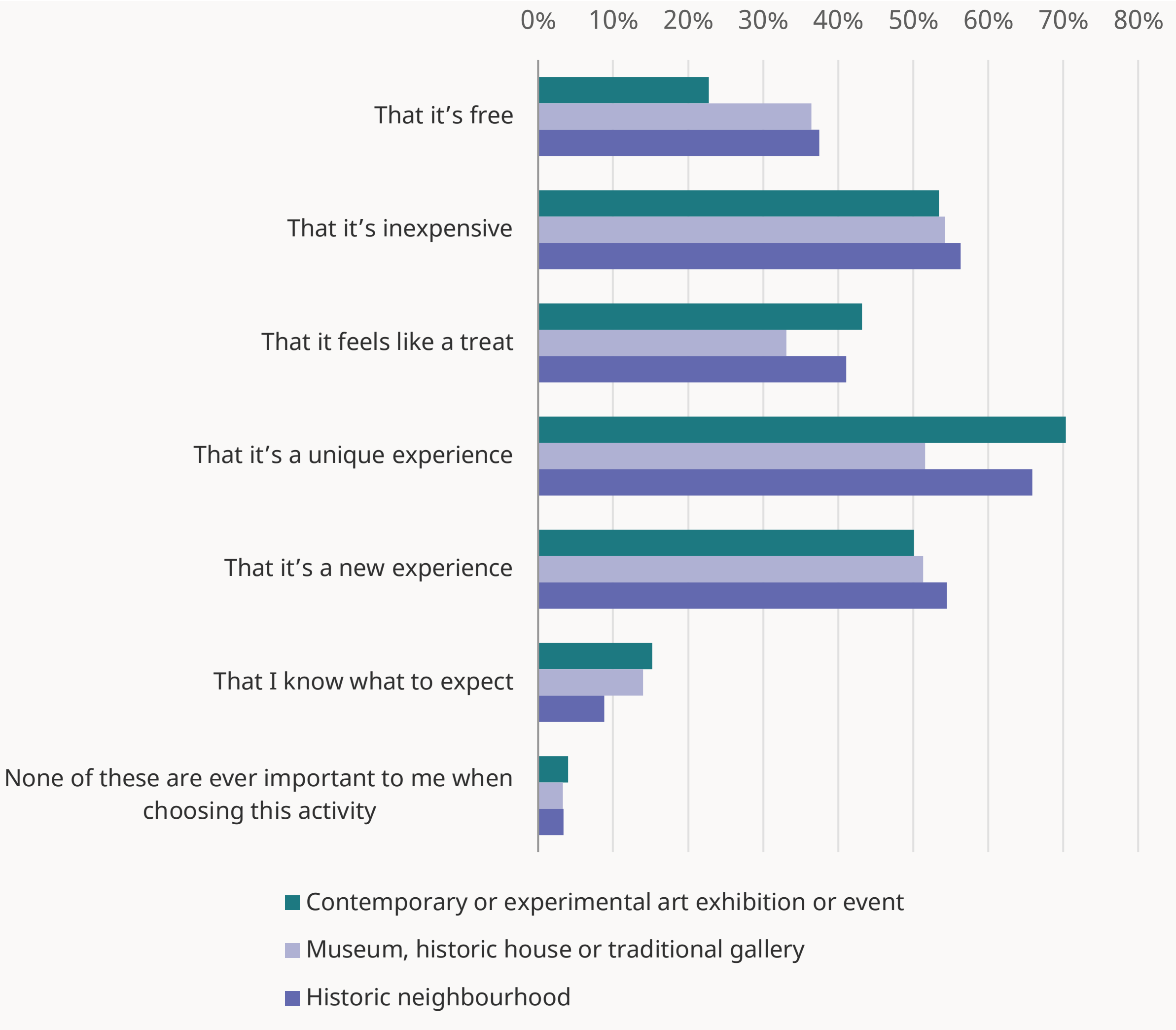
Performances at large, established venues; Performances or event at small or independent venues; Cultural events in non-traditional venues



Base: Respondents in market who did that activity in the past 12 months (304 / 254 / 141)

And still thinking about [activity], which of the following tend to be important to you about the activity itself?

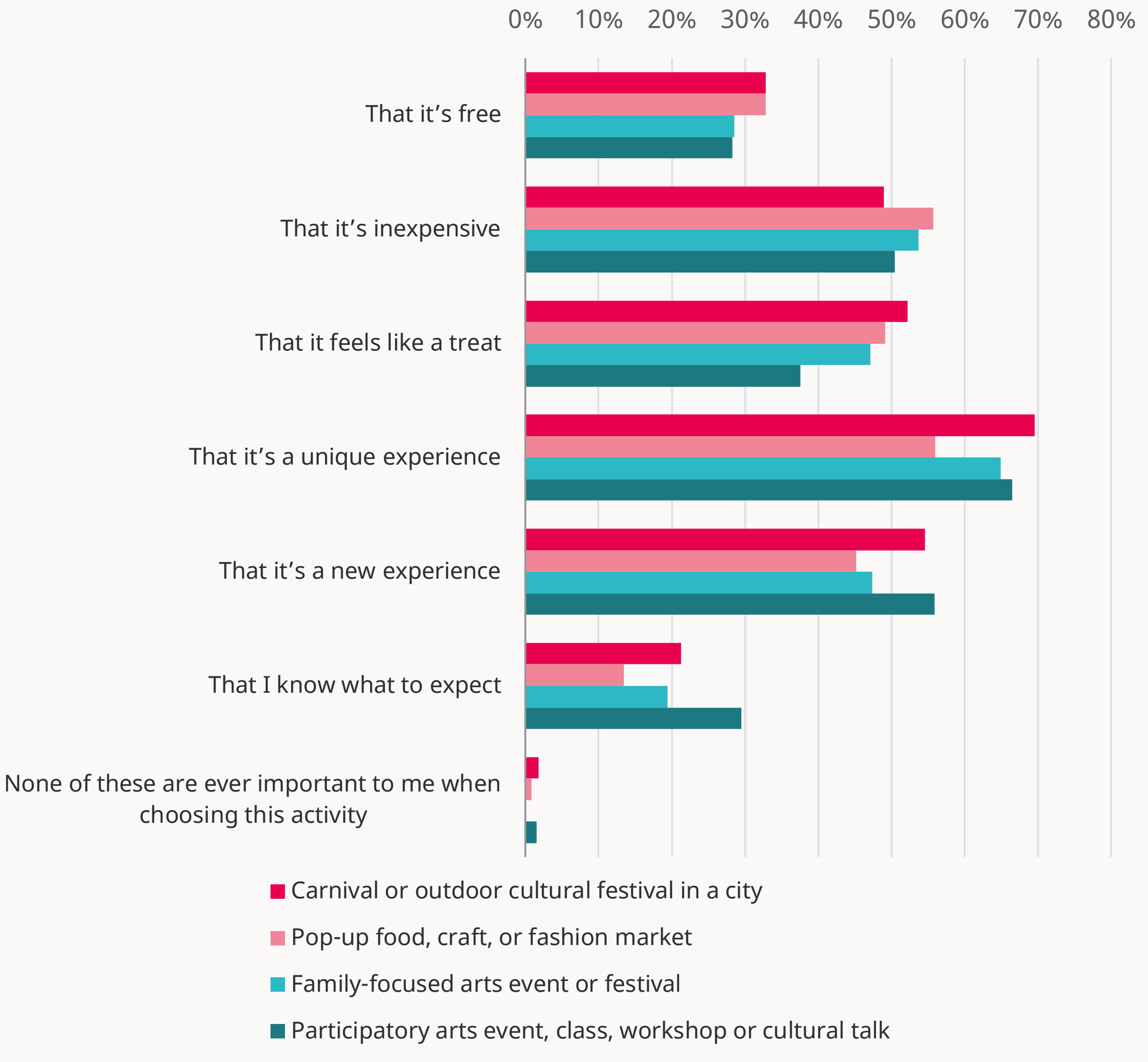
Contemporary or experimental art exhibitions or events; Museums, historic houses or traditional galleries; Historic neighbourhoods



Base: Respondents in market who did that activity in the past 12 months (129 / 319 / 244)

And still thinking about [activity], which of the following tend to be important to you about the activity itself?

Carnivals or outdoor cultural festivals in a city; Pop-up food, craft, or fashion markets; Family-focused arts events or festivals; Participatory arts events, classes, workshops or cultural talks



Base: Respondents in market who did that activity in the past 12 months (197 / 270 / 142 / 104)

And still thinking about [activity], which of the following tend to be important to you about the activity itself? (Ranked)

And still thinking about [activity], which of the following tend to be important to you about the activity itself?	Performance at large, established venue	Performance or event at small or independent venue	Cultural event in a non-traditional venue	Carnival or outdoor cultural festival in a city	Contemporary or experimental art exhibition or event	Museum, historic house or traditional gallery	Historic neighbourhood	Pop-up food, craft, or fashion market	Family-focused arts event or festival	Participatory arts event, class, workshop or cultural talk
Base	*304*	*254*	*141*	*197*	*129*	*319*	*244*	*270*	*142*	*104*
That it is family-friendly	5	5	5	**3**	5	6	6	5	**1**	4
That it's free	7	6	6	6	6	4	5	6	6	7
That it's inexpensive	4	4	**2**	5	**2**	**1**	**2**	**2**	**3**	**3**
That it feels like a treat	**2**	**2**	4	4	4	5	4	**3**	5	5
That it's a unique experience	**1**	**1**	**1**	**1**	**1**	**2**	**1**	**1**	**2**	**1**
That it's a new experience	**3**	**3**	**3**	**2**	**3**	**3**	**3**	4	4	**2**
That I know what to expect	6	7	7	7	7	7	7	7	7	6
None of these	8	8	8	8	8	8	8	8	8	8

Notable differences between demographic groups

Age

+ More likely to be important that the activity is family-friendly if aged 25 to 44 (67% vs. 46% of all respondents)
+ More likely to be important that the activity is a unique experience if aged 18 to 24 (86% vs. 75% of all respondents)
- Less likely to be important that the activity is family-friendly if aged 18 to 24 (27% vs. 46% of all respondents)
- Less likely to be important that the activity is a unique experience if 65 or older (60% vs. 75% of all respondents)
- Less likely to be important that "I know what to expect" if aged 18 to 24 (13% vs. 23% of all respondents)

Ethnic group

+ More likely to be important that the activity is family-friendly if Black or Black British (72% vs. 46% of all respondents)
+ More likely to be important that the activity is free if Asian or Asian British (61% vs. 39% of all respondents)
+ More likely to be important that the activity is inexpensive if Mixed/multiple ethnic group (81% vs. 65% of all respondents)
+ More likely to be important that the activity is a unique experience if Black or Black British (91% vs. 75% of all respondents)
+ More likely to be important that "I know what to expect" if Black or Black British (36% vs. 23% of all respondents)
- Less likely to be important that the activity is family-friendly if Mixed/multiple ethnic group (33% vs. 46% of all respondents)
- Less likely to be important that the activity is free if Mixed/multiple ethnic group (29% vs. 39% of all respondents)
- Less likely to be important that the activity is a new experience if in an "other" ethnic group (39% vs. 63% of all respondents)
- Less likely to be important that "I know what to expect" if in an "other" ethnic group (4% vs. 23% of all respondents)

NS-SEC category

+ More likely to be important that the activity is family-friendly if in a higher managerial, administrative or professional occupation (56% vs. 46% of all respondents)
+ More likely to be important that the activity is free if long-term unemployed or never worked (55% vs. 39% of all respondents)
+ More likely to be important that the activity is inexpensive if a full-time student (82% vs. 65% of all respondents)
+ More likely to be important that the activity is a unique experience if a full-time student (87% vs. 75% of all respondents)
+ More likely to be important that the activity is a new experience if a full-time student (75% vs. 63% of all respondents)

- Less likely to be important that the activity is family-friendly if a full-time student (20% vs. 46% of all respondents)
- Less likely to be important that the activity feels like a treat if a small employer or own account worker (50% vs. 62% of all respondents)
- Less likely to be important that the activity is a unique experience if in a lower supervisory or technical occupation (62% vs. 75% of all respondents)
- Less likely to be important that the activity is a new experience if long-term unemployed or never worked (45% vs. 63% of all respondents)
- Less likely to be important that "I know what to expect" if a full-time student (13% vs. 23% of all respondents)

Current use and perceptions of the City

Summary

Respondents in the market for arts and culture were asked about their current activity in the City of London – whether they work there or have otherwise made any visits in the last three years, and the arts and cultural activities they may have undertaken on these visits.

→ 79% of those in the market for arts and cultural activity said they had visited the City in the past three years, for any reason.

→ 9% said they work in the City of London – either as their main place of work, or the area they spend the most time working in.

→ The most widely cited activities in the City of London were:

- Visited a museum, historic house or traditional gallery (43% of those who had visited the City in the past three years)
- Gone to a performance in a large, established theatre, concert hall, cinema or arts centre (32%)
- Explored a historic neighbourhood in your leisure time (24%)

Respondents were also asked about their perception of the City – in and of itself, and compared to other areas in London. The words most commonly used to describe the City were Historic (56%), Interesting (48%), and Expensive (46%).

