

THINGS MADE  
PUBLIC

# RESEARCH & INSIGHT

City of London

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# INTRODUCTION

The City of London is changing — and so is its cultural landscape.

Major projects like the Barbican Renewal and the new London Museum, alongside emerging cultural spaces from new developments, signal a moment of real possibility. But to realise that potential, we need to understand what culture already looks and feels like in the Square Mile — and where it could go next.

This Research & Insight report is the starting point.

It brings together data, policy, mapping of cultural assets, analysis of cultural funding, education, creative industries and

demographics conducted by Things Made Public in collaboration with the City of London Corporation's (City Corporation) Culture Team and The Audience Agency.

From this 7 themes have been drawn out that offer a perspective of the City's current cultural ecosystem — its strengths, its gaps, and the opportunities ahead.

A foundation for conversation, collaboration and decision-making. The report provides a shared evidence base to guide the next phase of developing the strategy: working with communities, cultural organisations, workers, residents and partners.

**WHERE  
CULTURE  
MEANS  
BUSINESS**



# WHERE CULTURE MEANS BUSINESS

In the coffee houses of early modern London, culture and business rubbed shoulders, sparking an intellectual revolution that transformed the City. Now is the perfect time to unite these forces again. A rapidly growing creative industries sector is changing the economic face of the Square Mile. The City's strengths of finance, services, international connections and pipeline of infrastructure make it an ideal place for creative organisations to locate. These can generate cultural life, attracting workers into the office and keeping them in the City after hours.





In the wake of the pandemic, the Culture and Commerce Taskforce set out a strategy to bring creative industries and culture into the City through collaboration with the commercial sector.<sup>1</sup>

Since then, creative industries have gone from making up 8% of City jobs to 12.7%, significantly outpacing the rest of London<sup>2</sup>. Whilst primarily driven by digital sectors like AI, rises have also been seen across film, advertising and publishing. Companies using new technologies in creative markets now generate £1.45bn GVA for the City, growing at a high rate of 7.6% per year.<sup>3</sup>

<sup>1</sup> <https://www.cityoflondon.gov.uk/assets/Things-to-do/full-report-culture-and-commerce-fuelling-creative-renewal.pdf>

<sup>2</sup> Source: ONS Business Register and Employment Survey 2020-2023

<sup>3</sup> Source: The Data City RTICs analysis, 2025

With creative industries a priority of the Invest 2035 UK Industrial Strategy this is likely to continue.<sup>4</sup>

As creative and tech sectors become more valuable to the City, so too does culture overall. A report by Brookfield Properties indicates workers are almost three times more likely to feel inspired by their jobs when they have regular exposure to cultural events at work.<sup>5</sup>

The culture/commerce relationship is symbiotic. Bloomberg Philanthropy's £20m contribution to the London Museum is an example of growing

<sup>4</sup> <https://www.gov.uk/government/consultations/invest-2035-the-uks-modern-industrial-strategy/invest-2035-the-uks-modern-industrial-strategy>

<sup>5</sup> [https://creativelandtrust.org/wp-content/uploads/2022/12/Art-of-The-Workplace\\_Brookfield-Properties-x-The-School-of-L.pdf](https://creativelandtrust.org/wp-content/uploads/2022/12/Art-of-The-Workplace_Brookfield-Properties-x-The-School-of-L.pdf)

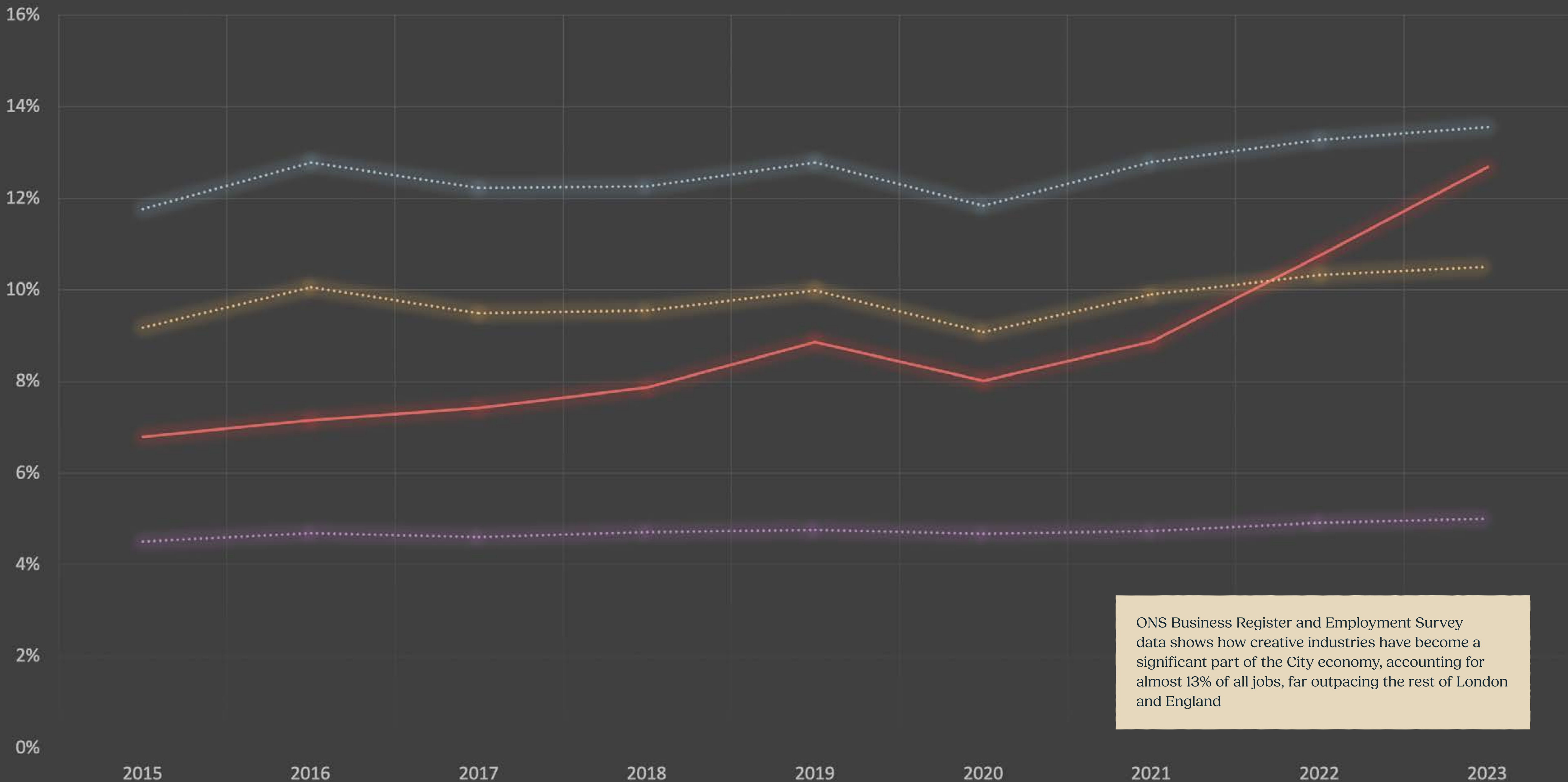
cultural philanthropy in the City. The City Corporation is the country's 4th largest cultural funder and is joined by funding bodies like the Baring Foundation, City Livery Companies and Figurative, making the City the ideal place for creative organisations to access grant, equity and debt finance.

The City can offer more than just money. Professional and financial expertise is vital to all scales of creative business. Investment readiness has been identified as a key need for creative industries by the Creative Policy and Evidence Centre.<sup>6</sup>

<sup>6</sup> [https://pec.ac.uk/state\\_of\\_the\\_nation/growth-finance-for-the-creative-industries/](https://pec.ac.uk/state_of_the_nation/growth-finance-for-the-creative-industries/)

# Creative Industries as a % of Total Employment - 2015-2023

City of London   Inner London   Greater London   England



ONS Business Register and Employment Survey data shows how creative industries have become a significant part of the City economy, accounting for almost 13% of all jobs, far outpacing the rest of London and England







## KEY INITIATIVES

- **Destination City** - The City of London's Growth Strategy - In the decade ahead, the City aims to be a globally attractive place for businesses, seeks to attract workers back to the office, and be a place that people want to visit, return to and live. Its future success relies on being a welcoming and inclusive destination for all.
- **Figurative** - a City-based finance initiative designed to offer blended and repayable finance for the arts and culture sector, underexplored mechanisms that unlock capital from new sources.
- **Sculpture in the City** - the annual festival of public art has been instrumental in partnering with the private sector to support cultural events and interventions in the public realm.
- **GLA Creative Economy Growth Programme** - The Mayor of London's flagship programme to strengthen London's status as a global incubator for culture and creativity.

## KEY ASSETS

- **Business Improvement Districts (BIDs)** - The City's 5 BIDs offer a key interface between culture and business.
- **Cultural Funders** - The City Bridge Foundation, wider Corporation of London grants, City-based trusts and foundations and the various Livery Company Foundations are a key attractor for bringing creative and cultural organisations into the City.
- **Creative Clusters** - From tech in the Eastern Cluster to publishing companies at Carmelite House and Fleet Street to fashion at Studio Smithfield, clusters of creative businesses can be catalysts that attract talent into the City and animate surroundings.
- **Corporate Partners** - Several City businesses like Bloomberg, Brookfield Properties and Hiscox are already highly engaged in culture and heritage initiatives.

## KEY POLICIES

- **Invest 2035** - Creative Industries are a growth-driving sector of the UK Industrial Strategy which will be developed via a sector plan in 2025.
- **City of London Small and Medium Enterprise Strategy** - 95% of creative businesses have fewer than 10 employees and it is one of the sectors identified for targeted SME support in the strategy.
- **City Plan 2040** - The Culture & Visitors policy includes supporting the development of creative industries and encouraging appropriate workspace and digital infrastructure to facilitate their development.





## PROVOCATIONS

- How do we support genuine collaborations between creative, cultural and commercial partners that go beyond transactional relationships, extending to sharing services, expertise and knowledge?
- How can we change perceptions about culture in corporate environments, breaking down barriers between the cultural and private sector?
- How do we promote the City as a creative industries and tech cluster and involve the sector in shaping the creative image of the City?