Those who had experienced arts and culture in other parts of London were asked to compare their perception of these areas compared the City on a range of factors.

→ Least expensive: Clerkenwell, Farringdon, Bloomsbury and Holborn

→ More things that I like to do: The West End

→ Easiest to get to: The South Bank and Bankside

→ Highest awareness of what's available: Clerkenwell, Farringdon, Bloomsbury and Holborn

→ Range of things to do: The West End

→ Quality of activities: Shoreditch, Spitalfields and Whitechapel

Current activity in the City

Work

Respondents in the market for arts and cultural activities were asked if they worked, and if so if they worked only or mainly from home, only or mainly somewhere else, or a mix of both. Those who didn't only or mainly work from home were asked where they usually worked.

Amongst those in the market:

- → 60% are in work
- → 34% work anywhere London
- → 9% work in the City

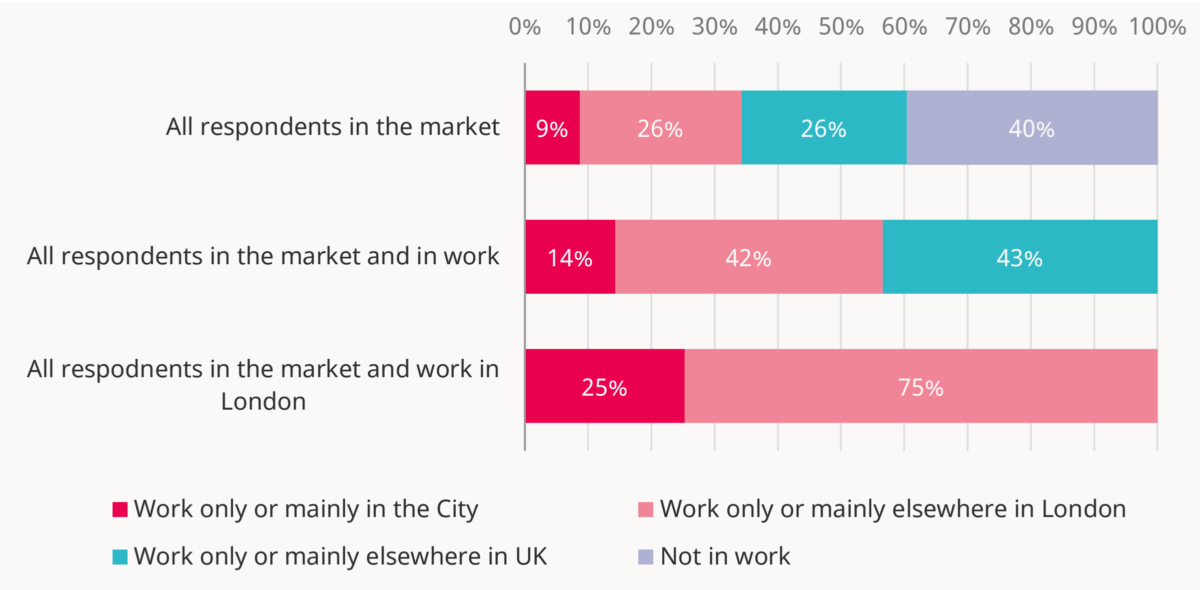
Of those who are in work:

- → 57% work anywhere in London
- → 14% work in the City

And of those who work in London:

- → 25% work in the City

Place of work



Base: Respondents in market (1,019 / 712 / 470)

Notable differences between demographic groups

Age

+ More likely to be in the market and in work if aged 25 to 44 (65% vs. 43% of all respondents)
+ More likely to be in the market, in work, and work in London if aged 25 to 44 (41% vs. 25% of all respondents)
- Less likely to be in the market and in work if 65 or older (12% vs. 43% of all respondents)
- Less likely to be in the market, in work, and work in London if 65 or older (6% vs. 25% of all respondents)

Ethnic group

+ More likely to be in the market and in work if Black or Black British (54% vs. 43% of all respondents)
+ More likely to be in the market, in work, and work in London if Black or Black British (39% vs. 25% of all respondents)
+ More likely to be in the market, in work, work in London, and work in the City if Black or Black British (17% vs. 6% of all respondents)
- Less likely to be in the market and in work if in an "other" ethnic group (10% vs. 43% of all respondents)
- Less likely to be in the market, in work, and work in London if in an "other" ethnic group (5% vs. 25% of all respondents)

NS-SEC category

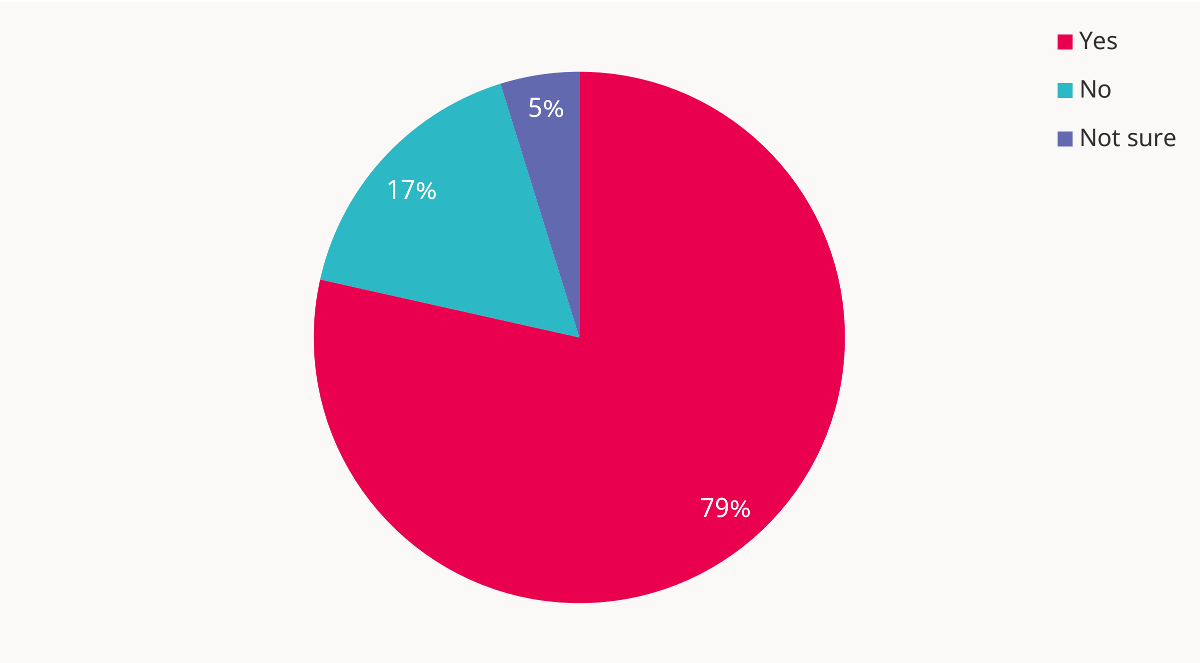
+ More likely to be not be in the market for arts and culture if long-term unemployed or never worked (49% vs. 28% of all respondents)
+ More likely to be in the market and in work if in a higher managerial, administrative or professional occupation (62% vs. 43% of all respondents)
+ More likely to be in the market, in work, and work in London if in a higher managerial, administrative or professional occupation (37% vs. 25% of all respondents)
- Less likely to be in the market for arts and culture if long-term unemployed or never worked (52% vs. 72% of all respondents)

- Less likely to be in the market and in work if a full-time student (0% vs. 43% of all respondents)
- Less likely to be in the market, in work, and work in London if a full-time student (0% vs. 25% of all respondents)

Any visits

At this point in the survey, respondents were shown a map of London, with the City highlighted and described as “the City of London – sometimes known as the Square Mile, the area north of the Thames shown on the map below. This area includes St Paul’s, Liverpool Street, the Monument, the Bank of England, Blackfriars, the Barbican, Fleet Street and Guildhall.”

Have you visited the City of London in the last three years? *This could be for any reason – work, leisure, shopping, eating, education, or just looking around*



Base: Respondents in market (1,019)

Notable differences between demographic groups

Age

- \+ More likely to have visited the City in the last three years if aged 18 to 24 (91% vs. 79% of all respondents)
- \- Less likely to have visited the City in the last three years if 65 or older (57% vs. 79% of all respondents)

Ethnic group

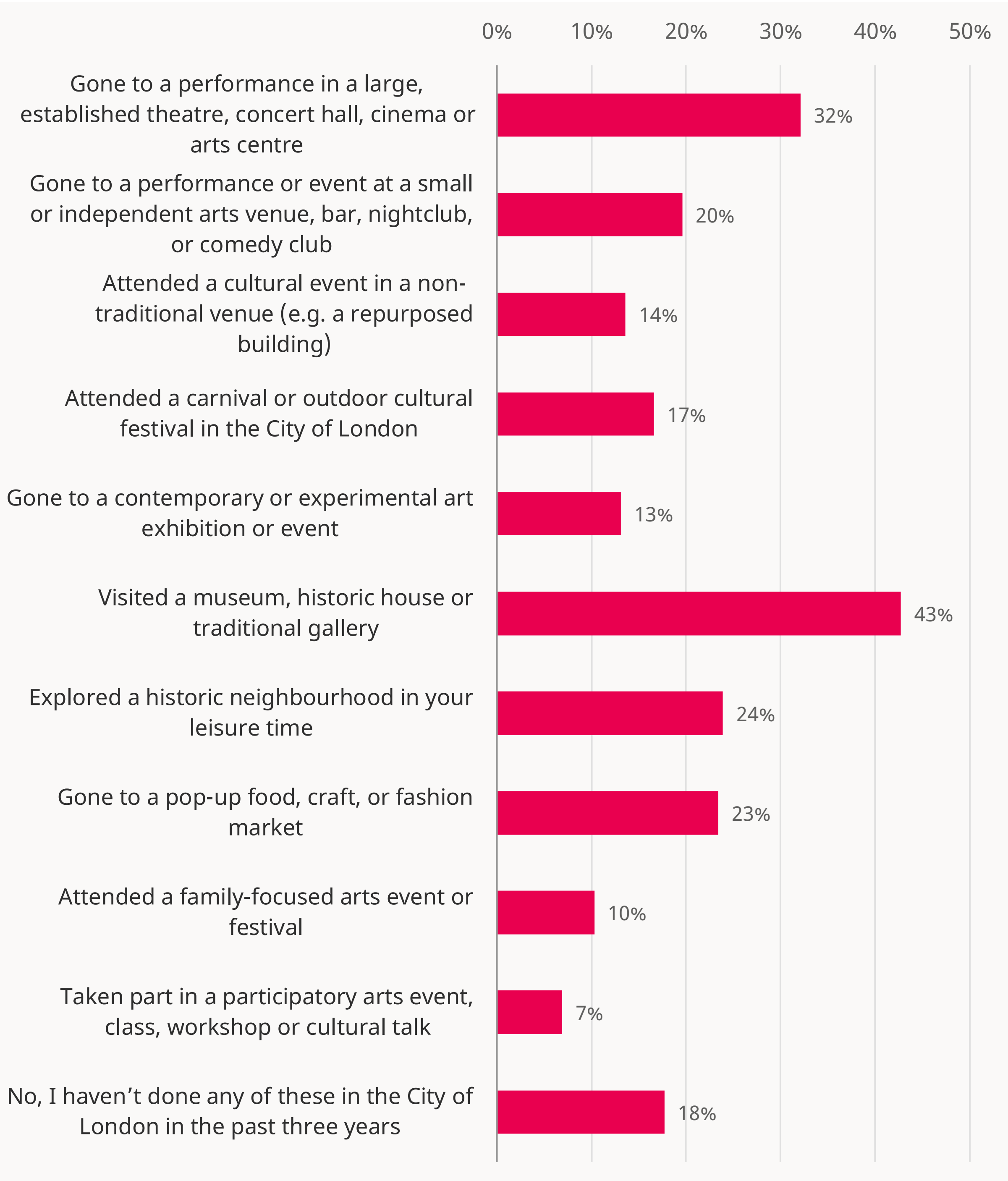
+ More likely to have visited the City in the last three years if in an "other" ethnic group (100% vs. 79% of all respondents)

NS-SEC category

+ More likely to have visited the City in the last three years if a full-time student (91% vs. 79% of all respondents)
- Less likely to have visited the City in the last three years if in a semi-routine or routine occupation (63% vs. 79% of all respondents)

Cultural visits

Have you done any of the following in the City of London in the last three years? Again, this is just about the City of London – the area in red on the previous map.