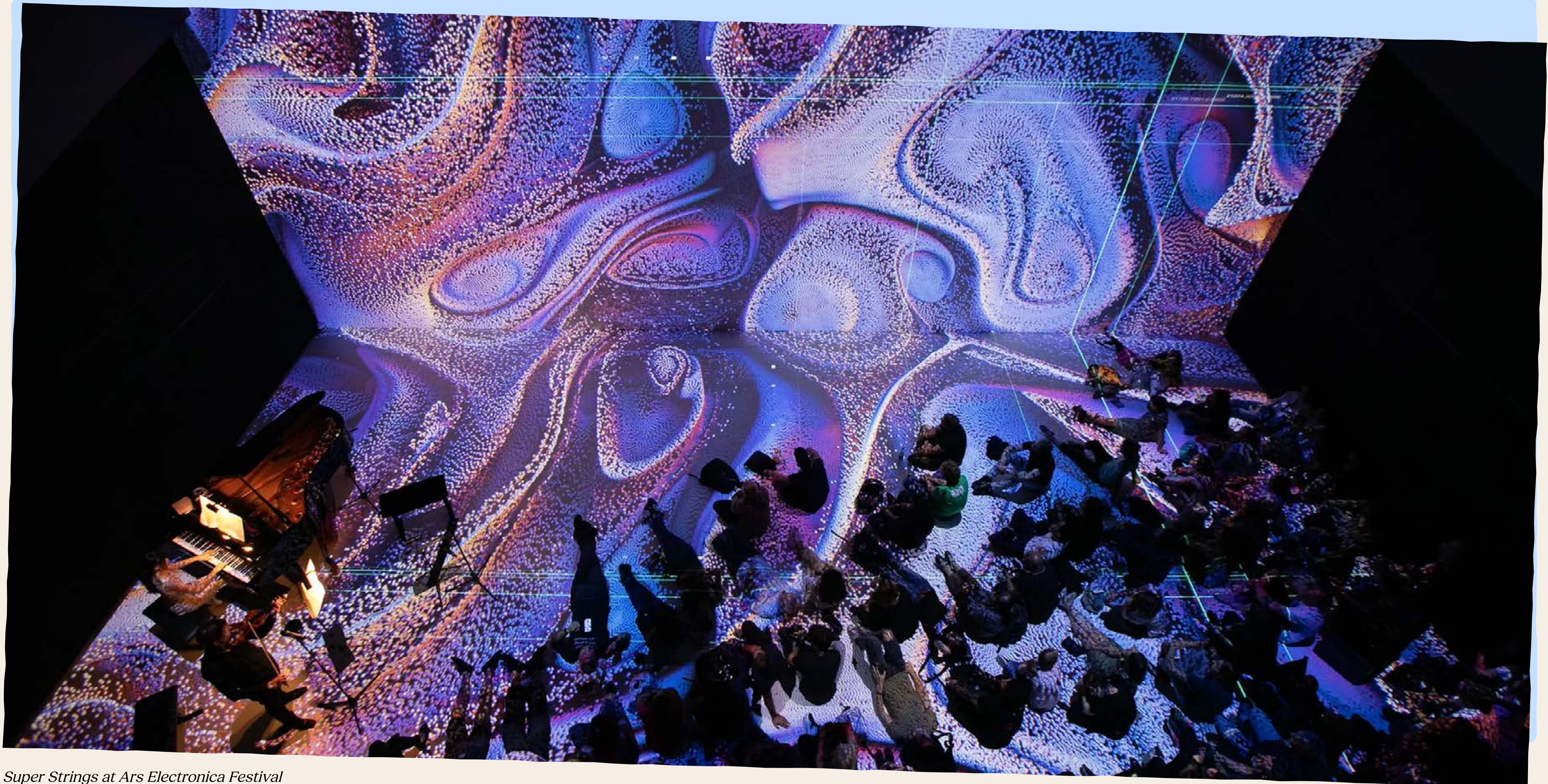
# ARS ELECTRONICA

Ars Electronica, founded in 1979 in Linz, Austria, is a pioneering organisation at the intersection of art, technology, business and society. It serves as a cultural response to the digital revolution by exploring the profound impact of digital technologies on human life, creativity, and societal structures. At a time when AI and digital technology are blurring boundaries between financial and professional services and the cultural sector it provides an exemplar of how this can create new creative experiences.

Ars Electronica's flagship event, the Ars Electronica Festival, is a global platform for showcasing innovative projects that merge art and technology, often using art to tackle and communicate complex science and technology subjects that are hard to understand but critical to our lives. The festival encourages critical reflection on the digital revolution's transformative power. The organisation's Futurelab, a research and development hub, further amplifies this mission by collaborating on interdisciplinary projects that envision future scenarios shaped by emerging technologies.

Central to Ars Electronica's ethos is its commitment to democratising access to digital culture. Through educational programmes and community engagement, it empowers individuals to navigate and shape the digital landscape.





*Super Strings at Ars Electronica Festival*



## KEY LESSONS

- Ars Electronica specialises in making visible complex but significant technology or science concepts that shape our lives. Making visible the hidden worlds of finance, cyber security, artificial intelligence and other City specialisms could create a new distinctive identity.
- Mixing exhibitions, events and festivals with incubation, research and education creates a powerful creative ecosystem.
- The key to Ars Electronica's development was convening power, the ability to bring together voices from many different sectors and backgrounds, leaving the space for creative outcomes to emerge.



*Ars Electronica Connected Earth Exhibition*



# SEEDING A CREATIVE ECOSYSTEM



# SEEDING A CREATIVE ECOSYSTEM

Independent creative organisations, freelancers and smaller cultural assets are the lifeblood of any cultural destination. They generate creative activity that constantly refreshes the identity and authenticity of a place, keeping it relevant and exciting in ways that can be harder for larger institutions.

The City has the potential to grow an ecosystem of independent culture, but its current landscape contains large trees with less nourishment in the undergrowth. Improving this will create a healthier environment for grassroots culture and larger cultural institutions to mutually thrive.





The City's major cultural institutions would be the envy of any cultural destination. Many, such as the Barbican Centre and Guildhall School of Music & Drama seed artists, creatives, students and small-to-medium scale cultural resident organisations<sup>1</sup>. But, once seeded, these struggle to thrive in the City and talent gradually leaks out.

Temporary creative workspace projects like NDT Broadgate and Broadworks also bring independent culture into the City but there have been similar challenges of retaining these. As such, the City has far fewer micro cultural organisations and attracts less funding for individual artists

<sup>1</sup> <https://www.barbican.org.uk/take-part/communities-neighbourhoods/communities-in-residence>

or smaller-scale organisations than more established creative districts.<sup>2</sup>

The City Corporation and the grant programmes it manages fill an important gap in the pipeline of creative development, with microgrants of <£10k seeding small initiatives.<sup>3</sup> However, few initiatives at this scale receive more regular funding that would see them grow.

Support for individual freelancers and artists is also vital for a thriving cultural ecosystem. A pipeline of emerging, mid-stage and established artists operating within the City can allow a creative

<sup>2</sup> Source: Arts Council England Open Data and 365 Giving Open GrantNav Data; ONS UK Business Counts Data 2024  
<sup>3</sup> Source: Analysis of City of London Corporation funding data; Arts Council England Open Data and 365 Giving Open GrantNav Data

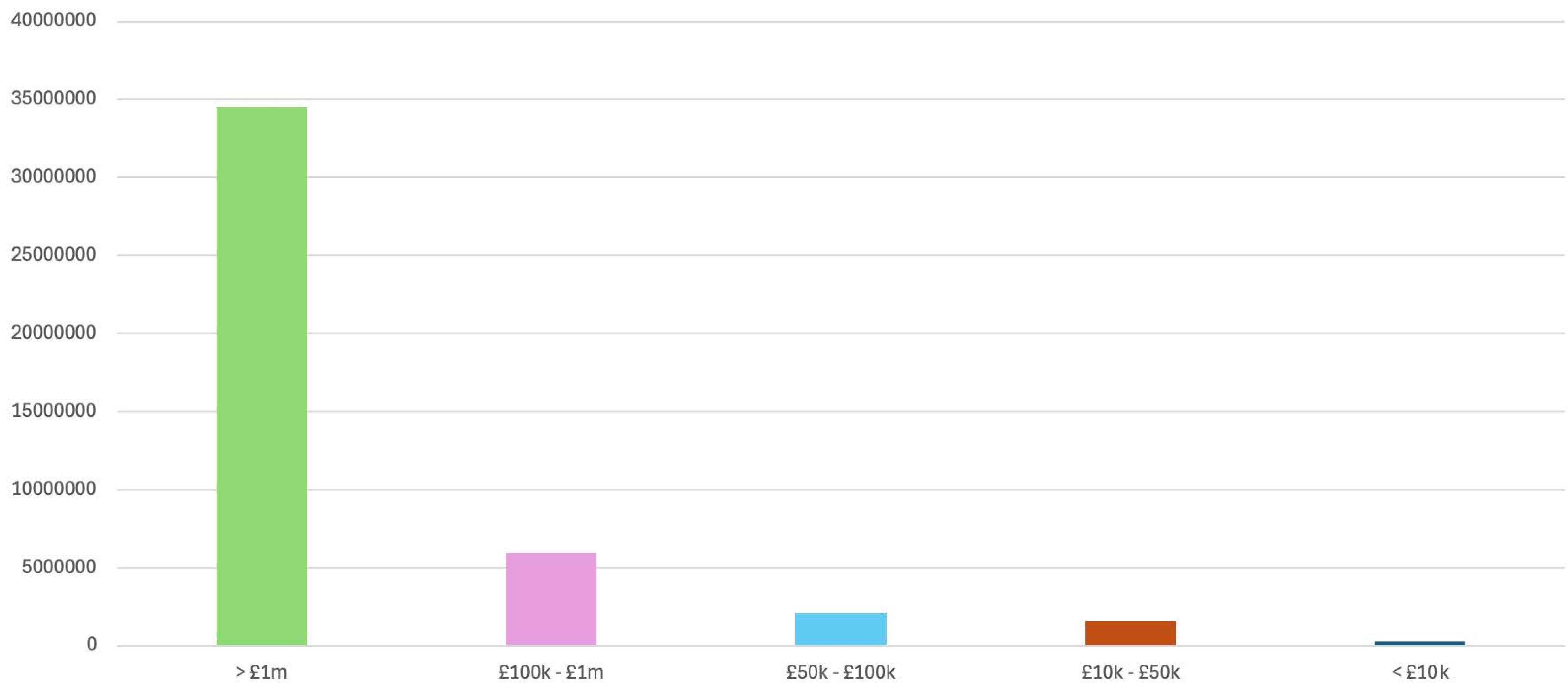
community to emerge. Common barriers include reliable creative workspace, funding for research & development, access to equipment and opportunities to present work.<sup>4</sup> One-off programmes like the Studiomakers Prize show the potential in the City, but a more sustained approach can grow this.

Nurturing a finer grained cultural ecosystem also means supporting and promoting the work of smaller City Corporation cultural assets like Guildhall Art Gallery, the Roman Amphitheatre, and the City's libraries; as well as existing smaller cultural assets like Bridewell Theatre and grassroots music venues like Eastcheap Records.

<sup>4</sup> <https://www.artscouncil.org.uk/blog/cultural-freelancers-study-2024-our-largest-piece-research-freelance-sector>



# Distribution of Cultural Grant Investment into the City of London by Individual Grant Value



Most funding that comes into the City is directed towards major >£1m projects with relatively little from smaller scale projects

Source: Arts Council England Open Data; Data provided by City of London Corporation and City Bridge Foundation grants and 360 Giving Open Data



## KEY INITIATIVES

- **Inspiring London Through Culture** - Cultural grant programmes not only generate activities in the City but can also generate relationships that can be grown over time.
- **Creative and Cultural Industries Freelancer Directory** - Delivered by Minority Business Matters through Heart of the City it is a directory of certified ethnic minority freelancers across London.
- **City of London Festivals** - Regular festivals are a key attraction providing a platform for independent organisations and individual artists to showcase work and raise their profile.
- **In-Residence Programmes** - Artist and organisation in-residence programmes bring new talent into the City. With a number of City organisations offering these, finding ways to secure legacies, including retaining talent within the City after residencies end, can have a major impact on the ecosystem.

## KEY ASSETS

- **Major Institution Pipelines** - As one of the world's leading performing arts schools GSMD plays a major role in seeding creative freelancers, whilst Barbican Centre artist development and resident organisation programmes begin initiatives that could have a longer life in the City.
- **Smaller City Corporation Cultural Assets** - Cultural spaces like Guildhall Art Gallery, City of London libraries and small heritage spaces bring variety to the City's cultural offer.
- **Creative Workspace** - Assets like Fleet Studios, Broadworks, Theatre Deli, and Studio Smithfield bring talent to the City that can be built upon.
- **Independent Cultural Organisations** - The likes of Public Gallery, Voces8 Foundation and MayDay Rooms have managed to establish themselves in the City providing a key group to grow from, as are organisations on the borders of the City in places like Toynbee Studios and Somerset House.
- **Independent Venues** - Spaces like Bridewell Theatre, The Steel Yard, East Cheap Records and Theatre Deli Leadenhall are both key producers of independent culture and attract independent creatives in.

## KEY POLICIES

- **Culture for All Londoners GLA Cultural Strategy** - The Creative Londoners priority foregrounds the importance of supporting individual artists and small organisations as the lifeblood of London's cultural offer.
- **Destination City Strategy** - The "Attracting current City workers back to the office" - "earning the commute" outcome emphasises the importance of smaller day-to-day cultural animation to create a "consistently lively and animated ground floor experience".
- **Cultural Planning Framework** - Cultural Vitality impact focuses on "Fostering creativity through investment, cross-pollinating collaborations and new spaces for cultural production and consumption"





## PROVOCATIONS

- What are the key gaps in the development process of cultural organisations in the City and how can these be addressed?
- Why should an artist or freelance creative want to base themselves in the City of London and how can the City be more than a stepping stone in the development of individual creatives?
- How can the City of London Corporation developed more sustained relationships with small cultural organisations?



# CITY OF FIRSTS



# CITY OF FIRSTS

Around 380,000 children and young people live in the City and its surrounding boroughs.<sup>1</sup> Traditionally the City has been perceived as an adults-only zone. But there is scope to change this with quieter weekends offering a playground for activity; cultural education programmes providing huge potential to raise cultural opportunity; and businesses wanting to inspire the next generation of talent.

There is scope to become a City of Firsts. My first outdoor festival; my first history trip; my first cultural event; my first creative work experience; my first apprenticeship; my first creative job.

<sup>1</sup> ONS Census 2021 Data





In recent history, the City has been seen as a relatively child-free zone. Only 9% of the residential population are under 19 and this has dropped since the 2011 census.<sup>1</sup>

Over time, the design of the City has not evolved for children and families, with busy roads, tall buildings and few play areas. However there has been a dedicated effort to make the City more child-friendly with projects such as the redevelopment of Aldgate Square.

Making the City more child friendly is logical given the desire to attract family visitors on quiet weekends and draw in workers who struggle to balance work and childcare needs.

<sup>1</sup> ONS Census 2011 & 2021 Data

Children and young people also offer an opportunity to bring vitality to the City's cultural identity, presenting the City as future-focused and youthful.

This is closely linked to the potential within the City to support the creative aspirations of children and young people at a time when creative skills are becoming increasingly important for the economy.<sup>2</sup>

The City Corporation has already taken a leading role in creative skills through partnerships with the Royal Society of Arts and Foundation for Future London to support 'Fusion skills' blending creative and technical skillsets.<sup>3</sup>

<sup>2</sup> [https://pec.ac.uk/state\\_of\\_the\\_nation/skills-mismatches-in-the-uks-creative-industries/](https://pec.ac.uk/state_of_the_nation/skills-mismatches-in-the-uks-creative-industries/)

<sup>3</sup> <https://findfusion.org.uk/>

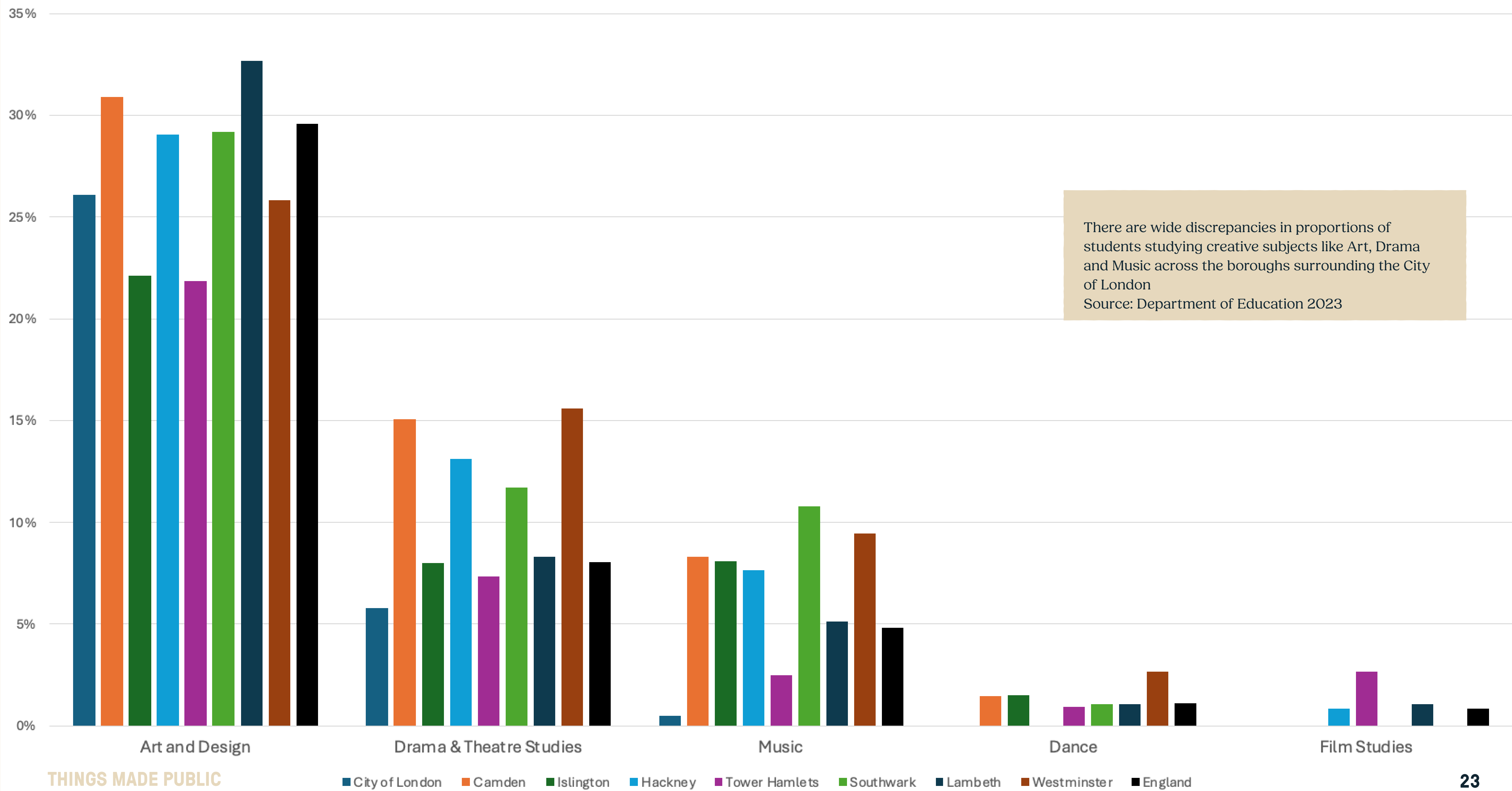
Cultural opportunity and education currently varies significantly in surrounding boroughs.<sup>4</sup> The City, therefore has the potential to support equity in cultural opportunity across Inner London.

Key areas of focus may range from early-years engagement to addressing challenges facing the cultural sector such as the need for better routes into creative careers for young people from working class backgrounds. Consideration of lower-level and degree-level apprenticeships; paid placements and other initiatives that bridge the pipeline of talent could have a major impact.

<sup>4</sup> Based on Things Made Public analysis of Department of Education data for schools in City of London and surrounding boroughs including GCSE entries and attainment for creative subjects; A-Level performance; college entries; Artsmark schools and university destinations



Proportion of Students Studying GCSE Arts Subjects - 2022/23



There are wide discrepancies in proportions of students studying creative subjects like Art, Drama and Music across the boroughs surrounding the City of London  
Source: Department of Education 2023



## KEY INITIATIVES

- **Learning & Engagement Programmes** - examples led by established cultural institutions such as London Museum's Next Gen Creatives, Young Barbican Takeover Festival, Junior Guildhall, LSO Discovery and Guildhall Art Gallery's Second Saturday events create key relationships with young people and surrounding schools.
- **Find Fusion** - The City Corporation's innovative skills programme grew out of Culture Mile Learning, helping educators link their learners to skills development opportunities.
- **Youth Public Realm Projects** - Programme's like Publica's Right to the City Youth Design Challenge and Heritage of London Trust's Proud Places encourage engagement, co-design and co-creation with young people and children in the public realm.
- **City Youth Forum** - Youth leadership platform provides an important democratic voice of young people in the City and a way to involve young people in cultural decision-making

## KEY ASSETS

- **Schools in the City and Surroundings** - Schools provide a route for understanding the needs of children and young people surrounding the City as well as ways of supporting the creative curriculum
- **London Youth Charities** - Organisations like New Direction, Foundation for Future London and Partnership for Young London provide opportunities to connect and expand youth impact across London.
- **Public Realm** - Whilst the City's built environment presents challenges to young people during weekdays, the relative quiet of the weekend provides a canvas for youth-friendly activity like the City of London Children's Trails.
- **Family Arts Network** - The connected network of 13 organisations provides a joined-up approach to supporting family arts in the City
- **City Corporation Community & Children's Services** - Provide a vital link to more vulnerable children and families with the potential for linking cultural provision with wider social support

## KEY POLICIES

- **Education Strategy 2024-29** - Embracing culture, creativity, and the arts priority sets out several cultural actions particularly to link education partners with cultural opportunities in the City.
- **Children and Young People's Plan 2022-25** - 'Children and young people grow up with a sense of belonging' outcome includes a focus to 'make the most out of our fantastic community assets'
- **Destination City Strategy** - The outcome 'An inclusive and welcoming destination which attracts the next generation of talent' includes initiatives like delivering the London Careers Festival and the 'The development of academic excellence, cultural knowledge, work-readiness though the Education Strategy.





## PROVOCATIONS

- Where can the City really make a difference to children and young people and how can the complex landscape of creative skills and learning programmes be more co-ordinated?
- Where are the key opportunities for attracting family audiences and what barriers exist to achieving this?
- How can children and young people be actively involved in cultural decision-making so they are able to shape the offer not just have it made for them?



# BOGOTA CHILDREN'S PRIORITY ZONE

Children's Priority Zones emerged from the Urban95 partnership between the Van Leer Foundation, City of Bogotá, Colombia, Bloomberg Associates and Casa de la Infancia. The project was developed as a pilot scheme to implement a package of interventions across a defined geographic area, beginning with temporary activities to engage communities, before moving on to more permanent investment in infrastructure and human resources.

At the heart of the project was a question for urban planners and designers If you could experience the city from an elevation of 95cm – the height of a 3-year-old – what would you change?

Initial events were held to raise awareness and bring families in the community together. Issues affecting children were researched, and solutions proposed – for example, safer road crossings near schools or parks, the rehabilitation of abandoned space into a garden where families grow healthy food, or the allocation of land for a health outpost to increase accessibility for families.

Learnings have subsequently been integrated into masterplans for the area. The popularity of the programme have seen similar approaches adopted across the cities around the world including London Play Streets.







## KEY LESSONS

- Temporary public space interventions, such as experimenting with weekend children zones in the City could seed longer-term child-friendly approaches.
- The ‘view from 95cm’ offers a valuable provocation not only to urban design but delivery in cultural spaces.
- Embedded co-creation and co-design with children and young people can draw out unique approaches and give a stronger sense of ownership.



*Mural developed as part of the Children's Priority Zone*



# OLD CITY, NEW STORIES



# OLD CITY, NEW STORIES

With the new London Museum, Barbican Renewal Project and arrival of the Migration Museum, the City is regenerating itself once again, as it has done throughout its history. This coincides with concerted efforts to redefine the face of the City of London to reflect a more diverse community and workforce. These two movements dovetail. Reevaluating the City's heritage and telling its stories from the diverse perspectives of its people throughout history gives the City the chance to create a more inclusive and equitable cultural future.





From the Great Fire to the blitz, the City of London has continually recreated itself, drawing inspiration from its past whilst renewing itself for new eras. The current moment is no different.

The demographics of London and expectations of workers for equitable workplaces are making the old image of the City as a monoculture lacking diversity increasingly out-of-step. In the words of the City's own Socio-Economic Diversity Taskforce "To retain our global competitiveness, win clients and demonstrate the 'S' in the ESG, the financial services sector must develop inclusive cultures."<sup>1</sup>

<sup>1</sup> <https://www.cityoflondon.gov.uk/supporting-businesses/financial-professional-services/socio-economic-diversity-taskforce>

Culture is the operative word. The culture of a place and how it is manifested in the physical environment defines who feels welcome and who feels like an outsider. If people do not see themselves reflected in their surroundings, they are less likely to want to work there or visit there.

Achieving this requires more than superficial change. People can tell if diversity initiatives feel tokenistic as many City firms and cultural institutions that launched DEI initiatives in the wake of the Black Lives Matters movement have found to their detriment.<sup>2</sup>

Far from being a barrier, the City's history can be a source of inspiration for a more

<sup>2</sup> <https://fortune.com/europe/2024/10/18/city-of-london-given-up-on-inclusion-black-workers-say/>

radically equitable future. Research from London Museum tells us Roman London was a diverse place of migrants from the very start<sup>3</sup>, the City was one of the only places women could own property in medieval England<sup>4</sup>, every era of its history holds stories of incredible people of all genders, ethnic and socio-economic backgrounds.

From large projects like the new London Museum to heritage assets like the Roman Amphitheatre, London Mithraeum and small museums, as well as approaches to heritage in the public realm, there are countless opportunities for telling diverse stories.

<sup>3</sup> <https://www.londonmuseum.org.uk/collections/london-stories/surprising-diversity-roman-london/>

<sup>4</sup> <https://www.reading.ac.uk/gcms/-/media/project/functions/research/graduate-centre-for-medieval-studies/documents/rms198902-c-m-barron-the-golden-age-of-women-in-medieval-london.pdf?la=en&hash=E3533BF03A265D8B-F943A63EE0BEE47B>



## KEY INITIATIVES

- **City Belonging Project** - a key City Corporation initiative, championed by the Lord Mayor to build a more inclusive Square Mile by improving links between diversity networks and ensuring institutions and events are more open.
- **Revealing the City's Past** - the 'Retain and Explain' process to statues of slavetraders Beckford and Cass in the City provides key learnings for broader reinterpretation of contested histories.
- **Migration Museum** - the arrival of the UK's first dedicated museum of migration centres stories of migration in our national history and brings vital networks, engagement with migrant and diaspora communities and a fresh identity into the heart of the City.