Base: Respondents in market who have visited the City in the last three years (823)

Notable differences between demographic groups

Age

- \+ More likely to have attended a carnival or outdoor cultural festival in the City if aged 25 to 44 (27% vs. 17% of all respondents)
- \+ More likely to have not done any of the listed activities in the City of London if 65 or older (32% vs. 18% of all respondents)
- \- Less likely to have gone to a performance or event at a small or independent arts venue, bar, nightclub, or comedy club in the City if 65 or older (4% vs. 20% of all respondents)
- \- Less likely to have gone to a pop-up food, craft, or fashion market in the City if 65 or older (6% vs. 23% of all respondents)
- \- Less likely to have not done any of the listed activities in the City of London if aged 25 to 44 (7% vs. 18% of all respondents)

Ethnic group

- \+ More likely to have gone to a performance in a large, established theatre, concert hall, cinema or arts centre in the City if in an "other" ethnic group (53% vs. 32% of all respondents)
- \+ More likely to have gone to a performance or event at a small or independent arts venue, bar, nightclub, or comedy club in the City if Black or Black British (33% vs. 20% of all respondents)
- \+ More likely to have attended a cultural event in a non-traditional venue in the City if White Other (25% vs. 14% of all respondents)
- \+ More likely to have attended a carnival or outdoor cultural festival in the City if Black or Black British (37% vs. 17% of all respondents)
- \+ More likely to have gone to a contemporary or experimental art exhibition or event in the City if White Other (27% vs. 13% of all respondents)
- \+ More likely to have explored a historic neighbourhood in the City if in an "other" ethnic group (41% vs. 24% of all respondents)
- \+ More likely to have gone to a pop-up food, craft, or fashion market in the City if in an "other" ethnic group (51% vs. 23% of all respondents)
- \+ More likely to have attended a family-focused arts event or festival in the City if Black or Black British (29% vs. 10% of all respondents)

+ More likely to have taken part in a participatory arts event, class, workshop or cultural talk in the City if Black or Black British (20% vs. 7% of all respondents)
- Less likely to have not done any of the listed activities in the City of London if in an "other" ethnic group (0% vs. 18% of all respondents)

NS-SEC category

+ More likely to have visited a museum, historic house or traditional gallery in the City if a full-time student (59% vs. 43% of all respondents)
+ More likely to have explored a historic neighbourhood in the City if long-term unemployed or never worked (42% vs. 24% of all respondents)
+ More likely to have not done any of the listed activities in the City of London if in a semi-routine or routine occupation (33% vs. 18% of all respondents)
- Less likely to have gone to a performance in a large, established theatre, concert hall, cinema or arts centre in the City if in a semi-routine or routine occupation (21% vs. 32% of all respondents)
- Less likely to have gone to a performance or event at a small or independent arts venue, bar, nightclub, or comedy club in the City if in an intermediate occupation (4% vs. 20% of all respondents)
- Less likely to have visited a museum, historic house or traditional gallery in the City if in a lower supervisory or technical occupation (31% vs. 43% of all respondents)
- Less likely to have explored a historic neighbourhood in the City if a full-time student (12% vs. 24% of all respondents)
- Less likely to have not done any of the listed activities in the City of London if long-term unemployed or never worked (7% vs. 18% of all respondents)

→ No notable significant differences found

Perception

Describing the City

Respondents in the market for arts and cultural activities in the City of London were presented with a list of words and asked to choose those which they felt described the City. The most commonly chosen were **Historic** (56%), **Interesting** (48%), and **Expensive** (46%).

What words would you use to describe the City of London as an area? If you're not familiar with the area, what do you imagine it's like?

Base: Respondents in market (1,019)

Word	%
Base	*1,019*
Historic	56%
Interesting	48%
Expensive	46%
Vibrant	38%
Exciting	37%
Diverse	35%
Unique	34%
Traditional	31%
Modern	30%
Rich	29%
Business-focused	27%
Creative	25%
Corporate	24%
Varied	21%
Family-friendly	20%
Innovative	18%
Inclusive	17%
Exclusive	16%
Elitist	12%
Hidden	8%
Generic	5%
Confusing	4%
Boring	2%

Notable differences between demographic groups

Age

+ More likely to use the word "Historic" if 65 or older (73% vs. 56% of all respondents)
+ More likely to use the word "Traditional" if 65 or older (44% vs. 31% of all respondents)
+ More likely to use the word "Expensive" if aged 18 to 24 (61% vs. 46% of all respondents)
+ More likely to use the word "Modern" if aged 25 to 44 (43% vs. 30% of all respondents)
+ More likely to use the word "Creative" if aged 25 to 44 (37% vs. 25% of all respondents)
- Less likely to use the word "Historic" if aged 18 to 24 (46% vs. 56% of all respondents)
- Less likely to use the word "Traditional" if aged 18 to 24 (17% vs. 31% of all respondents)
- Less likely to use the word "Interesting" if aged 18 to 24 (36% vs. 48% of all respondents)
- Less likely to use the word "Modern" if 65 or older (15% vs. 30% of all respondents)
- Less likely to use the word "Creative" if 65 or older (12% vs. 25% of all respondents)
- Less likely to use the word "Exciting" if 65 or older (25% vs. 37% of all respondents)

Ethnic group

+ More likely to use the word "Historic" if Mixed/multiple ethnic group (67% vs. 56% of all respondents)
+ More likely to use the word "Diverse" if Mixed/multiple ethnic group (54% vs. 35% of all respondents)
+ More likely to use the word "Varied" if Mixed/multiple ethnic group (34% vs. 21% of all respondents)

+ More likely to use the word "Traditional" if in an "other" ethnic group (50% vs. 31% of all respondents)
+ More likely to use the word "Vibrant" if Mixed/multiple ethnic group (62% vs. 38% of all respondents)
+ More likely to use the word "Rich" if Black or Black British (44% vs. 29% of all respondents)
+ More likely to use the word "Business-focused" if Mixed/multiple ethnic group (40% vs. 27% of all respondents)
+ More likely to use the word "Expensive" if Asian or Asian British (59% vs. 46% of all respondents)
+ More likely to use the word "Inclusive" if Asian or Asian British (33% vs. 17% of all respondents)
+ More likely to use the word "Modern" if Mixed/multiple ethnic group (54% vs. 30% of all respondents)
+ More likely to use the word "Elitist" if Mixed/multiple ethnic group (26% vs. 12% of all respondents)
+ More likely to use the word "Exclusive" if Black or Black British (28% vs. 16% of all respondents)
+ More likely to use the word "Innovative" if Black or Black British (40% vs. 18% of all respondents)
+ More likely to use the word "Creative" if Black or Black British (43% vs. 25% of all respondents)
+ More likely to use the word "Family-friendly" if Black or Black British (37% vs. 20% of all respondents)
+ More likely to use the word "Exciting" if Black or Black British (54% vs. 37% of all respondents)
+ More likely to use the word "Unique" if in an "other" ethnic group (69% vs. 34% of all respondents)
+ More likely to use the word "Generic" if in an "other" ethnic group (19% vs. 5% of all respondents)

- Less likely to use the word "Historic" if Black or Black British (44% vs. 56% of all respondents)

- Less likely to use the word "Traditional" if White Other (20% vs. 31% of all respondents)
- Less likely to use the word "Rich" if Mixed/multiple ethnic group (16% vs. 29% of all respondents)
- Less likely to use the word "Interesting" if Asian or Asian British (35% vs. 48% of all respondents)
- Less likely to use the word "Business-focused" if Asian or Asian British (9% vs. 27% of all respondents)
- Less likely to use the word "Corporate" if Asian or Asian British (10% vs. 24% of all respondents)
- Less likely to use the word "Inclusive" if in an "other" ethnic group (0% vs. 17% of all respondents)
- Less likely to use the word "Modern" if in an "other" ethnic group (19% vs. 30% of all respondents)
- Less likely to use the word "Elitist" if in an "other" ethnic group (0% vs. 12% of all respondents)
- Less likely to use the word "Innovative" if in an "other" ethnic group (0% vs. 18% of all respondents)

NS-SEC category

+ More likely to use the word "Diverse" if a full-time student (50% vs. 35% of all respondents)
+ More likely to use the word "Traditional" if in a semi-routine or routine occupation (44% vs. 31% of all respondents)
+ More likely to use the word "Vibrant" if a full-time student (50% vs. 38% of all respondents)
+ More likely to use the word "Rich" if long-term unemployed or never worked (44% vs. 29% of all respondents)
+ More likely to use the word "Expensive" if a full-time student (69% vs. 46% of all respondents)
+ More likely to use the word "Family-friendly" if long-term unemployed or never worked (32% vs. 20% of all respondents)

- + More likely to use the word "Exciting" if a full-time student (54% vs. 37% of all respondents)
- + More likely to use the word "Unique" if long-term unemployed or never worked (46% vs. 34% of all respondents)
- - Less likely to use the word "Traditional" if a full-time student (9% vs. 31% of all respondents)
- - Less likely to use the word "Corporate" if a full-time student (13% vs. 24% of all respondents)
- - Less likely to use the word "Expensive" if a small employer or own account worker (34% vs. 46% of all respondents)
- - Less likely to use the word "Modern" if a small employer or own account worker (19% vs. 30% of all respondents)
- - Less likely to use the word "Creative" if in an intermediate occupation (12% vs. 25% of all respondents)
- - Less likely to use the word "Exciting" if a small employer or own account worker (23% vs. 37% of all respondents)
- - Less likely to use the word "Unique" if a small employer or own account worker (23% vs. 34% of all respondents)

Comparisons with other areas

Respondents were asked to compare their perception of the City of London with other parts of London they had visited for arts and cultural activities – specifically in the West End; Shoreditch, Spitalfields and Whitechapel; Clerkenwell, Farringdon, Bloomsbury and Holborn; and the South Bank and Bankside.

Amongst those who had visited a given area for culture:

- → The area most often considered less expensive than the City was Clerkenwell, Farringdon, Bloomsbury and Holborn
- → The area most often regarded as having "more things that I like to do" was The West End
- → The South Bank and Bankside was the area most widely considered easier than the City
- → The area with the highest awareness of what's available compared with the City was Clerkenwell, Farringdon, Bloomsbury and Holborn.
- → The West End scored most favourably compared with the City in terms of range of things to do.
- → Shoreditch, Spitalfields and Whitechapel scored most favourably in terms of quality vs. activities available in the City

Note that these results describe perceptions only for those who are familiar with the area at hand. For example Clerkenwell, Farringdon, Bloomsbury and Holborn favoured the best compared to the City in terms of awareness of what's available however areas which are more widely visited, such as the West End, are likely to have higher *overall* levels of awareness about what's available when looking at the population as a whole.

For each area, the three statements which had the strongest agreement were:

- → The West End
  1. This area has a wider range of things to do than the City of London (19% fully agree, 37% somewhat agree)
  2. I know more about what's available in this area than in the City of London (15% fully agree, 44% somewhat agree)
  3. This area has more things that I like to do compared to the City of London (15% fully agree, 39% somewhat agree)
- → Shoreditch, Spitalfields and Whitechapel

1. It’s less expensive to spend time in this area than in the City of London (16% fully agree, 38% somewhat agree)
2. This area has more things that I like to do compared to the City of London (16% fully agree, 29% somewhat agree)
3. Events and activities in this area tend to be higher quality than those in the City of London (16% fully agree, 26% somewhat agree)

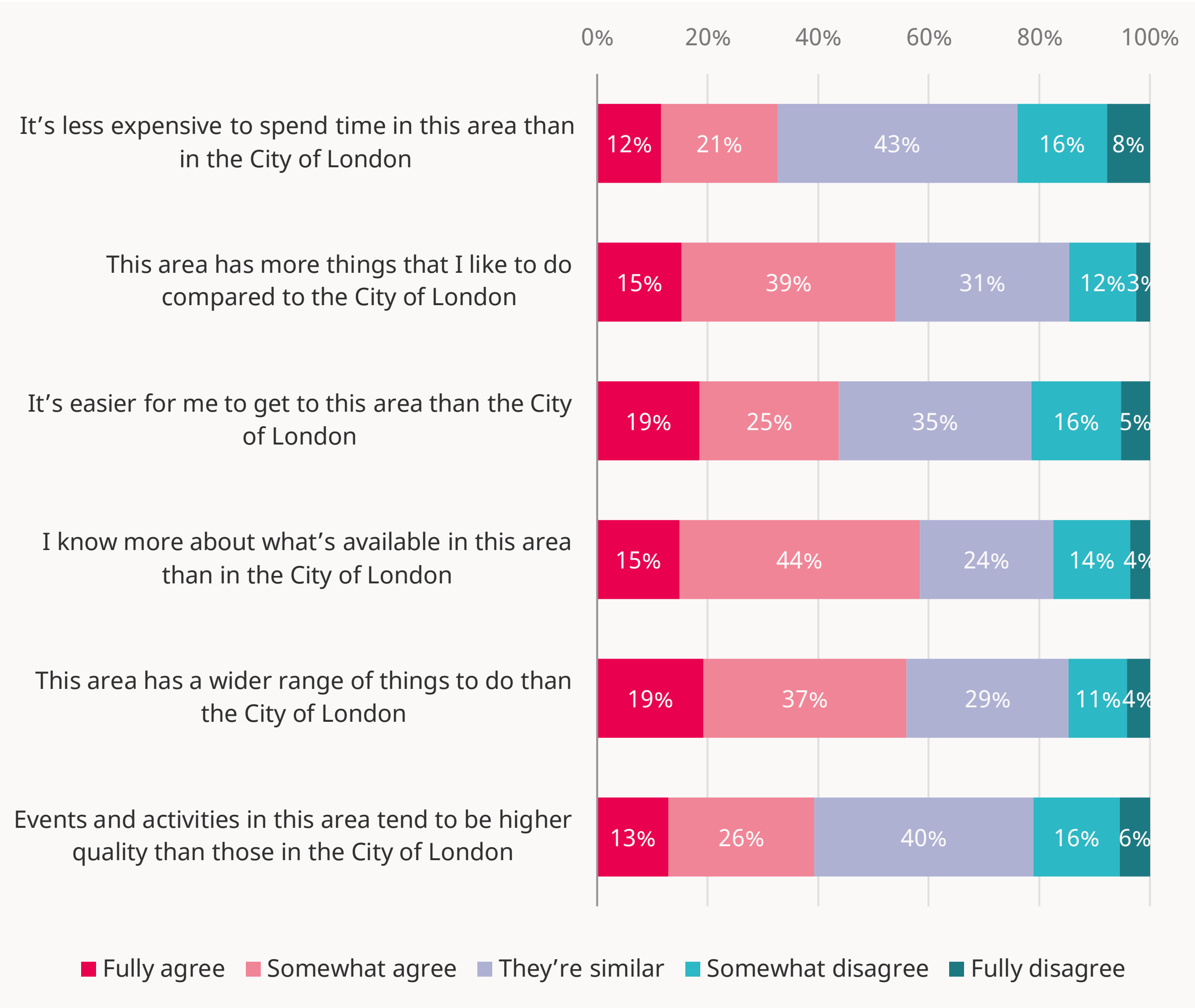
→ Clerkenwell, Farringdon, Bloomsbury and Holborn