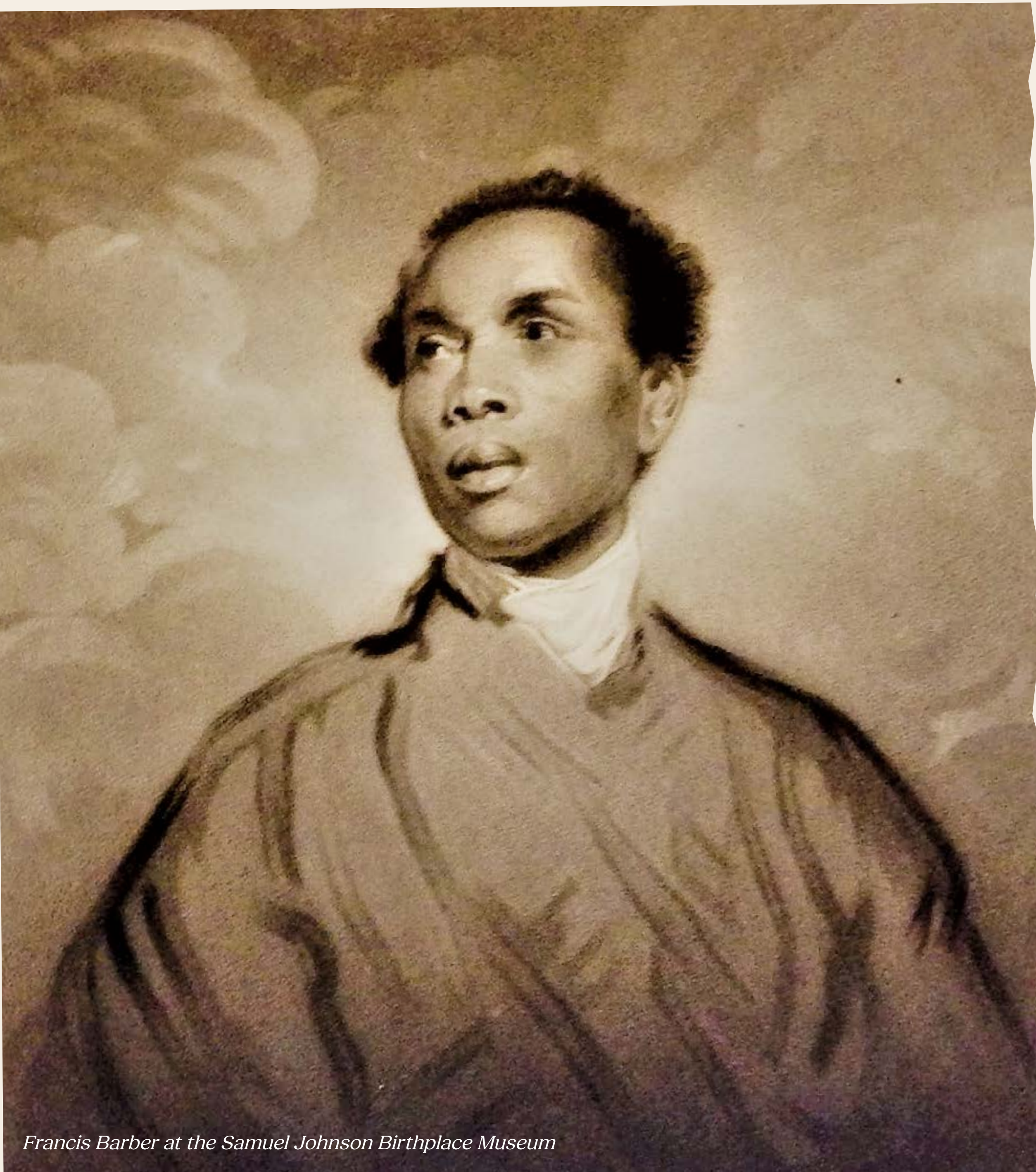
## KEY ASSETS

- **Minoritised-led Grassroots arts & heritage** - organisations in the City like Black Rooted, Babes in Development and Art PerUK are key to building an inclusive identity.
- **Established minoritised-led organisations** - companies like Chineke!, Boy Blue, Barakat and Duckie have the scale and reputation to truly shift perceptions of the City if space is made to take a more central role in its cultural life.
- **City Corporation Heritage Assets** - The new London Museum ensures the City is the focal point of researching and telling stories for all London whilst smaller assets like the Roman Amphitheatre and Bloomberg SPACE offer opportunities to tell nuanced stories of the City's history.
- **Diverse archives** - the City holds a unique number of archives telling a more diverse story of London, from independent archives like the Museum of Transology at the Bishopsgate Institute and the MayDay Rooms to major repositories of the London Archives and Guildhall Library.

## KEY POLICIES

- **Destination City Strategy** - "An inclusive and welcoming destination which attracts the next generation of talent" objective includes a proposal to gather a stronger demographics evidence base and evidence of preferences of worker populations.
- **City of London Corporate Plan 2024-29** - Diverse Engaged Communities priority emphasises the importance of co-creation in building diverse, engaged communities.
- **City Plan 2040** - Social objective includes Creating a more inclusive, healthier, and safer City for everyone.





## PROVOCATIONS

- How can cultural organisations led by marginalised and under-represented groups be at the centre of the next iteration of the City with a stake in long-term decision making, not just individual projects?
- How can culture work with City businesses to create more inclusive and equitable working environments where people of all backgrounds feel recognised, respected and a sense of ownership.
- How should the histories of the City be expressed, including within the public realm, in a way that amplifies perspectives and voices that have previously been marginalised?



# EGLINTON WEST AND LITTLE JAMAICA CULTURAL DISTRICTS PLAN, TORONTO

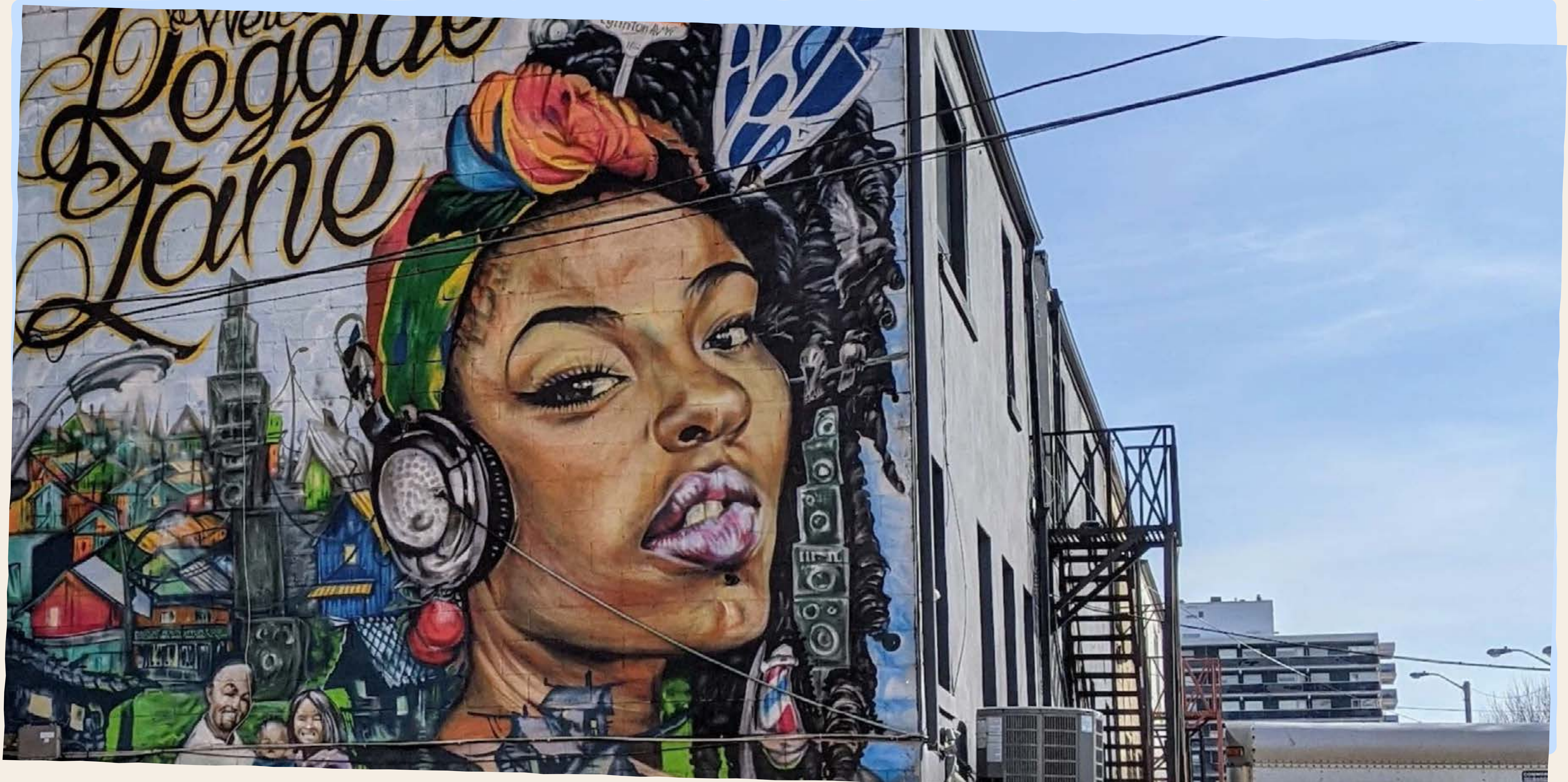
The City of Toronto has been a leading municipal government in applying an equity lens to its activities to identify and remove barriers for underrepresented communities in planning, budgeting, implementation and evaluation of its programmes and services. From 2022, all operating budget enhancements and reductions have to be reviewed by external review panels for their potential equity impacts on indigenous and minority communities.

This approach has been embedded in plans to protect black and indigenous communities and culture in Eglinton West, known as Little Jamaica, a traditionally black area known for its barber shops, Caribbean restaurants, recording studios and hair stores, at risk of displacement from new development.

The Cultural Districts Program provides funding for a community-led plan for the district to shape City Planning, Economic Development, Transportation, Housing and Parks policy for the area, led by Jamaican heritage-led organisation Jay Pritter Placemaking. The programme of engagement and co-design which included workshops to uncover indigenous knowledge of the area, oral history events and extensive focus groups and town hall meetings, received several awards including the Heritage Toronto Award.

The plan development process sat alongside more immediate-term financial support to protect black-owned businesses in the area and deliver heritage and cultural events. Activities also focused on capacity building and enabling lesser-heard voices to engage in decision-making and policy-shaping processes.





*Reggae Lane Mural in the Eglinton West/Little Jamaica District of Toronto*



## KEY LESSONS

- Toronto's approach to diversity and equity has been effective because it has been backed by real influence over budget choices, planning and strategic policy.
- Working with individuals and organisations with lived experience has been vital in ensuring the trust and engagement of minority communities in the programme.
- Making the tools available to celebrate black and indigenous heritage, with an emphasis on oral histories that are often neglected in traditional approaches to heritage, has generated a richer, more engaging understanding of Toronto as whole.





# THE WORLD IN ONE SQUARE MILE



# THE WORLD IN ONE SQUARE MILE

Few places in the world have greater global links than the City. From multinational corporations to foreign agencies; over 330,000 foreign-born workers<sup>1</sup> to cultural organisations who tour the world; there are enormous opportunities for culture to both contribute towards and benefit from this global reach. The City can play a central role in exporting London and UK culture across the world, promoting cultural exchange and welcoming global cultural talent to the City.

<sup>1</sup> Source: City of London Statistics Briefing 2025





London is the world's number one ranked financial centre for attracting Foreign Direct Investment with 697 projects over the last 5 years<sup>1</sup>. 180 foreign banks operate in London<sup>2</sup>, 37% of companies listed on the London Stock Exchange are international<sup>3</sup>, more than any other exchange. In other words, international ties are central to the City's economic and financial strength.

Culture has long been a key part of the UK's global soft power that builds these ties, ranked 2nd in the world only behind the United States in overall soft power influence and the most attractive location for young people among G20 countries<sup>4</sup>.