1. It’s less expensive to spend time in this area than in the City of London (23% fully agree, 37% somewhat agree)
2. I know more about what’s available in this area than in the City of London (23% fully agree, 28% somewhat agree)
3. It’s easier for me to get to this area than the City of London (20% fully agree, 26% somewhat agree)

→ The South Bank and Bankside

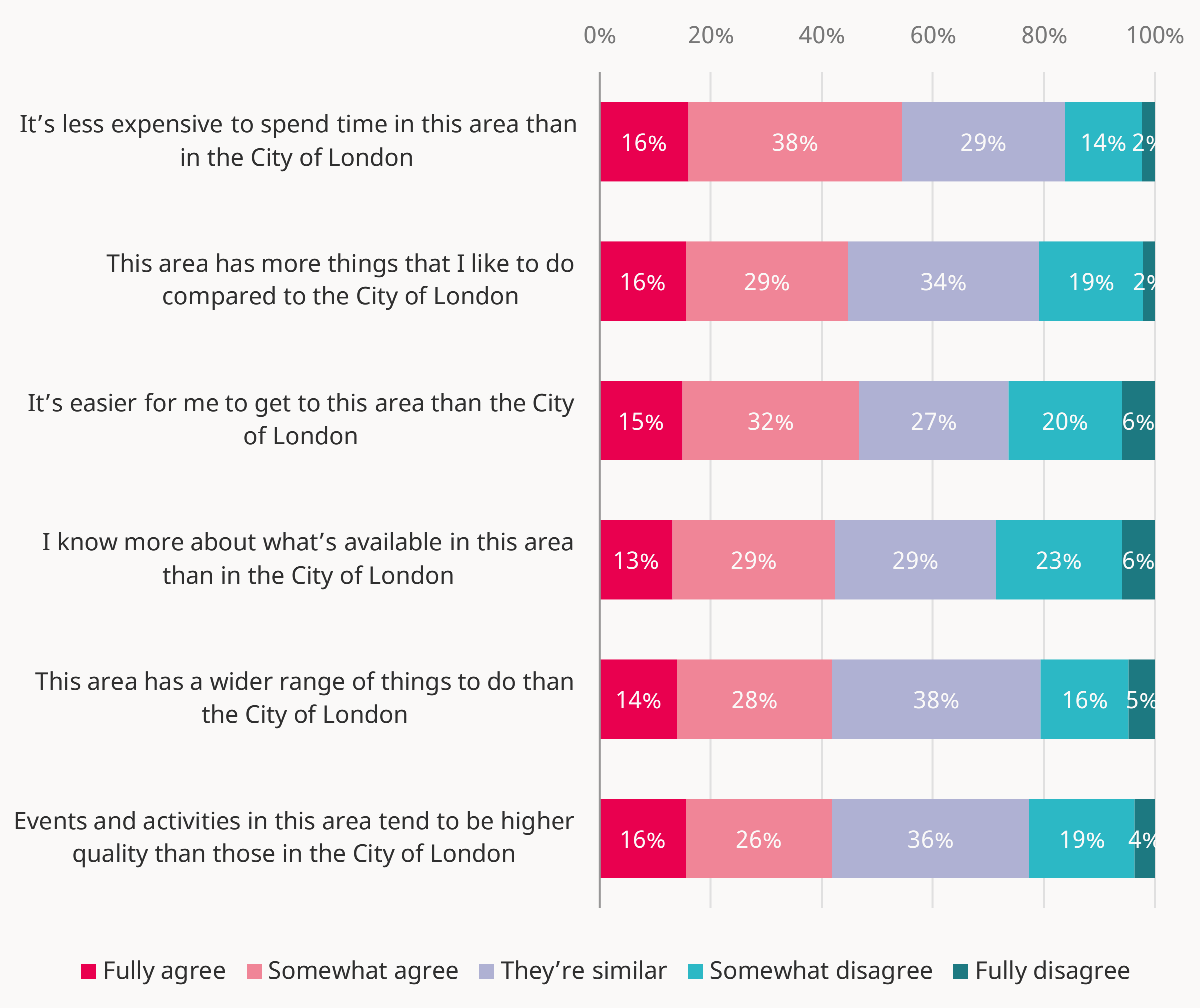
1. It’s easier for me to get to this area than the City of London (19% fully agree, 30% somewhat agree)
2. I know more about what’s available in this area than in the City of London (17% fully agree, 33% somewhat agree)
3. It’s less expensive to spend time in this area than in the City of London (12% fully agree, 33% somewhat agree)

The West End



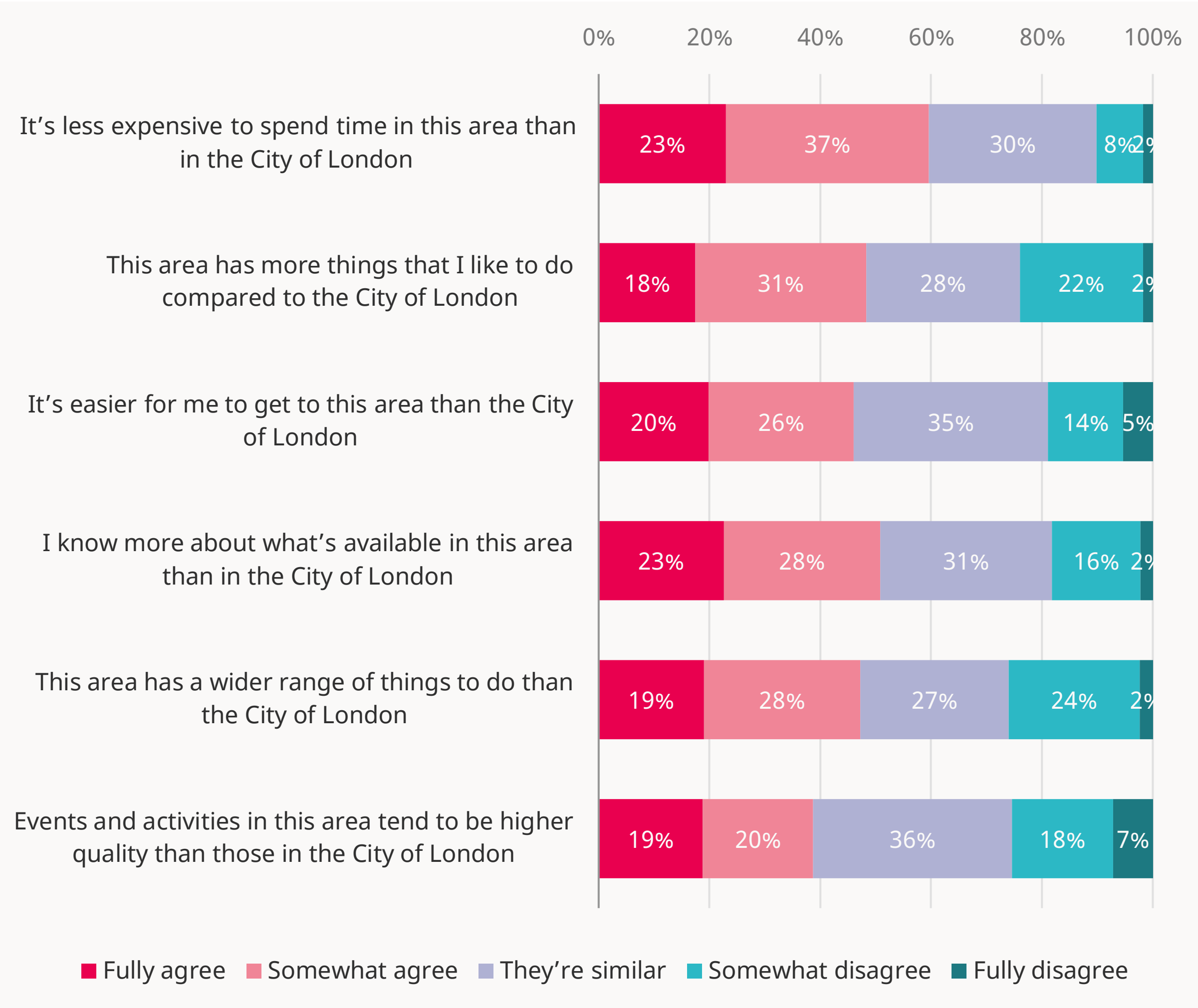
Base: Respondents who have done a cultural activity in area in the past 12 months (538)

Shoreditch, Spitalfields and Whitechapel



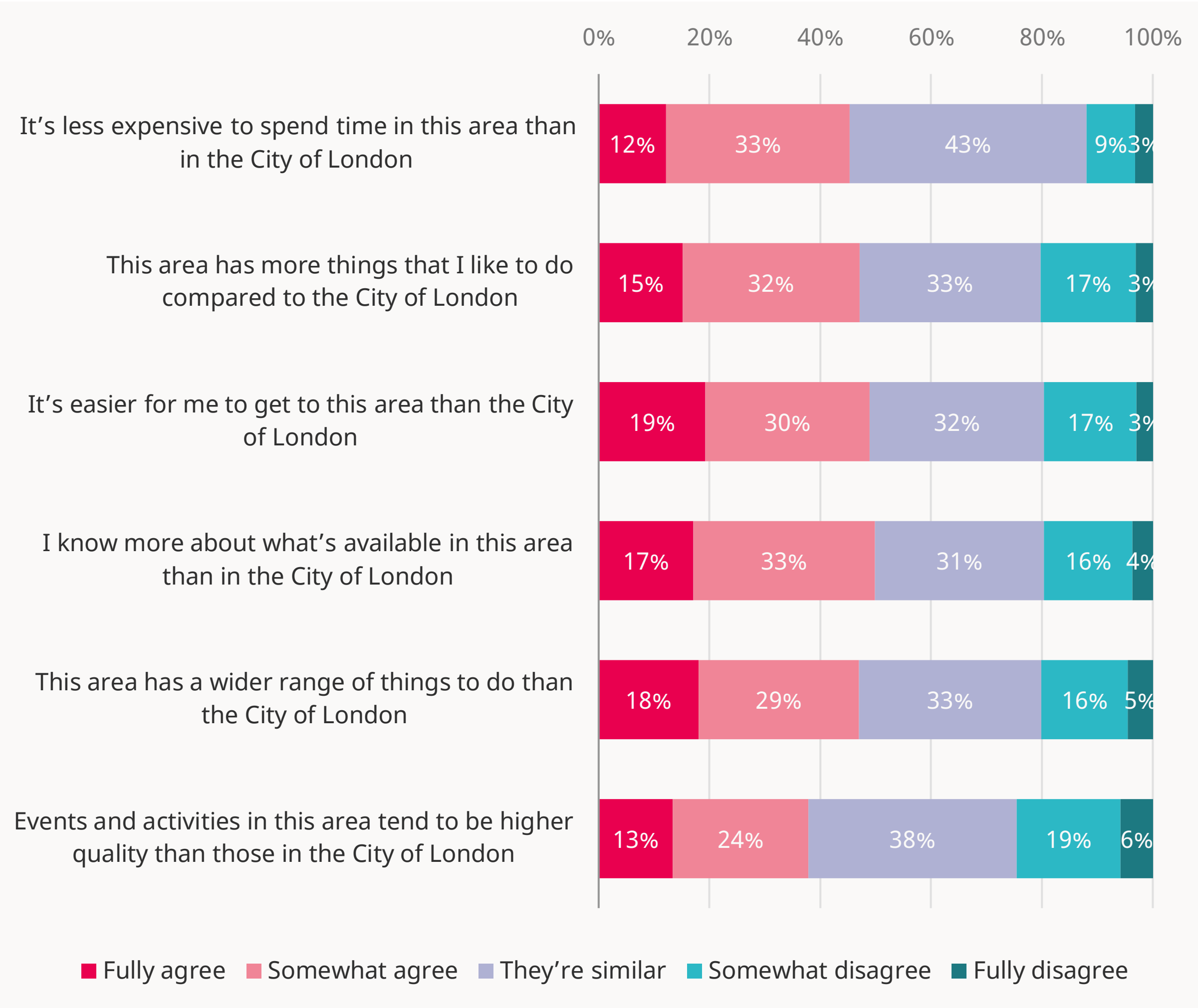
Base: Respondents who have done a cultural activity in area in the past 12 months (214)