<sup>1</sup> <https://www.theglobalcity.uk/PositiveWebsite/media/Research-reports/FDI-Infographic-2024.pdf>

<sup>2</sup> <https://www.thecityuk.com/media/wympuijs/key-facts-about-the-uk-as-an-international-financial-centre-2022.pdf>

<sup>3</sup> <https://www.londonstockexchange.com/discover/news-and-insights/2024-wrap-up>

<sup>4</sup> <https://www.britishcouncil.org/research-insight/global-britain-uk-soft-power-advantage>

Analysis of City of London cultural audiences by the Audience Agency indicates the catchment audience for programming is dominated by 'Metroculturals' a group more likely to engage in international cultural products.<sup>5</sup>

Headwinds such as Brexit and an increasingly unstable global environment are making international cultural exchange more challenging and more important.

Individual artists and arts organisations face significant barriers to touring or engaging in residency programmes in foreign countries; barriers for student exchanges particularly in Europe have been raised and the costs of bringing in

<sup>5</sup> City of London Audience Insights Draft Report 2025

international talent for festivals, events and productions have risen significantly.

This particularly hits organisations in the City that have built reputations and business models in either international touring or programming international productions, exhibitions or festivals.

However, the mix of international business networks, professional services expertise, political reach of the Lord Mayor and cultural reach of City arts organisations mean it has the ability to be a focal point for international cultural exchange from grassroots levels to major initiatives.



## KEY INITIATIVES

- **The Global City** - As the City's main platform for attracting inward investment in the financial and professional services, The Global City is central to how the City presents itself and engages with international partners.
- **International Cultural Festivals** - London-based festivals like LIFT Festival, London International Mime Festival and EFG London Jazz Festival already bring global talent into the City every year.
- **International Touring Schemes** - Programmes such as the UK Export Growth Scheme, Arts Council England International Touring fund and industry-led support for exporting can be key to supporting international exchange.
- **British Council International Collaboration Programme** - One of the primary mechanisms to support UK cultural organisations to create connections and new work around the world.

## KEY ASSETS

- **International cultural relations organisations**
  - The City hosts bodies like World Cities Culture Forum, the British Arab Centre, Japanese Chamber of Commerce in the UK, Institut Ramon Llull and the Dutch Centre that are already dedicated to supporting cultural exchange with the UK.
- **Multinational companies** - So many companies within the City run operations across the world including major multinationals like Nomura, Deutsche Bank and Deloitte providing commercial and cultural links the City could leverage.
- **International Touring Companies** - Many City-based cultural organisations like London Symphony Orchestra, Boy Blue and Cheek by Jowl are highly experienced in touring productions across the world.
- **London and Partners** - London's destination and growth agency is vital to attracting international tourism and business, running the VisitLondon website and presenting London to partners across the globe.

## KEY POLICIES

- **Destination City Strategy** - "A globally attractive destination for business" outcome includes the action of internationally promoting the Square Mile which culture can play a key role in.
- **Culture for All Londoners GLA Culture Strategy** - The "World City" priority includes the objective to present an open, welcoming and inclusive face to the world, lobby for flexible migration and encourage international talent and investment.
- **Arts Council England Let's Create 2020-30**
  - The Creative and Cultural Country Outcome highlights the importance for England's cultural sector to be innovative, collaborative and international.





## PROVOCATIONS

- Why would international partners want to engage with the City of London and how can culture encourage that?
- Are there ways that the City can reduce the financial, logistical or broader challenges for cultural organisations or artists wanting to work internationally or come to London?
- Does the City of London present an international cultural image to the world and how do international visitors perceive the City?



# MUSIC IN ICELAND

The small nation of Iceland has managed to develop a global reputation for music despite the major challenges of its geographic isolation and small population. Building upon the global success of acts like Bjork and Sigur Ros the country began to develop initiatives to grow the wider music economy of the country, highlighting mechanisms that the City can draw on to increase its own international cultural offer.

Iceland Airwaves was launched in 1999, a music festival during the normally quiet tourism period of October, sponsored by Iceland's airline as a mechanism for increasing out-of-season visitors. The festival features 90% Icelandic acts and has been used as a showcase, with global music industry figures being invited to participate in an accompanying IA Conference as a means to encourage exporting of Icelandic talent.

In 2008, the Record in Iceland initiative was launched, offering reimbursement of 25% of costs for international artists coming to record in Icelandic studios. Artists coming to record will often stay to tour and perform in the country, with 1,210 international gigs taking place within 10 years of the initiative being launched.

In 2023, Iceland Music was established to support grassroots talent to tour internationally, providing enabling grants, brokering relationships with international venues and advising artists on exporting their music to foreign markets.



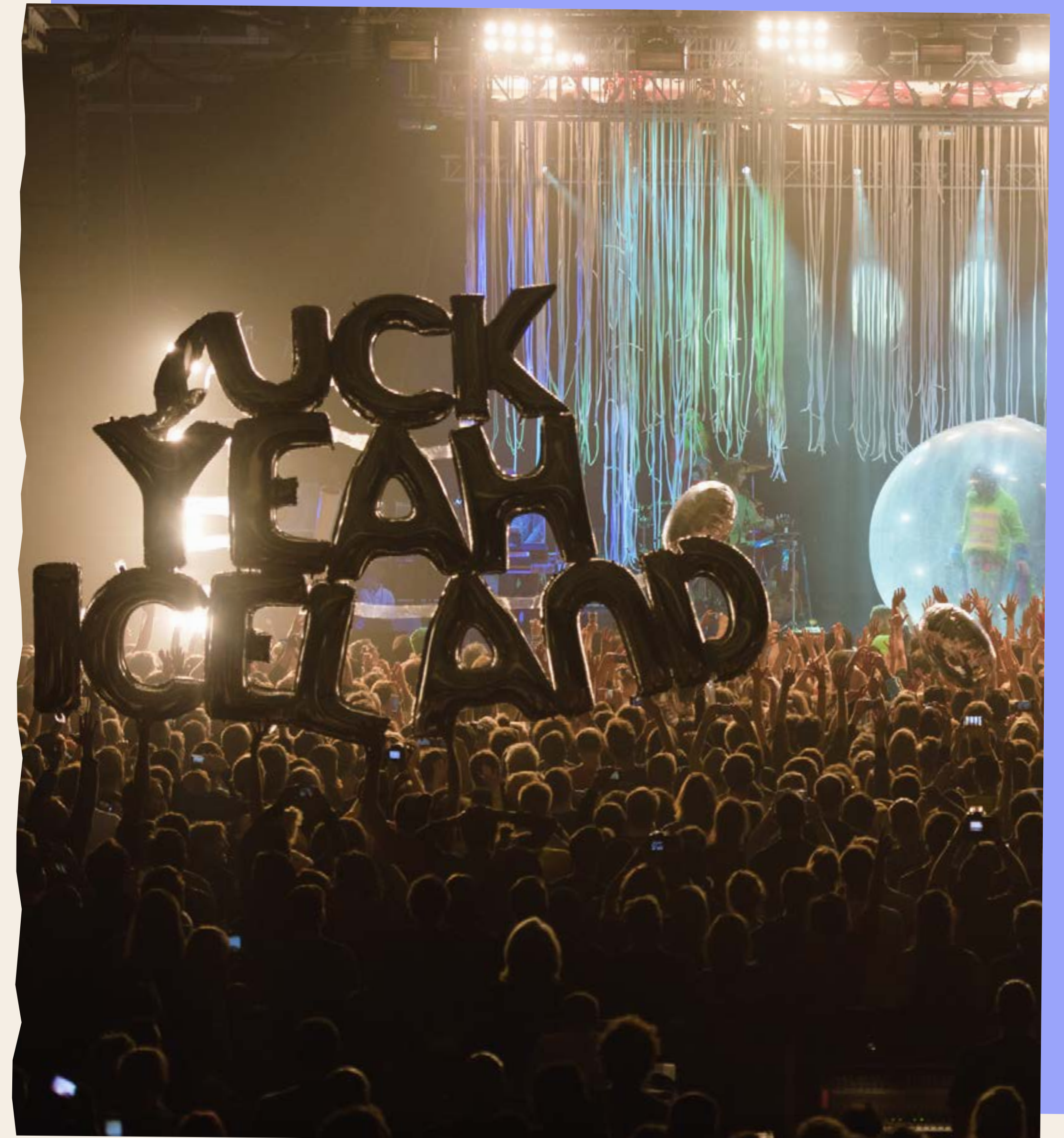


*Björk Cornucopia Tour*



## KEY LESSONS

- Like Iceland, the City can use specialist expertise in importing and exporting culture to both grow talent in the city and attract talent inwards.
- Strategic partnerships with private sector partners who have a shared interest in increasing visitor numbers during quiet periods can help fund festivals and events.
- Mobility and exchange of individual artists and creatives has been as, if not more central to the programme's success as exchanges between large institutions.



*Iceland Airwaves Festival*



# **BUILDING FOR THE NEXT CENTURY**



# BUILDING FOR THE NEXT CENTURY

The longevity of the City and many of its institutions mean it is capable of thinking long-term about its cultural offer. For a cultural sector facing many short-term pressures of a challenging funding landscape, as well as encompassing threats such as climate change this can be invaluable. A new pipeline of development is bringing forward cultural infrastructure that can serve the City for the next decades, but to realise the potential of these there is a need for similar long-term thinking about organisational sustainability and business models for these spaces.





Changes in approaches to cultural infrastructure in City planning, leading to the development of the Cultural Planning Framework, have been a clear success. Only 17% of >10,000 sqm consented developments from 2019-22 contained commitments to cultural infrastructure whereas 80% from 2023-24 did so, creating a pipeline of community spaces, creative workspace, galleries, museums and heritage, performance venues, learning spaces and public art and improved public realm for the coming decade.

This is a major opportunity, but provision of space alone won't achieve

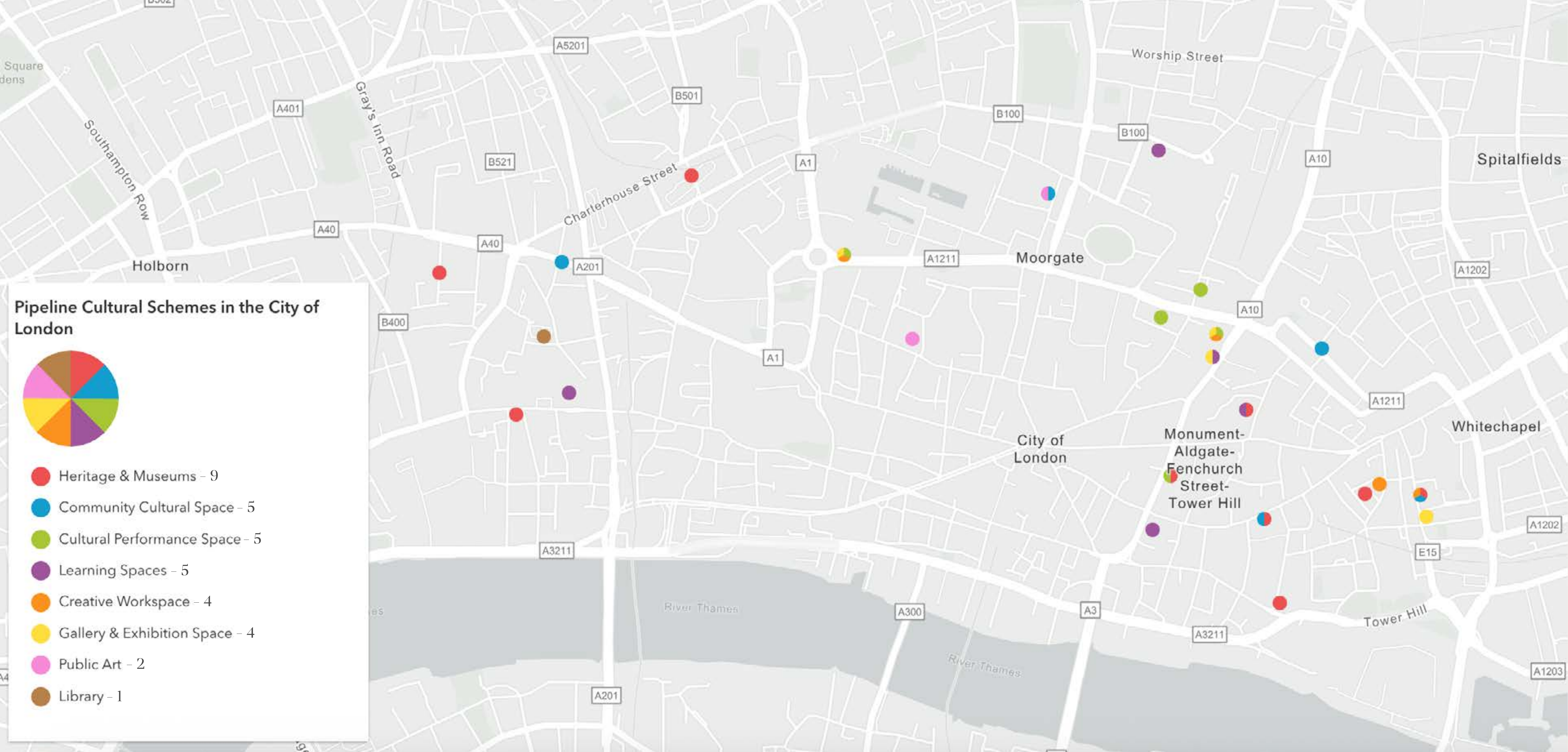
transformational change and if it isn't safeguarded it can quickly turn to nothing. Most cultural proposals don't currently commit to more than creation of a space, with little detail on business plans, leasing arrangements or operators. In some cases, Cultural Management Plans may further develop these, but the reality is there will need to be substantial collaboration between developers, City officers and cultural partners to deliver impactful and sustainable cultural offers in these spaces.

These will need to ensure outline commitments to provide space translate into shared commitments to make those spaces operable and then financially

sustainable over the long-term under mutually beneficial leasing terms. This is particularly key as many avenues of cultural funding are linked to secure long-term leases being in place.

The new influx of infrastructure also presents an incredible opportunity to develop the research understanding of the benefits of cultural infrastructure to working environments and corporate ESG priorities, meaning shared commitments to monitoring, evaluation and impact assessments could make the City of London a global thought leader in this space.





This map shows schemes with planning consent with some element of proposed cultural infrastructure that would be expected to be completed in the next 5 years. Numbers on the right show how many assets of different types are in development



## KEY INITIATIVES

- **Planning Process and S106** - The way the City engages with developers both pre and post-planning, shaped by the Cultural Planning Framework and how that is built upon will be key to the longevity of new cultural initiatives.
- **Cultural Infrastructure Match-making** - The development of a bank of cultural organisations seeking space alongside a framework for matching suitable proposals to potential sites will support a more viable and cohesive cultural offer.
- **Cultural Assets Map** - An interactive map of existing and emerging infrastructure will make strategic decisions about what cultural infrastructure and activities should be prioritised easier.
- **City Property Groups & Fora** - Engagement events that bring together major landowners and developers in the City are key to understanding the barriers and opportunities for culture in both the development and operation of commercial buildings.

## KEY ASSETS

- **Cultural Infrastructure Pipeline** - The next wave of cultural infrastructure that is built will greatly expand the availability of infrastructure, and set the tone for future development.
- **Business Improvement Districts** - The City's BIDs will play an important role in integrating new cultural operators into the wider placemaking of their area.
- **Experienced Cultural Partners** - Several cultural operators like New Diorama Theatre and Theatre Deli have now delivered multiple projects in partnership with developers and can provide guidance on both the conditions needed to support sustainable delivery and key insights in how cultural partners adapt to work with private landowners.
- **The London Centre** - Operated by New London Architecture, the centre provides a convening point and advocacy of best practice that influences architects, designers, developers and cultural partners.

## KEY POLICIES

- **Cultural Planning Framework** - Whilst not currently adopted policy, the framework sets out a strong foundation to guide the approach to developing meaningful cultural infrastructure in the City.
- **City Plan 2040** - Requires major developments to submit Culture and Vibrancy Plans setting out how their development will culturally enrich the Square Mile, informed by the City Corporation's Cultural Planning Framework.
- **The London Plan** - Sets out various requirements and expectations for the delivery of cultural infrastructure with several supplementary guidance documents to inform the delivery of sustainable designs, business models and governance structures to ensure cultural delivery is viable.





## PROVOCATIONS

- How can the approach to cultural infrastructure go from a conversation about quantity of space to a conversation about the quality and impact of new cultural assets?
- What are the shared interests of the City, developers and cultural operators and how can these be used to ensure cultural uses within new development are safeguarded long-term?
- Where can the City leverage its own property portfolio to lead by example when it comes to supporting sustainable and impactful delivery within cultural infrastructure?



# TRINITY BUOY WHARF

In 1998 London Docklands Development Corporation passed the land of Trinity Buoy Wharf to a Trust under a 125 year lease under the proviso it be used to further the Trust's charitable objects to promote art and culture. The Trust turned the site over to Urban Space Management to transform the site into a cultural and creative hub, with an agreement for 25% of the Wharf's income to be paid to the Trust to promote further arts activity in the area.

Since then it has blossomed into one of London's foremost creative clusters, home to Container City which provides 40,000 sqft of modular workspaces for artists and small businesses. The site hosts the famous Longplayer installation, a 1,000-year musical composition symbolising the site's dedication to long-term thinking.

The creative community at Trinity Buoy Wharf has had a profound influence on London's cultural landscape. Its mix of studios, galleries, and events fosters collaboration, attracting diverse practitioners - from visual artists to tech innovators. Home to a thriving creative community of over 750 people, Trinity Buoy Wharf is a base for English National Opera, Faraday School, The Big Draw and The King's Foundation to name a few.





*The Orchard Café at Trinity Buoy Wharf*



## KEY LESSONS

- Providing long-term security allows the artistic community to grow organically even as major development takes place around them.
- Income linked leasing terms have been mutually beneficial, limiting the risk to Urban Space Management whilst ensuring a return for the Trust that has been 10 times the value than if they had sold the land in 1997.
- Trinity Buoy shows the value of scale, which can be challenging in the City, the ability to grow a large community has aided the financial viability of the operation despite its originally remote location.



*Longplayer by Jem Finer at Trinity Buoy Wharf*



# CULTURE THAT CARES



# CULTURE THAT CARES

The high pressure environments of the financial and professional service sector means City workers are likely to have higher levels of anxiety, depression and fatigue. Meanwhile the City's resident population can experience a range of mental and physical health challenges including social isolation amongst elderly groups. The wellbeing benefits of engaging in creative activities, volunteering, heritage and green spaces can be a superpower for the City, unlocking better mental health and ensuring the City is somewhere you don't just experience culture, but make it.





Working and living in the City can be exhilarating. However, 69% of respondents in professional services report having suffered mental ill-health in the previous 12 months and 28.9% had experienced depression. The intensity of large numbers of people working in office buildings in close proximity contributes to this.

Furthermore, the workforce of the City is disproportionately likely to be neurodiverse with higher than average levels of autism/ASD, something likely to accelerate, with research by JP Morgan showing neurodiverse workers in the finance sector are often substantially more productive. CBRE's survey of global

investors and occupiers show 75% now prioritise wellbeing features in their real estate decisions.

Despite good average levels of mental health, social isolation is a risk factor among the City's residential population, particularly older BAME residents and those with wider health issues. Residents experience poor access to green space and engagement in nature. Whilst more likely to attend cultural events regularly than average they display surprisingly low levels of actively participating in creative activities themselves.

The 2019 World Health Organisations Evidence Report in Arts in Health has substantially grown the recognition of the wellbeing benefits of engagement in arts, heritage, regular volunteering and green spaces at every stage of life. Social prescribing has emerged as a key pillar of the health service.

The City has so many assets that can be leveraged to bring people together and get creative, the key is building people's confidence to try new things, breaking barriers to participation, connecting health, social and creative services, and making the wider benefits clear to people.



## KEY INITIATIVES

- **Wellbeing initiatives in the City** - There are a broad range of public, private and third-sector led initiatives ongoing in the City such as 'Mental Fight Club's Dragon Café' which integrates creative activities into programmes supporting residents and workers alike.
- **Social Prescribing** - The Social Prescribing and Outreach Service provides personalised support to adults in the City and Hackney, helping them to connect to services or community support including creative projects that can address root causes of ill health.
- **Creative Participation Programmes** - Many of the City's cultural institutions run a range of participatory creative activities for all ages from swing dance at the Bishopsgate Institute to London Museum's 'Flourishing Neighbourhoods' programme.

## KEY ASSETS

- **St Bartholomew's Hospital** - An internationally renowned teaching hospital in the City of London that has been progressive in its approach to integrating heritage and arts into its provision of care.
- **London Art in Health** - Based in the City, they are at the forefront of supporting artists, creative practitioners and health professionals to promote excellence in the field of Creative Health including the London Creative Health City initiative.
- **Libraries** - Spaces like Barbican Library, Shoe Lane Library and Artizan Street Library & Community Centre act as inclusive spaces that deliver a mix of cultural and social programmes with external partners.
- **Community & Faith Spaces** - Community centres, churches and other faith spaces already play a key role in supporting the wellbeing of workers and residents in the City and may benefit from better access to creative health activities.

## KEY POLICIES

- **Joint Health & Wellbeing Strategy 2024-28** - Increasing social connection, reducing social isolation and improving mental health are the main priorities highlighted by the strategy.
- **Arts Council England Let's Create 2020-2030** - The Creative People outcome - Everybody can express and develop creativity throughout their life is a pillar of the 10-year plan and highlights a shift in policy towards emphasising everyday creativity.
- **City Plan 2040** - Healthy and Inclusive City - aims to enable all communities to access a wide range of health, employment, education, recreation, sport and leisure opportunities.





## PROVOCATIONS

- How can we ensure the cultural offer of the City directly benefits residents, supports their everyday creativity and plays a meaningful role in their lives?
- How can creativity be embedded in everyday life within the City given the time and work pressures of most City workers?
- How do employers, health providers and cultural partners work together to unlock the wellbeing benefits of creativity and evidence impact?



# MARUNOUCHI STREET PARK

Marunouchi Street Park began in 2019 and has become an evolving project that transforms the streets of one of Japan's major business districts into a 300m-long park. Each season, the programme collaborates with a leading artist, cultural organisation or design team to create installations within a different street of the district, delivering programmes of events, urban greening, playspace, outdoor workspace, food markets and exhibitions.

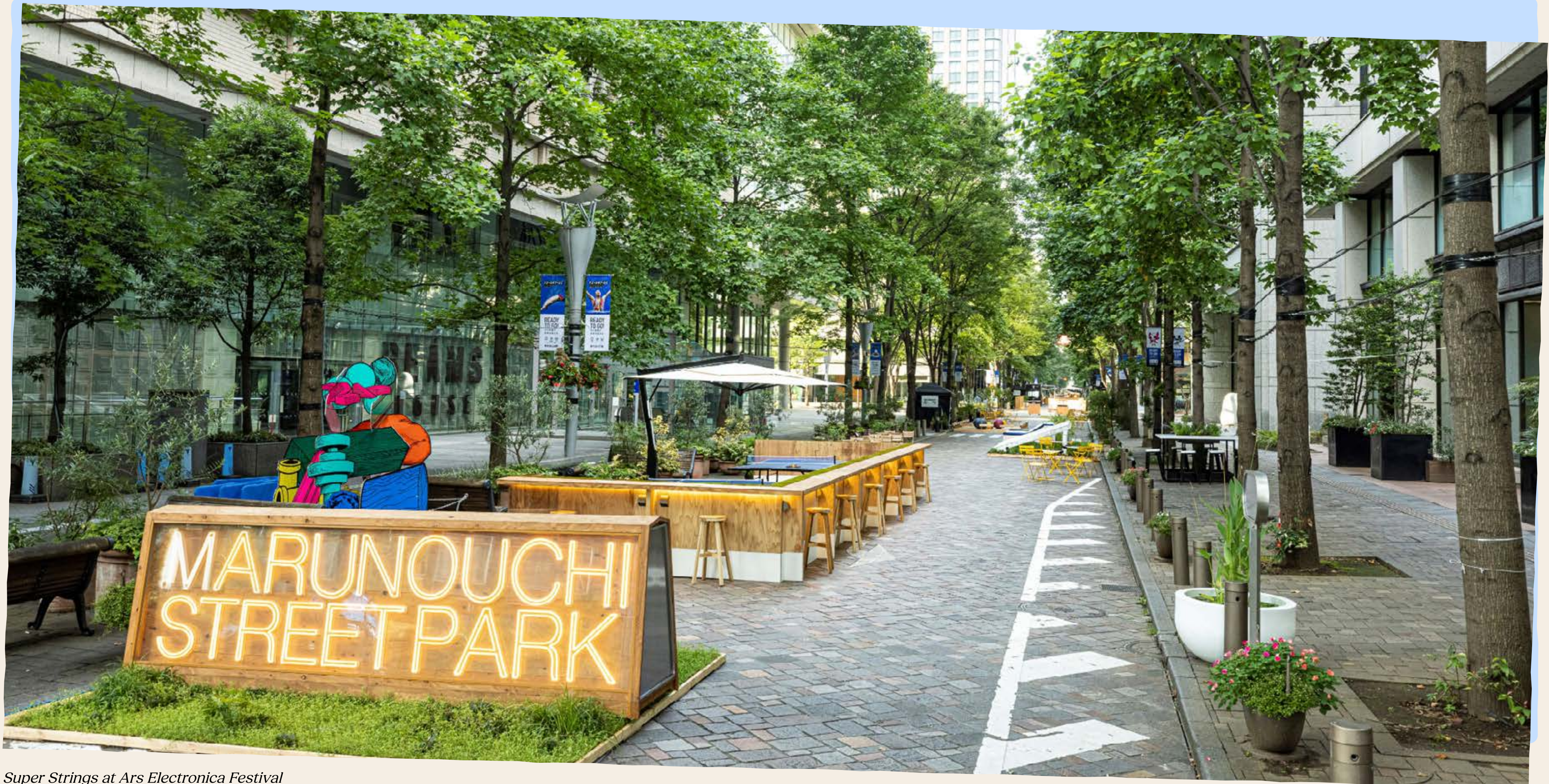
Creative participation has been a common theme throughout each iteration of the programme, with playable pianos, flower arranging workshops and outdoor libraries sitting alongside events programmes of concerts, exhibitions and performances.