Clerkenwell, Farringdon, Bloomsbury and Holborn



Base: Respondents who have done a cultural activity in area in the past 12 months (178)

The South Bank and Bankside



Base: Respondents who have done a cultural activity in area in the past 12 months (415)

Notable differences between demographic groups

Age

+ More likely to think other areas are less expensive if aged 18 to 24 (69% vs. 53% of all respondents)
+ More likely to think other areas are similarly expensive if 65 or older (67% vs. 56% of all respondents)
+ More likely to think the City has a similar number of things they like to do if aged 18 to 24 (56% vs. 46% of all respondents)
+ More likely to think the City has more things they like to do if aged 18 to 24 (45% vs. 28% of all respondents)

+ More likely to think other areas are easier to get to if aged 25 to 44 (57% vs. 47% of all respondents)
+ More likely to think the City is easier to get to if aged 18 to 24 (52% vs. 33% of all respondents)
+ More likely to think events and activities tend to be higher quality in other areas if aged 18 to 24 (55% vs. 43% of all respondents)
+ More likely to think the City has a similar quality of events and activities if 65 or older (66% vs. 53% of all respondents)
- Less likely to think other areas are less expensive if aged 45 to 64 (38% vs. 53% of all respondents)
- Less likely to think other areas are similarly expensive if aged 25 to 44 (46% vs. 56% of all respondents)
- Less likely to think other areas have more things they like to do if aged 18 to 24 (50% vs. 62% of all respondents)
- Less likely to think other areas are easier to get to if aged 18 to 24 (30% vs. 47% of all respondents)
- Less likely to think the City is easier to get to if 65 or older (23% vs. 33% of all respondents)
- Less likely to know more about what's available in the City if 65 or older (18% vs. 30% of all respondents)
- Less likely to think events and activities tend to be higher quality in other areas

Ethnic group

+ More likely to think other areas are less expensive if Black or Black British (76% vs. 53% of all respondents)
+ More likely to think other areas are similarly expensive if in an "other" ethnic group (84% vs. 56% of all respondents)
+ More likely to think the City has a similar number of things they like to do if Mixed/multiple ethnic group (67% vs. 46% of all respondents)
+ More likely to think the City has more things they like to do if Black or Black British (39% vs. 28% of all respondents)
+ More likely to think the City is as easy to get to as other areas if Mixed/multiple ethnic group (70% vs. 48% of all respondents)

+ More likely to think the City is easier to get to if Asian or Asian British (47% vs. 33% of all respondents)
+ More likely to know similar amounts about what's available in the City if in an "other" ethnic group (65% vs. 42% of all respondents)
+ More likely to think other areas have a wider range of things to do if White Other (72% vs. 58% of all respondents)
+ More likely to think the City has a wider range of things to do if in an "other" ethnic group (43% vs. 29% of all respondents)
- Less likely to think other areas are less expensive if in an "other" ethnic group (35% vs. 53% of all respondents)
- Less likely to think other areas are similarly expensive if Black or Black British (40% vs. 56% of all respondents)
- Less likely to think other areas have more things they like to do if Mixed/multiple ethnic group (43% vs. 62% of all respondents)
- Less likely to think other areas are easier to get to if Mixed/multiple ethnic group (33% vs. 47% of all respondents)
- Less likely to think the City is easier to get to if White Other (20% vs. 33% of all respondents)
- Less likely to know similar amounts about what's available in the City if Asian or Asian British (31% vs. 42% of all respondents)
- Less likely to think other areas have a wider range of things to do if Mixed/multiple ethnic group (44% vs. 58% of all respondents)
- Less likely to think the City has a wider range of things to do if White Other (14% vs. 29% of all respondents)

NS-SEC category

+ More likely to think other areas are similarly expensive if long-term unemployed or never worked (83% vs. 56% of all respondents)
+ More likely to think the City has a similar number of things they like to do if a full-time student (61% vs. 46% of all respondents)
+ More likely to think the City has more things they like to do if a full-time student (39% vs. 28% of all respondents)

+ More likely to think other areas are easier to get to if long-term unemployed or never worked (57% vs. 47% of all respondents)
+ More likely to think the City is as easy to get to as other areas if a full-time student (63% vs. 48% of all respondents)
+ More likely to think the City is easier to get to if a full-time student (55% vs. 33% of all respondents)
+ More likely to know similar amounts about what's available in the City if long-term unemployed or never worked (56% vs. 42% of all respondents)
+ More likely to think the City has a similar breadth of things to do if a full-time student (61% vs. 47% of all respondents)
+ More likely to think events and activities tend to be higher quality in other areas if a full-time student (57% vs. 43% of all respondents)
- Less likely to think other areas are less expensive if in an intermediate occupation (31% vs. 53% of all respondents)
- Less likely to think other areas have more things they like to do if long-term unemployed or never worked (46% vs. 62% of all respondents)
- Less likely to think other areas are easier to get to if a full-time student (23% vs. 47% of all respondents)
- Less likely to think the City is easier to get to if in a semi-routine or routine occupation (16% vs. 33% of all respondents)
- Less likely to know similar amounts about what's available in the City if a full-time student (31% vs. 42% of all respondents)
- Less likely to think the City has a wider range of things to do if in a semi-routine or routine occupation (15% vs. 29% of all respondents)
- Less likely to think events and activities tend to be higher quality in other areas if long-term unemployed or never worked (23% vs. 43% of all respondents)

Future activity in the City

Summary

Regardless of past activity in the City, all those in the market for arts and culture were asked about what they might do in the City in the future, when they would consider doing so, and what might make them more likely to do so.

Respondents were most likely to consider attending the following activities in the City in future:

- → Visiting a museum, historic house or traditional gallery (54% of all those in the market for arts and culture in the City)
- → Going to a performance in a large, established theatre, concert hall, cinema or arts centre (49%)
- → Going to a pop-up food, craft, or fashion market (39%)

Overall, there were some notable differences in preferences between activity types, however the most widely popular times for arts and cultural activity in the City were:

- → Weekend daytime
- → Weekend evening
- → Weekday evening

Looking at barriers and enticements to visiting the City for arts and culture in general, the factors most likely to encourage a visit to the City for culture were:

- → If it was cheaper (27% strongly agree, 41% agree)
- → If I knew what was available there (18% strongly agree, 51% agree)
- → If it was more accessible (22% strongly agree, 39% agree)

Activities

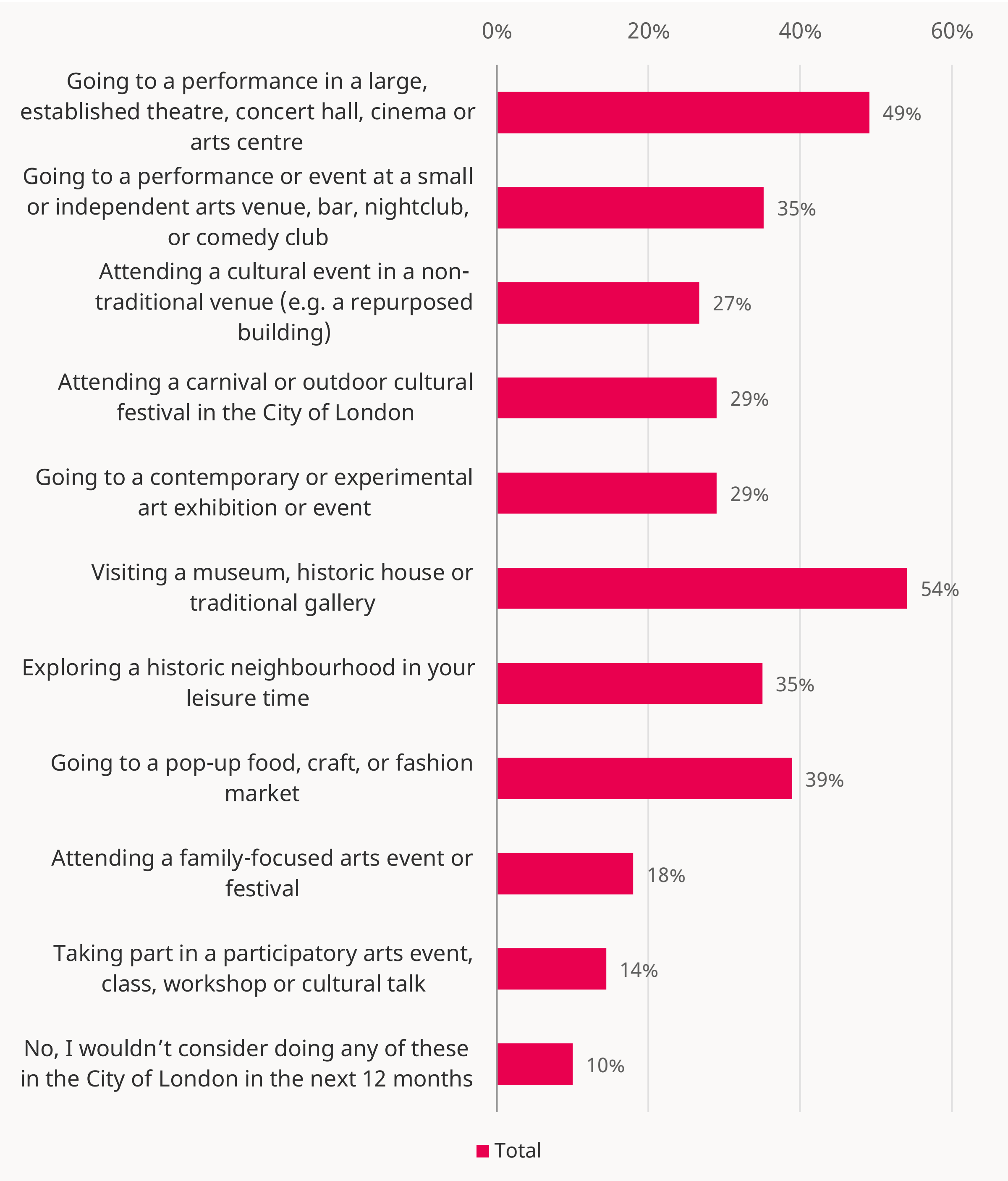
90% of those in the market said they would consider doing at least one of the tested activities in the City in the next 12 months. The most widely considered were:

- → Visiting a museum, historic house or traditional gallery (54% of all those in the market for arts and culture in the City)
- → Going to a performance in a large, established theatre, concert hall, cinema or arts centre (49%)
- → Going to a pop-up food, craft, or fashion market (39%)

The activities fewest respondents would consider were:

- → Attending a cultural event in a non-traditional venue (e.g. a repurposed building) (27%)
- → Attending a family-focused arts event or festival (18%)
- → Taking part in a participatory arts event, class, workshop or cultural talk (14%)

Would you consider doing any of these in the City of London in the coming 12 months?



Base: All respondents in market (1,019)

Notable differences between demographic groups

Age

- \+ More likely to consider attending a carnival or outdoor cultural festival in the City if aged 25 to 44 (39% vs. 29% of all respondents)
- \+ More likely to consider going to a contemporary or experimental art exhibition or event in the City if aged 18 to 24 (46% vs. 29% of all respondents)
- \+ More likely to consider going to a pop-up food, craft, or fashion market in the City if aged 18 to 24 (64% vs. 39% of all respondents)
- \+ More likely to consider attending a family-focused arts event or festival in the City if aged 25 to 44 (29% vs. 18% of all respondents)
- \+ More likely to consider doing any of the listed activities in the City if 65 or older (22% vs. 10% of all respondents)
- \- Less likely to consider going to a performance or event at a small or independent arts venue, bar, nightclub, or comedy club in the City if 65 or older (18% vs. 35% of all respondents)
- \- Less likely to consider attending a carnival or outdoor cultural festival in the City if 65 or older (16% vs. 29% of all respondents)
- \- Less likely to consider going to a pop-up food, craft, or fashion market in the City if 65 or older (20% vs. 39% of all respondents)
- \- Less likely to consider attending a family-focused arts event or festival in the City if 65 or older (8% vs. 18% of all respondents)

Ethnic group

- \+ More likely to consider going to a performance or event at a small or independent arts venue, bar, nightclub, or comedy club in the City if White Other (47% vs. 35% of all respondents)
- \+ More likely to consider attending a cultural event in a non-traditional venue in the City if White Other (42% vs. 27% of all respondents)
- \+ More likely to consider attending a carnival or outdoor cultural festival in the City if Black or Black British (43% vs. 29% of all respondents)
- \+ More likely to consider visiting a museum, historic house or traditional gallery in the City if Mixed/multiple ethnic group (71% vs. 54% of all respondents)

+ More likely to consider exploring a historic neighbourhood in the City if in an "other" ethnic group (53% vs. 35% of all respondents)
+ More likely to consider going to a pop-up food, craft, or fashion market in the City if Asian or Asian British (56% vs. 39% of all respondents)
+ More likely to consider attending a family-focused arts event or festival in the City if Black or Black British (35% vs. 18% of all respondents)
+ More likely to consider taking part in a participatory arts event, class, workshop or cultural talk in the City if Black or Black British (31% vs. 14% of all respondents)