These programmes combine with participatory sports, wellbeing and play activities that have ranged from ice rinks and curling classes in winter to sumo and rugby aligning with the worker wellbeing priorities of the Mitsubishi Estate that manages the district.

The integration of culture, sport, food and greening have made the streets popular with residents as well as a draw for tourists and visitors. The pedestrian-friendly nature of the district, including plentiful benches and areas to rest, help to attract and retain people despite being primarily a commercial district.

The temporary and moving nature also means the experience is constantly refreshed and revived, often coordinating with other festivals and programmes within the district like the Marunouchi Illuminations.



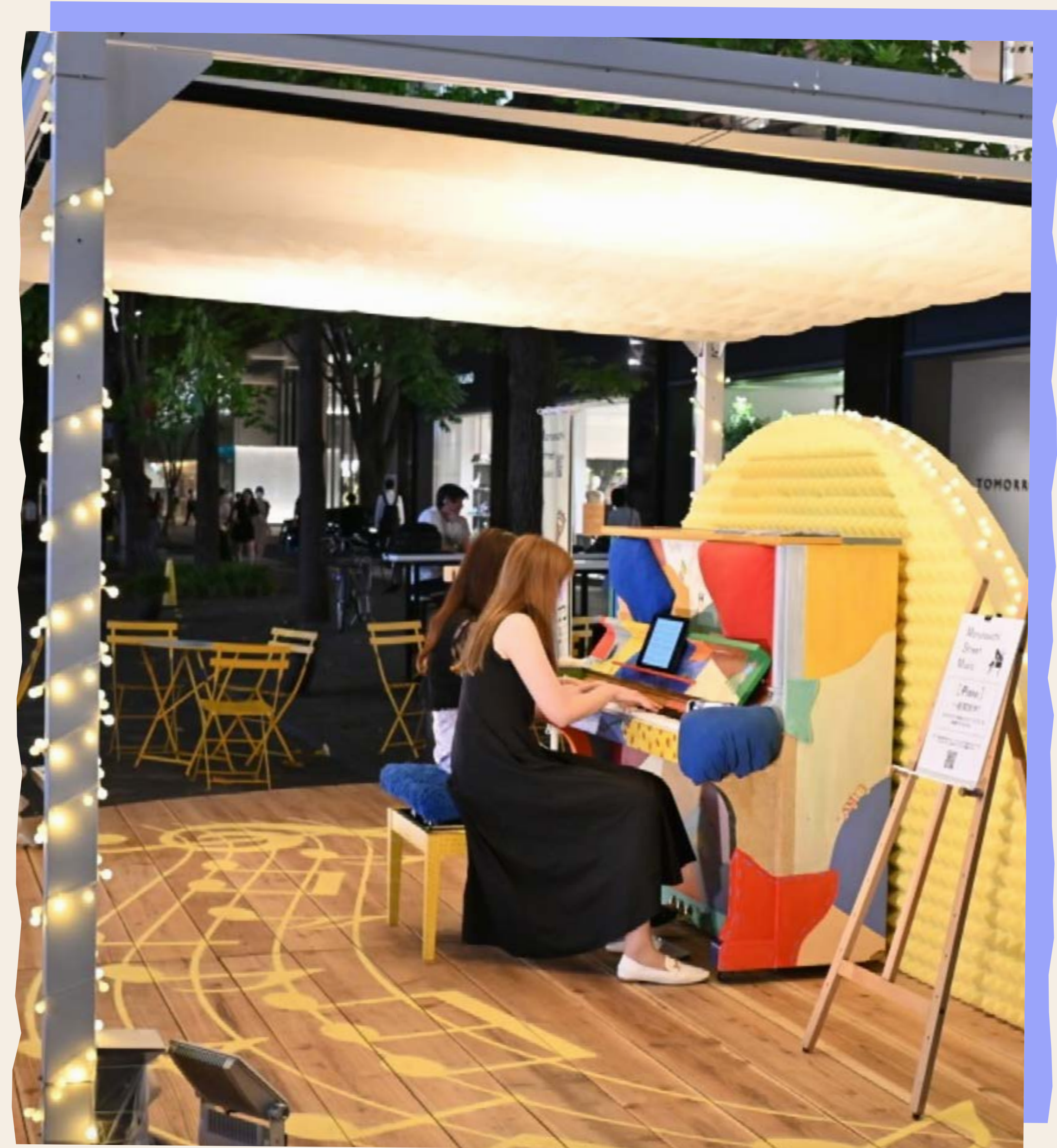


*Super Strings at Ars Electronica Festival*



## KEY LESSONS

- Public space interventions that focus on creative wellbeing can bring together worker, resident and tourist communities within the same space, with each benefitting.
- Making space for participatory creativity responds to demands for experiences to be interactive in contrast to events and installations that are primarily 'look but don't touch'.
- Meanwhile approaches to creative health allow space for experimentation that can then seed broader strategic programmes and infrastructure.





# SWOT ANALYSIS



# S.W.O.T

## STRENGTHS. WEAKNESSES. OPPORTUNITIES. THREATS.

This SWOT analysis helps to crystallise the current cultural landscape of the City of London. It offers a clear-eyed view of what the City already has, what's holding it back, and where the greatest opportunities — and risks — lie. In a moment of cultural transformation, this exercise is not just diagnostic. It's strategic. By surfacing strengths to build on, weaknesses to address, opportunities to seize and threats to navigate, it supports smarter, more responsive cultural planning. As the City develops its long-term Cultural Strategy, this snapshot will help ensure that ambition is grounded in reality — and that future investment goes where it can make the most meaningful impact.



**INTEGRATION OF CULTURE IN POLICY:**

Culture has been placed at the heart of the City's Destination City Growth Strategy and features prominently in the City Plan 2040, Corporate Plan 2024-29, Education Strategy 2024-29, Transport Strategy 2024 and more. This can support joined-up approaches to cultural delivery across departments.

**THOUGHT LEADERSHIP:**

The City has been ahead of the curve in exploring subjects such as culture and commerce; fusion skills in education; and embedding cultural infrastructure into planning policy.

**DEPTH OF KNOWLEDGE:**

The CoL teams hold a wealth of knowledge and information about cultural assets, key contacts, heritage and event spaces within the City that can support delivery of cultural activity.

**PRIVATE SECTOR RELATIONSHIPS:**

There is a good track record of collaboration between the City, developers, businesses and the cultural sector, with the City having the power to convene and influence to embed cultural priorities.

**MAJOR CULTURAL INSTITUTIONS:**

Globally significant cultural institutions that cut across cultural presentation, cultural production, education, heritage and tourist destinations, and the City's direct relationship with many as owner and primary funder, provides a substantial foundation for growing the cultural offer of the City.

**COMMITMENT TO CULTURAL FUNDING:**

The City is the fourth largest funder of culture in the UK providing a strong basis to shape the sector both within and beyond the City.



**CLARITY OF CULTURAL VISION:**

The establishment of Culture Mile, then Destination City whilst maintaining a core culture team, all over a relatively short period, means people are unclear what the purpose of different programmes are and where responsibilities for culture sit within the City. This is further complicated by the arms-length relationship with major cultural institutions the Corporation owns.

**TRANSPARENCY AND APPROACHABILITY:**

The complex structure, traditions and unique nature of the Corporation make it feel obtuse to many outsiders and therefore closed and difficult to engage with, particularly for independent or small cultural organisations who are unfamiliar with it.

**INTERNAL COMMUNICATION AND BRIEFS:**

Despite strong integration across policy, information for culture is often held across different departments that others are not aware of. Similarly, cross-departmental responsibilities such as reviewing cultural plans for new developments and maintaining maps of cultural assets is not clear.

**STRATEGIC APPROACH TO CULTURAL FUNDING:**

Whilst the City is a major funder of culture, funds are spread across multiple strands that don't always connect towards holistic goals. Lack of a combined approach to monitoring and evaluation means that there aren't clear messages about the impact and learnings of funding.



**OFFICE CULTURE SHIFT:**

Whilst remote and hybrid work has been a threat to the City as a whole, the requirement of companies to incentivise employees to work from the office raises the importance of a strong cultural offer within the City.

**CENTRE OF ATTENTION:**

After a number of years of other commercial centres like Canary Wharf and Stratford/East Bank being the focus of cultural attention in London there is a sense of momentum shift. Projects like the new London Museum and a strong pipeline of private sector-led cultural infrastructure mean the City now has an opportunity to grab the limelight.

**BRITAIN'S EMERGING INTERNATIONAL ROLE:**

Whilst global instability is an overall threat, the UK's response, leaning heavily into its soft power strengths to reach across international divides, creates a window to build back international cultural ties after the negative impacts of Brexit.

**CULTURAL FUNDING:**

The shift of national cultural funders out of London, as well as the overall reduction of cultural funding nationally, increases the importance of the City as a major funder of culture in London and makes the City more attractive as a location for cultural organisations.

**TECHNOLOGICAL PROGRESS:**

Emerging technologies including lowering costs of digital and immersive tech as well as City of London strengths like AI will create new ways of offering cultural experiences.



**CLIMATE CHANGE:**

The existential threat of climate change presents a myriad of challenges for culture including the need to make cultural infrastructure and events more environmentally sustainable. Long-term likelihood of extreme weather and heat will create new challenges for the City as a visitor destination.

**TALENT DRAIN:**

Cost-of-living challenges in London, a shift of cultural funding away from London and newly empowered regional mayors boosting the cultural offer of other cities means creative talent is increasingly moving out of London.

**CULTURE WARS:**

Heightened polarisation globally is presenting a crossroads moment for many corporations, places and people when it comes to cultural issues such as celebration of diversity. There is a danger of becoming risk-averse when it comes to culture rather than doubling down on London's strengths as a global centre of edgy, young and diverse culture.

**ECONOMIC OUTLOOK:**

Poor growth both domestically and internationally with likely further instability of wars, tariffs and climate change, will impact on culture in many ways including availability of funding, consumer spending and tourism.

**ESG BACKLASH:**

Scepticism around the effectiveness of ESG including the robustness of social value measurement is seeing many businesses rethink their relationship with social impact. Culture will need to make a clearer and stronger case to business as to why it benefits them, their workforce and society.



# WHAT HAPPENS NEXT?

This Research & Insight report sets the foundation for the next phase in developing the City of London's Cultural Strategy.

The findings presented here will inform a programme of engagement designed to test ideas, explore priorities and co-develop strategic goals with a broad range of stakeholders. This will include:

- **Targeted workshops and focus groups** with cultural institutions, businesses, educators, community organisations, workers and residents.
- **One-to-one interviews** with key partners to explore opportunities, gaps and ambitions in greater depth.
- **Public engagement activities** across the Square Mile, including creative interventions and street-level conversations that centre those less frequently heard in cultural planning.

The insight generated through this process will directly shape the draft Cultural Strategy, which will be shared for further consultation later this year.

This is the beginning of a collaborative process — one rooted in evidence, shaped by people, and designed to create a Cultural Strategy that reflects the City's distinctiveness, ambition and potential.



# THANK YOU

**THINGS**MADE  
PUBLIC

## CONTACT

[sarah.walters@thingsmadepublic.com](mailto:sarah.walters@thingsmadepublic.com)

[WWW.THINGSMADEPUBLIC.COM](http://WWW.THINGSMADEPUBLIC.COM) / [@THINGS\\_MADEPUBLIC](https://www.instagram.com/@things_madepublic)



# APPENDICES



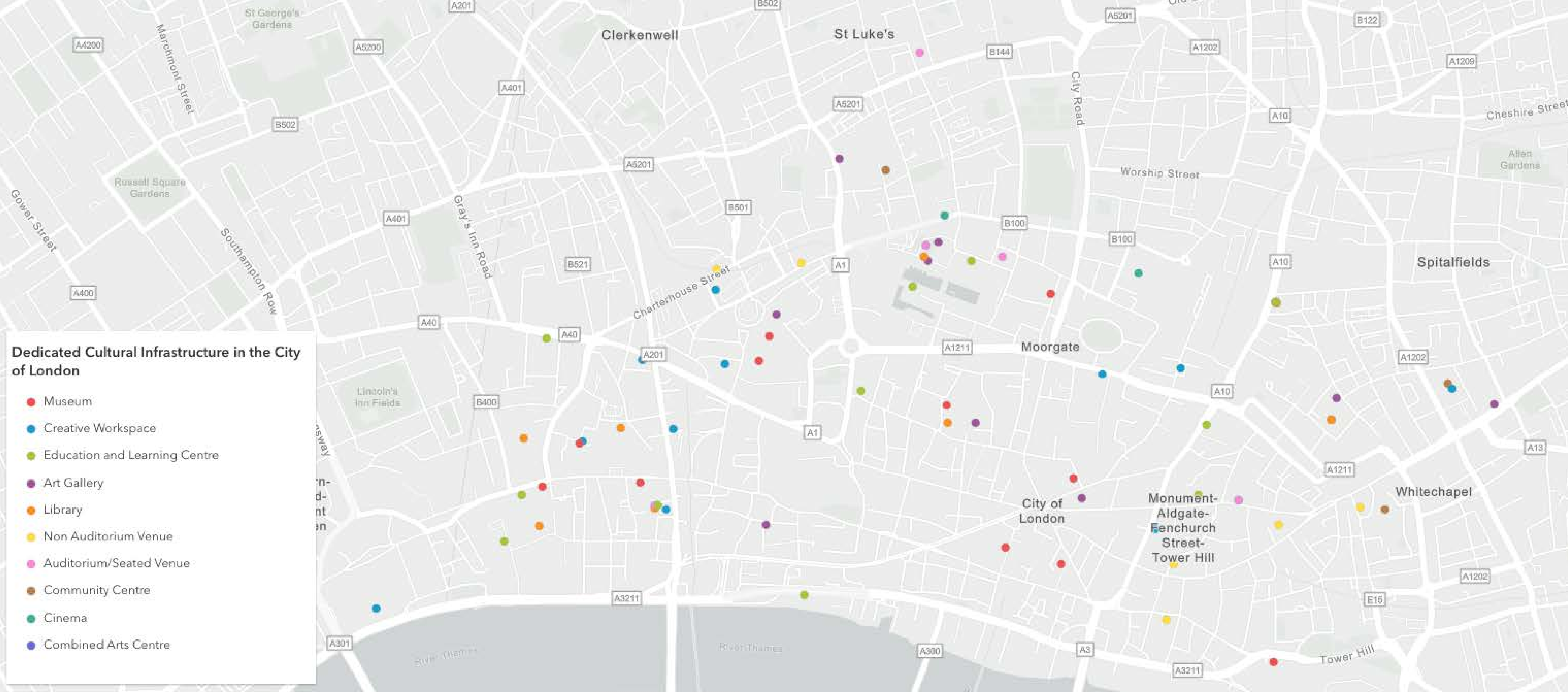
# CULTURAL MAPPING

Mapping of Cultural Assets and Infrastructure has drawn on and updated mapping conducted for the Cultural Planning Framework.

Additional mapping of creative industries, cultural pipeline of infrastructure and cultural venues has added to this to provide a comprehensive overview of culture in the City.

A key output of the Cultural Strategy will be an approach to publicising and maintaining up-to-date maps of cultural assets for use in planning, cultural development and programming of cultural activities



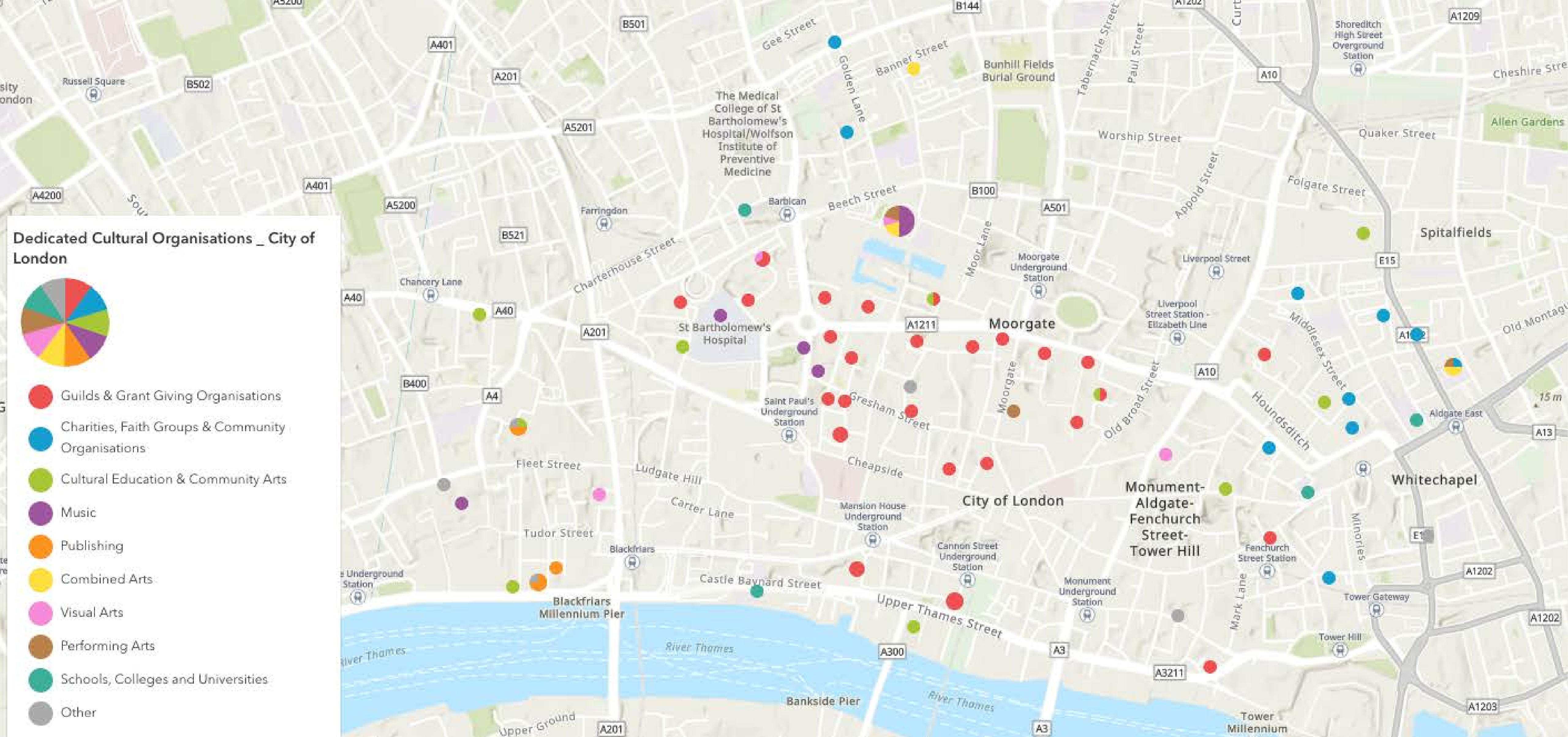


# CULTURAL VENUES

THINGS MADE PUBLIC

This map shows venues where public facing cultural activity is known to regularly take place ranging from informal cultural spaces like community centres, to dedicated venues and arts centres

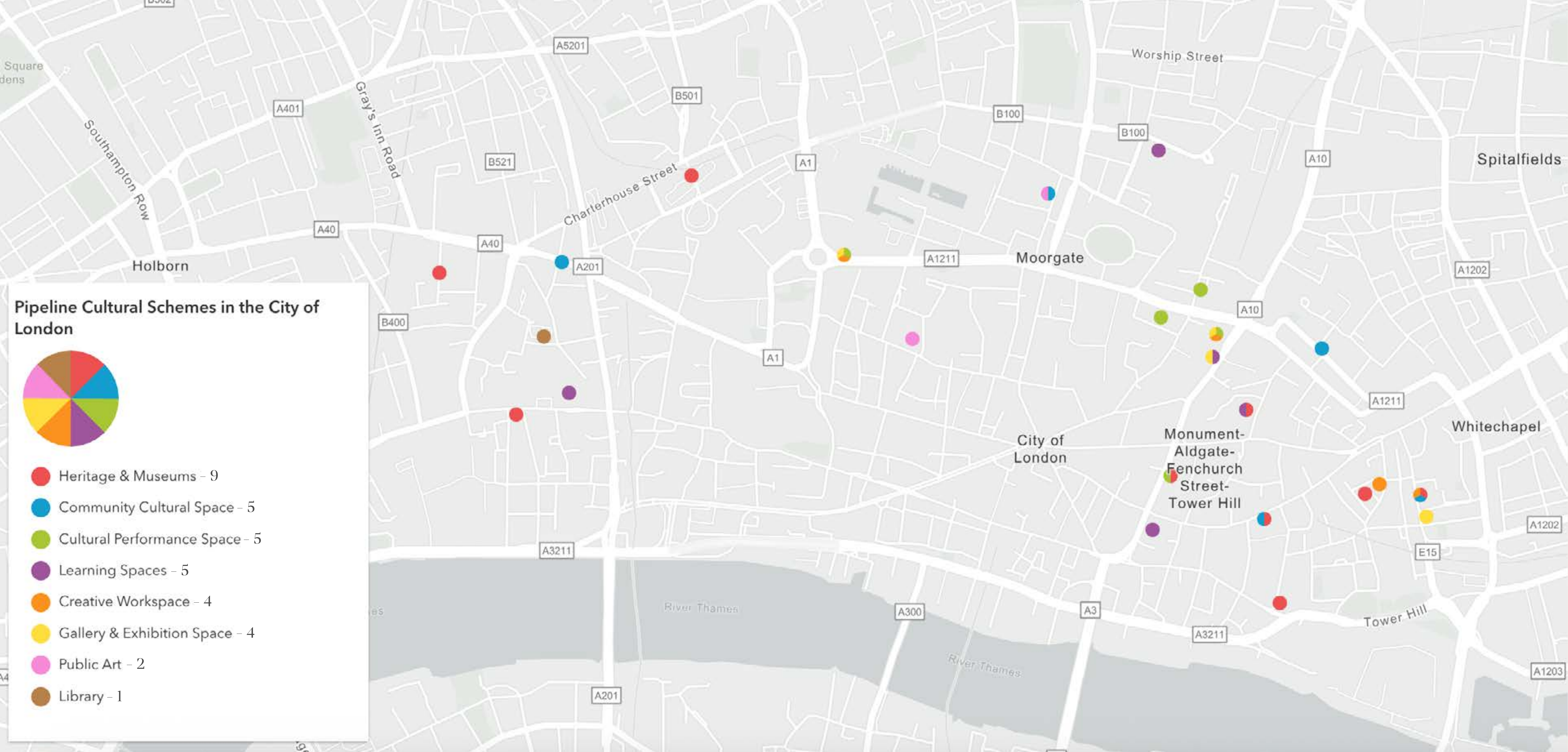




# CULTURAL ORGANISATIONS

This map shows organisations involved within the cultural ecosystem, including cultural production companies, grant giving organisations, community groups and education establishments





# PIPELINE CULTURAL INFRASTRUCTURE