- Less likely to consider going to a performance in a large, established theatre, concert hall, cinema or arts centre in the City if Asian or Asian British (32% vs. 49% of all respondents)
- Less likely to consider attending a carnival or outdoor cultural festival in the City if in an "other" ethnic group (12% vs. 29% of all respondents)
- Less likely to consider visiting a museum, historic house or traditional gallery in the City if Black or Black British (43% vs. 54% of all respondents)
- Less likely to consider exploring a historic neighbourhood in the City if Mixed/multiple ethnic group (15% vs. 35% of all respondents)
- Less likely to consider attending a family-focused arts event or festival in the City if in an "other" ethnic group (4% vs. 18% of all respondents)

NS-SEC category

+ More likely to consider going to a contemporary or experimental art exhibition or event in the City if a full-time student (51% vs. 29% of all respondents)
+ More likely to consider going to a pop-up food, craft, or fashion market in the City if a full-time student (77% vs. 39% of all respondents)

- Less likely to consider going to a performance in a large, established theatre, concert hall, cinema or arts centre in the City if in a lower supervisory or technical occupation (37% vs. 49% of all respondents)
- Less likely to consider attending a cultural event in a non-traditional venue in the City if in an intermediate occupation (16% vs. 27% of all respondents)
- Less likely to consider attending a carnival or outdoor cultural festival in the City if in an intermediate occupation (13% vs. 29% of all respondents)

- Less likely to consider going to a pop-up food, craft, or fashion market in the City if long-term unemployed or never worked (21% vs. 39% of all respondents)

Timing

Overall, the most popular time for activity in the City tended to be weekend daytime and weekend evening. The least popular times were after work, in the school holidays , and weekday evenings. There was however notable variation amongst the activities:

→ Performances at large, established venues
  - Most popular times: Weekend evening (51%) and weekend daytime (41%)
  - Least popular times: In the school holidays (10%) and after work (7%)

→ Performances or event at small or independent venues
  - Most popular times: Weekend evening (63%) and weekday evening (46%)
  - Least popular times: After work (11%) and in the school holidays (9%)
  - Compared to other activities, significantly more of those who would consider doing it would do so on a weekend evening

→ Cultural events in non-traditional venues
  - Most popular times: Weekend daytime (52%) and weekend evening (42%)
  - Least popular times: In the school holidays (11%) and after work (9%)

→ Contemporary or experimental art exhibitions or events
  - Most popular times: Weekend daytime (59%) and weekday daytime (19%)
  - Least popular times: In the school holidays (16%) and after work (7%)

→ Museums, historic houses or traditional galleries
  - Most popular times: Weekend daytime (55%) and weekday daytime (33%)
  - Least popular times: In the school holidays (20%) and after work (10%)

→ Historic neighbourhoods

- Most popular times: Weekend daytime (55%) and weekday daytime (44%)
- Least popular times: In the school holidays (15%) and after work (3%)

→ Carnivals or outdoor cultural festivals in a city

- Most popular times: Weekend daytime (62%) and weekend evening (26%)
- Least popular times: In the school holidays (14%) and after work (5%)

→ Pop-up food, craft, or fashion markets

- Most popular times: Weekend daytime (64%) and weekday daytime (35%)
- Least popular times: In the school holidays (19%) and after work (13%)

→ Family-focused arts events or festivals

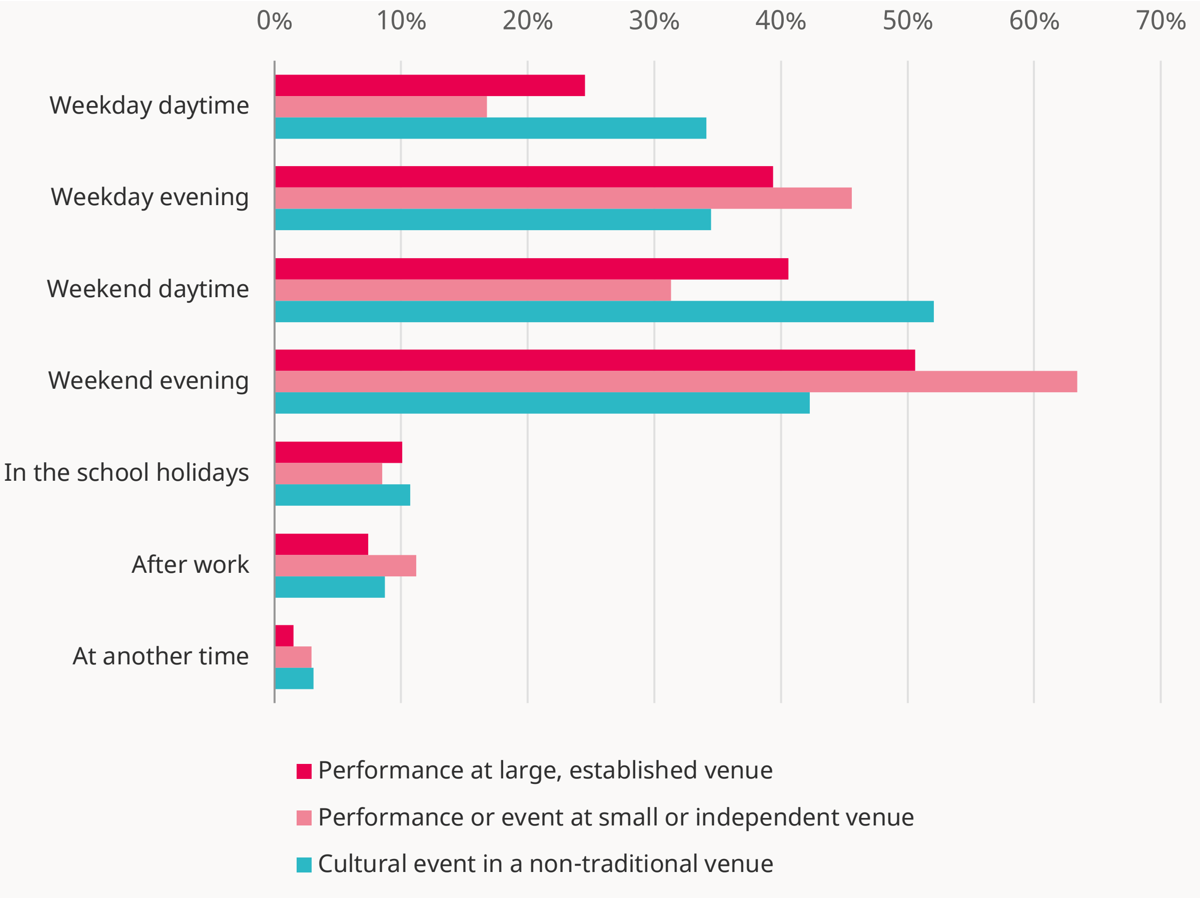
- Most popular times: Weekend daytime (58%) and in the school holidays (35%)
- Least popular times: Weekday evening (15%) and after work (6%)
- Compared to other activities, significantly more of those who would consider doing it would do so during school holidays

→ Participatory arts events, classes, workshops or cultural talks

- Most popular times: Weekend daytime (55%) and weekday daytime (35%)
- Least popular times: In the school holidays (18%) and after work (18%)
- Although still ranked poorly compared to other times, “after work” fares notably better for participatory arts events, classes, workshops or cultural talks than for any other activities.

If you were going to do an activity in the City of London, when would you consider doing so?

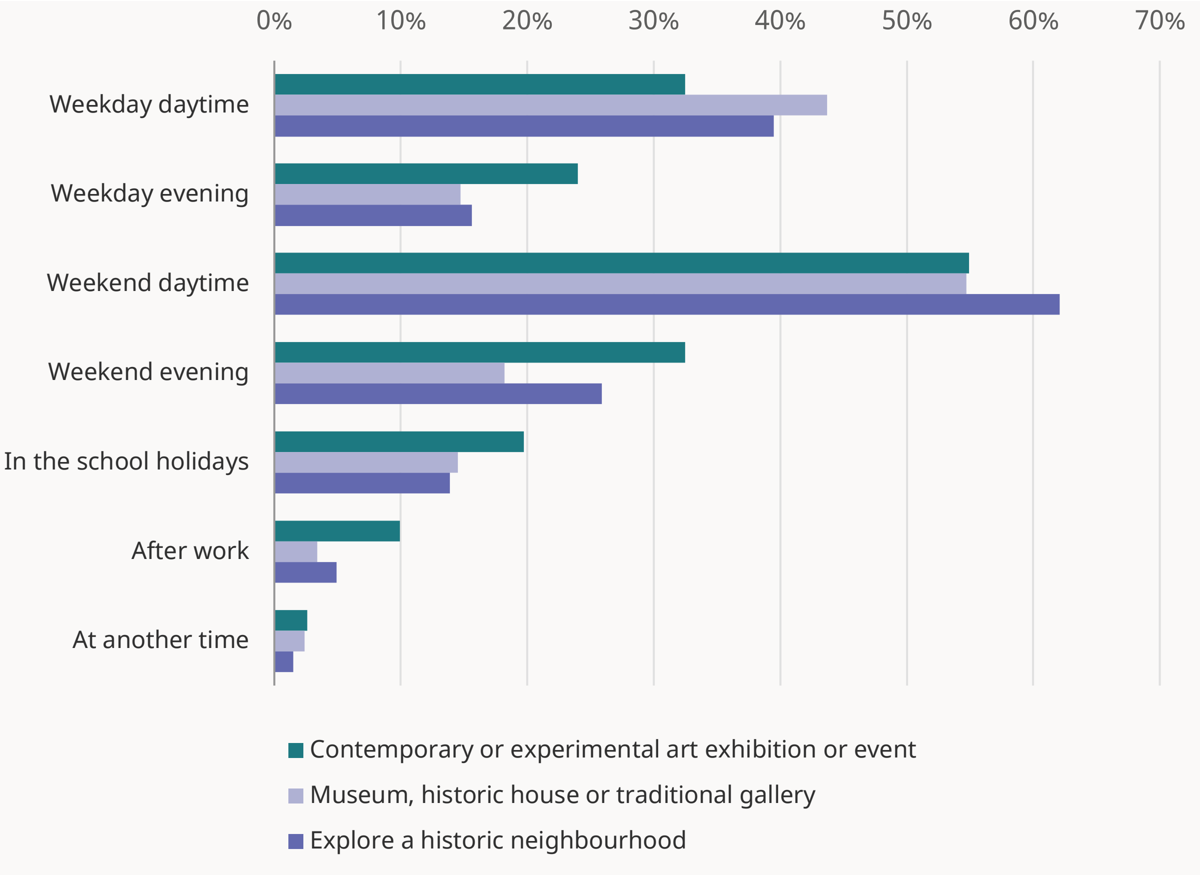
Performances at large, established venues; Performances or event at small or independent venues; Cultural events in non-traditional venues



Base: Respondents in market who would consider doing that activity in the City (506 / 368 / 297)

If you were going to do an activity in the City of London, when would you consider doing so?

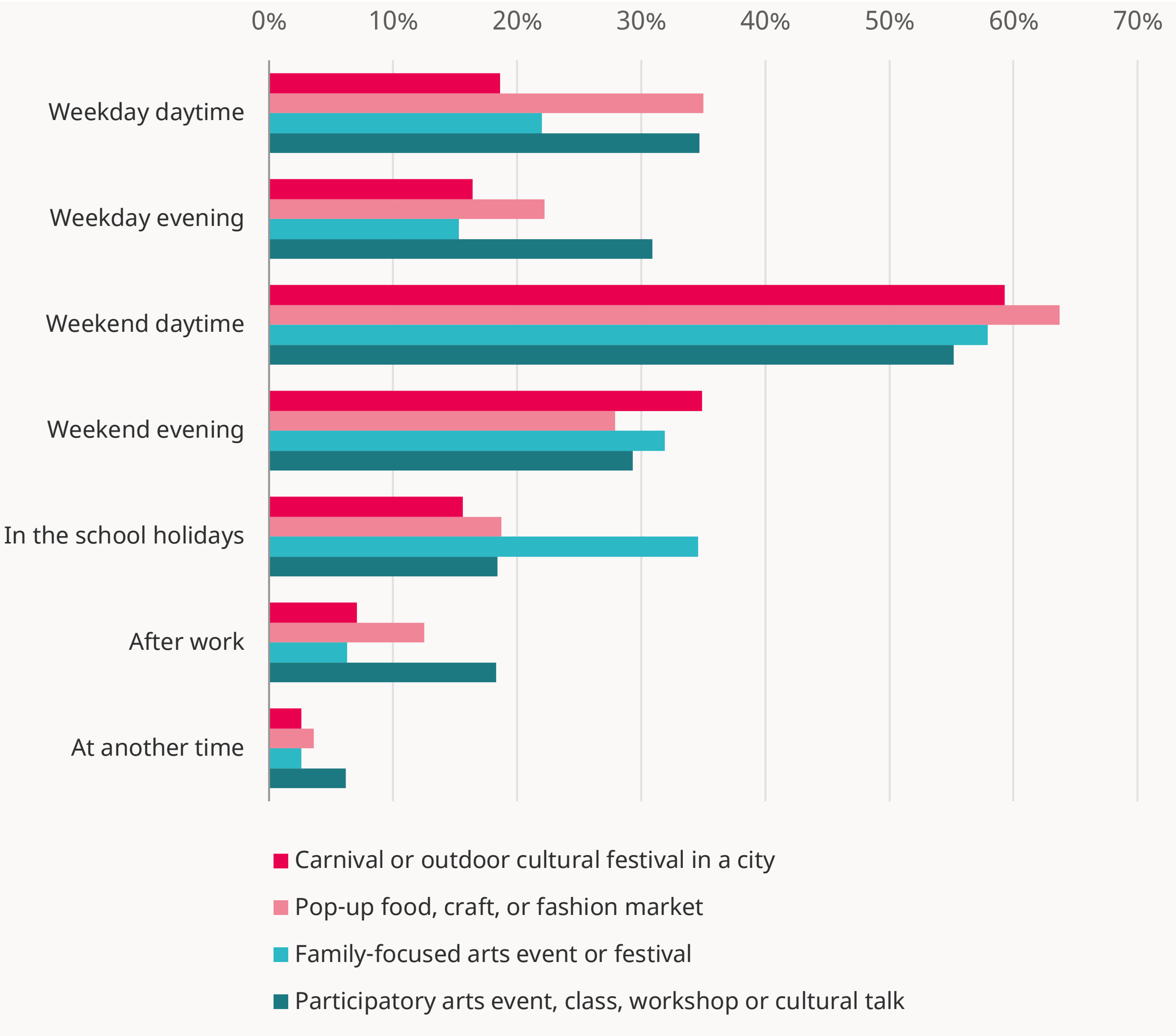
Contemporary or experimental art exhibitions or events; Museums, historic houses or traditional galleries; Historic neighbourhoods



Base: Respondents in market who would consider doing that activity in the City (286 / 542 / 374)

If you were going to do an activity in the City of London, when would you consider doing so?

Carnivals or outdoor cultural festivals in a city; Pop-up food, craft, or fashion markets; Family-focused arts events or festivals; Participatory arts events, classes, workshops or cultural talks



Base: Respondents in market who would consider doing that activity in the City (328 / 368 / 214 / 156)

If you were going to do an activity in the City of London, when would you consider doing so?	*Base*	Weekday daytime	Weekday evening	Weekend daytime	Weekend evening	In the school holidays	After work	At another time
Performance at large, established venue	*506*	25%	39%	41%	51%	10%	7%	2%
Performance or event at small or independent venue	*368*	17%	46%	31%	63%	9%	11%	3%
Cultural event in a non-traditional venue	*297*	34%	35%	52%	42%	11%	9%	3%
Carnival or outdoor cultural festival in a city	*328*	19%	16%	59%	35%	16%	7%	3%
Contemporary or experimental art exhibition or event	*286*	33%	24%	55%	33%	20%	10%	3%
Museum, historic house or traditional gallery	*542*	44%	15%	55%	18%	15%	3%	2%
Explore a historic neighbourhood	*374*	40%	16%	62%	26%	14%	5%	2%
Pop-up food, craft, or fashion market	*368*	35%	22%	64%	28%	19%	13%	4%
Family-focused arts event or festival	*214*	22%	15%	58%	32%	35%	6%	3%
Participatory arts event, class, workshop or cultural talk	*156*	35%	31%	55%	29%	18%	18%	6%

If you were going to do an activity in the City of London, when would you consider doing so? (Ranked)

If you were going to do an activity in the City of London, when would you consider doing so?	*Base*	Weekday daytime	Weekday evening	Weekend daytime	Weekend evening	In the school holidays	After work	At another time
Performance at large, established venue	*506*	7	**2**	9	**2**	9	6	9
Performance or event at small or independent venue	*368*	10	**1**	10	**1**	10	**3**	4
Cultural event in a non-traditional venue	*297*	5	**3**	8	**3**	8	5	**3**
Contemporary or experimental art exhibition or event	*328*	6	5	6	5	**2**	4	5
Museum, historic house or traditional gallery	*286*	**1**	10	7	10	6	10	8
Explore a historic neighbourhood	*542*	**2**	8	**2**	9	7	9	9
Carnival or outdoor cultural festival in a city	*374*	9	7	**3**	4	5	7	5
Pop-up food, craft, or fashion market	*368*	**3**	6	**1**	8	**3**	**2**	**2**
Family-focused arts event or festival	*214*	8	9	4	6	**1**	8	5
Participatory arts event, class, workshop or cultural talk	*156*	4	4	5	7	4	**1**	**1**

Notable differences between demographic groups

Age

+ More likely to visit the City during the day on a weekday if 65 or older (79% vs. 46% of all respondents)
+ More likely to visit the City on a weekend evening if aged 25 to 44 (64% vs. 53% of all respondents)
+ More likely to visit the City during the school holidays if aged 18 to 24 (40% vs. 23% of all respondents)

→ Less likely to visit the City during the day on a weekend if 65 or older (56% vs. 66% of all respondents)

→ Less likely to visit the City on a weekend evening if 65 or older (27% vs. 53% of all respondents)

→ Less likely to visit the City during the school holidays if 65 or older (2% vs. 23% of all respondents)

→ Less likely to visit the City after work if 65 or older (0% vs. 13% of all respondents)

Ethnic group

+ More likely to visit the City on a weekday evening if White Other (53% vs. 41% of all respondents)
+ More likely to visit the City during the day on a weekend if Mixed/multiple ethnic group (83% vs. 66% of all respondents)
+ More likely to visit the City on a weekend evening if Black or Black British (75% vs. 53% of all respondents)
+ More likely to visit the City during the school holidays if Black or Black British (40% vs. 23% of all respondents)
+ More likely to visit the City after work if Mixed/multiple ethnic group (24% vs. 13% of all respondents)

- Less likely to visit the City during the day on a weekday if Black or Black British (35% vs. 46% of all respondents)
- Less likely to visit the City on a weekday evening if Mixed/multiple ethnic group (28% vs. 41% of all respondents)
- Less likely to visit the City on a weekend evening if in an "other" ethnic group (35% vs. 53% of all respondents)

NS-SEC category

+ More likely to visit the City during the day on a weekday if long-term unemployed or never worked (58% vs. 46% of all respondents)
+ More likely to visit the City on a weekday evening if a full-time student (52% vs. 41% of all respondents)
+ More likely to visit the City on a weekend evening if a full-time student (69% vs. 53% of all respondents)

+ More likely to visit the City during the school holidays if a full-time student (45% vs. 23% of all respondents)
+ More likely to visit the City after work if a full-time student (28% vs. 13% of all respondents)
- Less likely to visit the City on a weekday evening if in an intermediate occupation (27% vs. 41% of all respondents)
- Less likely to visit the City on a weekend evening if long-term unemployed or never worked (39% vs. 53% of all respondents)

Encouraging visits

After considering which types of activities they might be interested in doing in the City, and when they might be most likely to do so, respondents were asked the extent to which their decision to attend or not may be influenced by various factors.

The factors most likely to encourage a visit to the City for culture were:

→ If it was cheaper (27% strongly agree, 41% agree)

→ If I knew what was available there (18% strongly agree, 51% agree)

→ If it was more accessible (22% strongly agree, 39% agree)

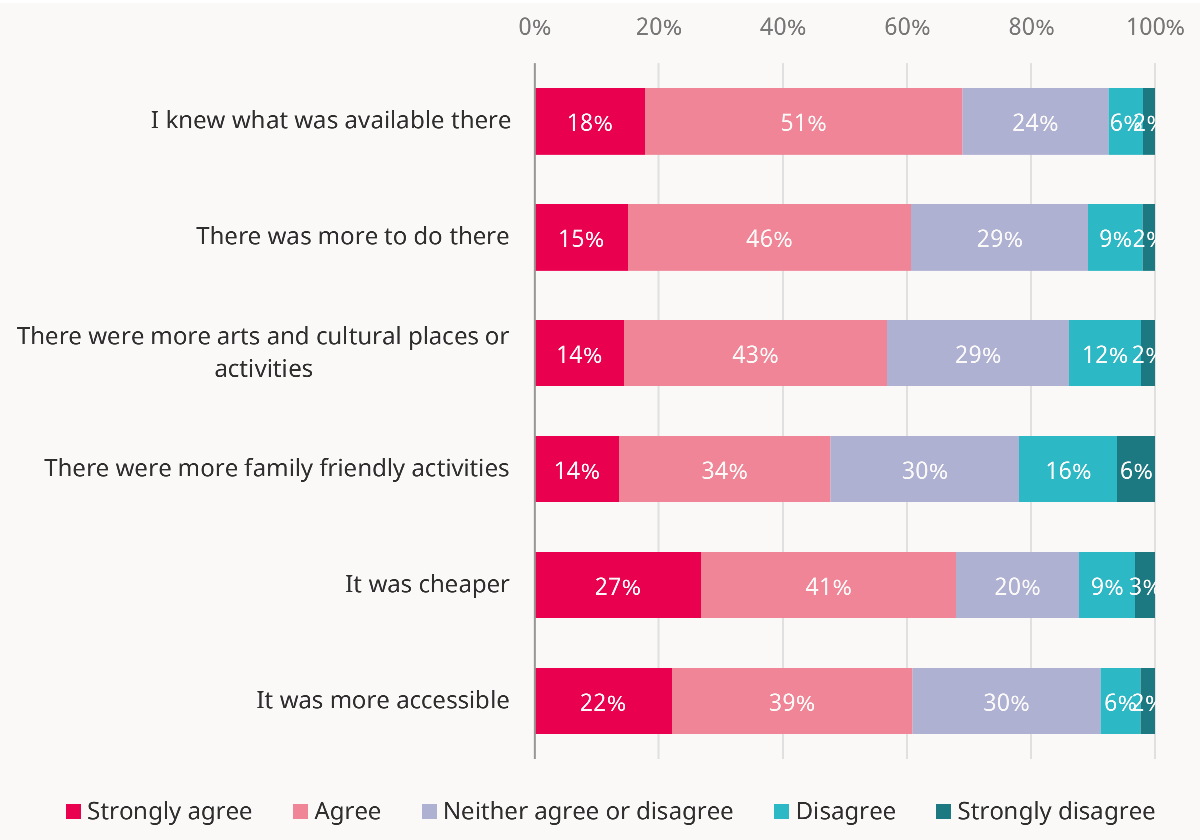
Although still a consideration for the majority of respondents, the least important in influencing a decision to visit were:

→ If there was more to do there (15% strongly agree, 46% agree)

→ There were more arts and cultural places or activities (14% strongly agree, 43% agree)

→ There were more family friendly activities (14% strongly agree, 34% agree)

I'd be more likely to visit the City of London for culture if...



Base: All respondents in market (1,019)

Notable differences between demographic groups

Age

+ More likely to visit the City for culture if there was more to do there if aged 25 to 44 (75% vs. 61% of all respondents)
+ More likely to visit the City for culture if there were more arts and cultural places and activities if aged 25 to 44 (74% vs. 57% of all respondents)
+ More likely to visit the City for culture if there were more family-friendly activities if aged 25 to 44 (69% vs. 48% of all respondents)
+ More likely to visit the City for culture if it was cheaper if aged 18 to 24 (82% vs. 68% of all respondents)
+ More likely to visit the City for culture if it was more accessible if aged 25 to 44 (75% vs. 61% of all respondents)

Ethnic group

+ More likely to visit the City for culture if there was more to do there if White Other (78% vs. 61% of all respondents)
+ More likely to visit the City for culture if there were more arts and cultural places and activities if Black or Black British (74% vs. 57% of all respondents)
+ More likely to visit the City for culture if there were more family-friendly activities if Black or Black British (68% vs. 48% of all respondents)
+ More likely to visit the City for culture if it was cheaper if Mixed/multiple ethnic group (86% vs. 68% of all respondents)
+ More likely to visit the City for culture if it was more accessible if Black or Black British (76% vs. 61% of all respondents)

NS-SEC category

+ More likely to visit the City for culture if it was cheaper if a full-time student (91% vs. 68% of all respondents)

How are City workers distinctive?

Overview

This section looks at the distinctive characteristics of those who work in the City, compared with everyone else in the market for arts and culture, across all questions in the survey.

Differences which are both statistically significant and greater than 10% have been noted; any other differences have been omitted, as have any areas in which City workers were found to be similar to others.

Have you done any of the following in the last two years?

City workers are more likely to have...

+ gone to a concert (61% vs. 49% of others)
+ visited the cinema (81% vs. 68%)
+ been to a sports event (69% vs. 36%)
+ taken part in sports (59% vs. 36%)
+ gone to the gym (72% vs. 38%)
+ gone to a comedy event (38% vs. 19%)
+ gone to a dance performance (35% vs. 14%)
+ participated in a creative workshop (24% vs. 8%)
+ attended a fashion event (36% vs. 7%)
+ attended a literature event or festival (19% vs. 7%)
+ been to a theme park or other visitor attraction (50% vs. 35%)

City workers are less likely to have...

→ visited a park (64% vs. 78% of others)
→ visited a historic house or other heritage site (29% vs. 52%)

Have you done any of the following in the last 12 months?

City workers are more likely to have…

+ gone to a performance or event at small or independent arts venue, bar, nightclub, or comedy club (56% vs. 34% of others)
+ attended a cultural event in a non-traditional venue (24% vs. 14%)
+ have attended a carnival or outdoor cultural festival in a city (50% vs. 23%)
+ gone to a pop-up food, craft, or fashion market (51% vs. 37%)
+ attended a family-focused arts event or festival (31% vs. 15%)
+ taken part in a participatory arts event, class, workshop or cultural talk (21% vs. 10%)

Performances in large, established theatres, concert halls, cinemas or arts centres

When going to performances in large, established theatres, concert halls, cinemas or arts centres, City workers are more likely to…

+ have visited the City of London (70% vs. 32% of others)
+ be motivated by "Meeting new people" (39% vs. 11%)
+ be motivated by "Inspiration" (43% vs. 16%)
+ be motivated by "Education or stimulation for my children" (17% vs. 5%)
+ prefer "luxurious surroundings" (34% vs. 15%)
+ prefer "areas with a sense of community" (49% vs. 23%)
+ prefer "areas which are new to me" (46% vs. 24%)
+ prefer "family-friendly areas" (60% vs. 27%)
+ prefer "accessible areas (e.g. suitable for any physical or sensory needs you have)" (25% vs. 10%)
+ value "lots of cultural experiences or venues in the area" (43% vs. 21%)
+ consider it important that the activity is family-friendly (71% vs. 26%)

When going to performances in large, established theatres, concert halls, cinemas or arts centres, City workers are less likely to…

→ have visited elsewhere in the UK (15% vs. 35% of others)

→ be motivated by "An escape from everyday life" (20% vs. 45%)

→ have no preference for the type of neighbourhood (0% vs. 20%)

→ value "clear signposting around the neighbourhood" (5% vs. 22%)

Performances or events at small or independent arts venues

When going to performances or events at small or independent arts venues, City workers are more likely to...

+ have visited the City of London (76% vs. 43% of others)
+ have visited elsewhere in Central London (Zones 1 and 2) (38% vs. 22%)
+ be motivated by "Meeting new people" (44% vs. 25%)
+ prefer "areas with a calm atmosphere" (42% vs. 24%)
+ prefer "luxurious surroundings" (46% vs. 15%)
+ prefer "family-friendly areas" (53% vs. 23%)
+ consider it important that the activity is family-friendly (63% vs. 25%)

When going to performances or events at small or independent arts venues, City workers are less likely to...

→ have visited elsewhere in the UK (11% vs. 37% of others)

→ value "access to public transport" (30% vs. 55%)

→ value "walkable or pedestrianised areas" (21% vs. 41%)

Cultural events in a non-traditional venues

When going to cultural events in a non-traditional venues, City workers are more likely to...

+ have visited the City of London (97% vs. 61% of others)
+ be motivated by "Spending quality time with friends or family" (64% vs. 35%)
+ be motivated by "Meeting new people" (75% vs. 41%)
+ be motivated by "Entertainment for my children" (53% vs. 26%)
+ be motivated by "Education or stimulation for my children" (46% vs. 22%)
+ be motivated by "Spending time with colleagues or clients" (50% vs. 16%)

- prefer "areas with a calm atmosphere" (80% vs. 46%)
- prefer "luxurious surroundings" (50% vs. 28%)
- prefer "family-friendly areas" (64% vs. 34%)
- value "areas of quiet" (50% vs. 27%)
- consider it important that the activity is family-friendly (83% vs. 38%)

When going to cultural events in a non-traditional venues, City workers are less likely to...

- → value "access to public transport" (32% vs. 62% of others)

Carnivals or outdoor cultural festivals

When going to carnivals or outdoor cultural festivals, City workers are more likely to...

- have visited the City of London (84% vs. 42% of others)
- be motivated by "Meeting new people" (50% vs. 31%)
- prefer "luxurious surroundings" (47% vs. 13%)
- prefer "family-friendly areas" (65% vs. 43%)
- prefer "accessible areas (e.g. suitable for any physical or sensory needs you have)" (41% vs. 18%)
- consider it important that the activity is family-friendly (72% vs. 51%)

When going to carnivals or outdoor cultural festivals, City workers are less likely to...

- → have visited elsewhere in Central London (Zones 1 and 2) (19% vs. 36% of others)
- → have visited elsewhere in London (outside Zones 1 and 2) (9% vs. 29%)
- → have visited elsewhere in the UK (16% vs. 41%)
- → value "affordable places to eat and drink" (35% vs. 62%)
- → value "access to public transport" (26% vs. 50%)
- → value "walkable or pedestrianised areas" (28% vs. 46%)
- → consider it important that the activity is inexpensive (24% vs. 53%)

Contemporary or experimental art exhibitions or events

When going to contemporary or experimental art exhibitions or events, City workers are more likely to...

+ have visited the City of London (83% vs. 53% of others)
+ be motivated by "Celebrating a special occasion" (47% vs. 22%)
+ be motivated by "Education or stimulation for my children" (37% vs. 16%)
+ prefer "family-friendly areas" (66% vs. 26%)
+ consider it important that the activity is family-friendly (77% vs. 37%)

Museums, historic houses or traditional galleries

When going to museums, historic houses or traditional galleries, City workers are more likely to...

+ have visited the City of London (75% vs. 33% of others)
+ be motivated by "Relaxing after work" (35% vs. 12%)
+ be motivated by "Spending time with colleagues or clients" (16% vs. 4%)
+ prefer "areas with a lively atmosphere" (41% vs. 16%)
+ prefer "buzzy or trendy neighbourhoods" (34% vs. 10%)
+ prefer "areas with a sense of community" (48% vs. 16%)
+ consider it important that the activity is family-friendly (65% vs. 31%)

When going to museums, historic houses or traditional galleries, City workers are less likely to...

→ have visited elsewhere in the UK (3% vs. 47% of others)
→ be motivated by "Exploring the history of a place" (19% vs. 53%)
→ value "walkable or pedestrianised areas" (0% vs. 42%)
→ consider it important that the activity is inexpensive (31% vs. 56%)

Historic neighbourhoods

When exploring historic neighbourhoods, City workers are more likely to...

+ have visited the City of London (72% vs. 40% of others)

+ be motivated by "Relaxing after work" (37% vs. 15%)
+ be motivated by "Entertainment for my children" (37% vs. 9%)
+ be motivated by "Education or stimulation for my children" (27% vs. 7%)
+ prefer "areas with a lively atmosphere" (63% vs. 24%)
+ prefer "luxurious surroundings" (32% vs. 12%)
+ consider it important that the activity is family-friendly (56% vs. 26%)

When exploring historic neighbourhoods, City workers are less likely to...

- → have visited elsewhere in the UK (11% vs. 51% of others)
- → be motivated by "An escape from everyday life" (24% vs. 51%)
- → prefer "historical surroundings" (37% vs. 63%)
- → value "walkable or pedestrianised areas" (24% vs. 58%)

Pop-up food, craft, or fashion markets

When going to pop-up food, craft, or fashion markets, City workers are more likely to...

+ have visited the City of London (76% vs. 28% of others)
+ be motivated by "Meeting new people" (34% vs. 16%)
+ prefer "buzzy or trendy neighbourhoods" (41% vs. 23%)
+ consider it important that the activity is family-friendly (62% vs. 33%)

When going to pop-up food, craft, or fashion markets, City workers are less likely to...

- → have visited elsewhere in the UK (13% vs. 44% of others)
- → value "places to sit" (49% vs. 69% of others)
- → consider it important that the activity is inexpensive (32% vs. 58%)

Family-focused arts events or festivals

When going to family-focused arts events or festivals, City workers are more likely to...

+ have visited the West End (52% vs. 28% of others)
+ have visited the City of London (69% vs. 48%)
+ have visited elsewhere in Central London (Zones 1 and 2) (39% vs. 17%)

+ be motivated by "Peaceful contemplation" (51% vs. 28%)
+ be motivated by "Intellectual stimulation" (39% vs. 18%)
+ prefer "areas with a calm atmosphere" (62% vs. 38%)
+ value "lots of cultural experiences or venues in the area" (54% vs. 34%)
+ value "areas of quiet" (50% vs. 29%)
+ value "lively public spaces" (60% vs. 35%)

When going to family-focused arts events or festivals, City workers are less likely to...

→ be motivated by "Having fun" (39% vs. 60% of others)

Participatory arts events, classes, workshops or cultural talks

When going to participatory arts events, classes, workshops or cultural talks, City workers are more likely to...

+ have visited the City of London (78% vs. 39% of others)
+ have visited Shoreditch, Spitalfields and Whitechapel (37% vs. 12%)
+ have visited the South Bank and Bankside (51% vs. 22%)
+ be motivated by "Meeting new people" (67% vs. 33%)
+ be motivated by "Relaxing after work" (49% vs. 19%)
+ be motivated by "Entertainment for my children" (53% vs. 22%)
+ be motivated by "Education or stimulation for my children" (36% vs. 14%)
+ be motivated by "Spending time with colleagues or clients" (45% vs. 12%)
+ prefer "areas with a lively atmosphere" (66% vs. 26%)
+ prefer "buzzy or trendy neighbourhoods" (40% vs. 15%)
+ prefer "areas which are new to me" (54% vs. 30%)
+ prefer "accessible areas" (57% vs. 20%)
+ value "plenty of choice for eating and drinking" (63% vs. 31%)
+ consider it important that the activity is a new experience (79% vs. 51%)

When going to participatory arts events, classes, workshops or cultural talks, City workers are less likely to...

→ have no preference for the type of neighbourhood (3% vs. 25% of others)

Competitor areas visited for selected culture in last 12 months

City workers are more likely to...

+ visit Shoreditch, Spitalfields and Whitechapel for culture (39% vs. 27% of others)
+ visit Clerkenwell, Farringdon, Bloomsbury and Holborn for culture (40% vs. 22%)
+ visit The South Bank and Bankside for culture (75% vs. 60%)

Have you done any of the following in the City of London in the last three years?

City workers are more likely to have...

+ gone to a performance or event at a small or independent arts venue, bar, nightclub, or comedy club in the City (42% vs. 17% of others)
+ attended a cultural event in a non-traditional venue in the City (36% vs. 11%)
+ attended a carnival or outdoor cultural festival in the City (34% vs. 15%)
+ gone to a pop-up food, craft, or fashion market in the City (35% vs. 22%)
+ attended a family-focused arts event or festival in the City (30% vs. 8%)

City workers are less likely to...

→ have not done any of the listed activities in the City of London (4% vs. 19% of others)

Would you consider doing any of these in the City of London in the coming 12 months?

City workers are more likely to consider...

+ attending a cultural event in a non-traditional venue in the City (40% vs. 25% of others)
+ attending a carnival or outdoor cultural festival in the City (52% vs. 27%)
+ attending a family-focused arts event or festival in the City (37% vs. 16%)
+ taking part in a participatory arts event, class, workshop or cultural talk in the City (25% vs. 13%)

What words would you use to describe the City of London as an area?

City workers are more likely to use the following words to describe the City:

+ Rich (43% vs. 27% of others)
+ Interesting (59% vs. 47%)
+ Corporate (35% vs. 23%)
+ Inclusive (30% vs. 16%)
+ Modern (51% vs. 28%)
+ Exclusive (29% vs. 15%)
+ Innovative (36% vs. 16%)
+ Creative (40% vs. 23%)
+ Family-friendly (42% vs. 18%)
+ Exciting (49% vs. 35%)
+ Unique (55% vs. 32%)

City workers are less likely to use the words:

→ Historic (47% vs. 57% of others)

→ Expensive (28% vs. 48%)

Timing of events and activities in the City

Preferences were generally fairly similar between City workers are others, however City workers are more likely to...

+ go to a performance in a large, established theatre, concert hall, cinema or arts centre in the City on a weekend evening (66% vs. 49% of others)
+ explore a historic neighbourhood in the City after work (15% vs.4%)

City workers are less likely to...

→ go to a performance in a large, established theatre, concert hall, cinema or arts centre in the City during the day on a weekday (8% vs. 26% of others), on a weekday evening (22% vs. 41%), or during a weekend daytime (27% vs. 42%)

- go to a performance or event at small or independent arts venue, bar, nightclub, or comedy club in the City during the day on a weekday (5% vs. 18%)
- attend a cultural event in a non-traditional venue in the City during the day on a weekday (10% vs. 38%) or during the day on a weekend (37% vs. 55%)
- attend a carnival or outdoor cultural festival in the City during the day on a weekend (42% vs. 63%)
- visit a museum, historic house or traditional gallery in the City during the day on a weekday (14% vs. 47%)
- explore a historic neighbourhood in the City during the day on a weekday (19% vs. 41%) or during the day on a weekend (34% vs. 65%)
- attending a family-focused arts event or festival in the City during the day on a weekday (7% vs. 25%)

the audience agency

The Audience Agency Limited
Company Registered in England and Wales No. 811 7915
Registered Charity No. 1149979
Registered Address: International House, 61 Mosley Street Manchester M2 3HZ

This page is intentionally left blank

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Agenda Item 14

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank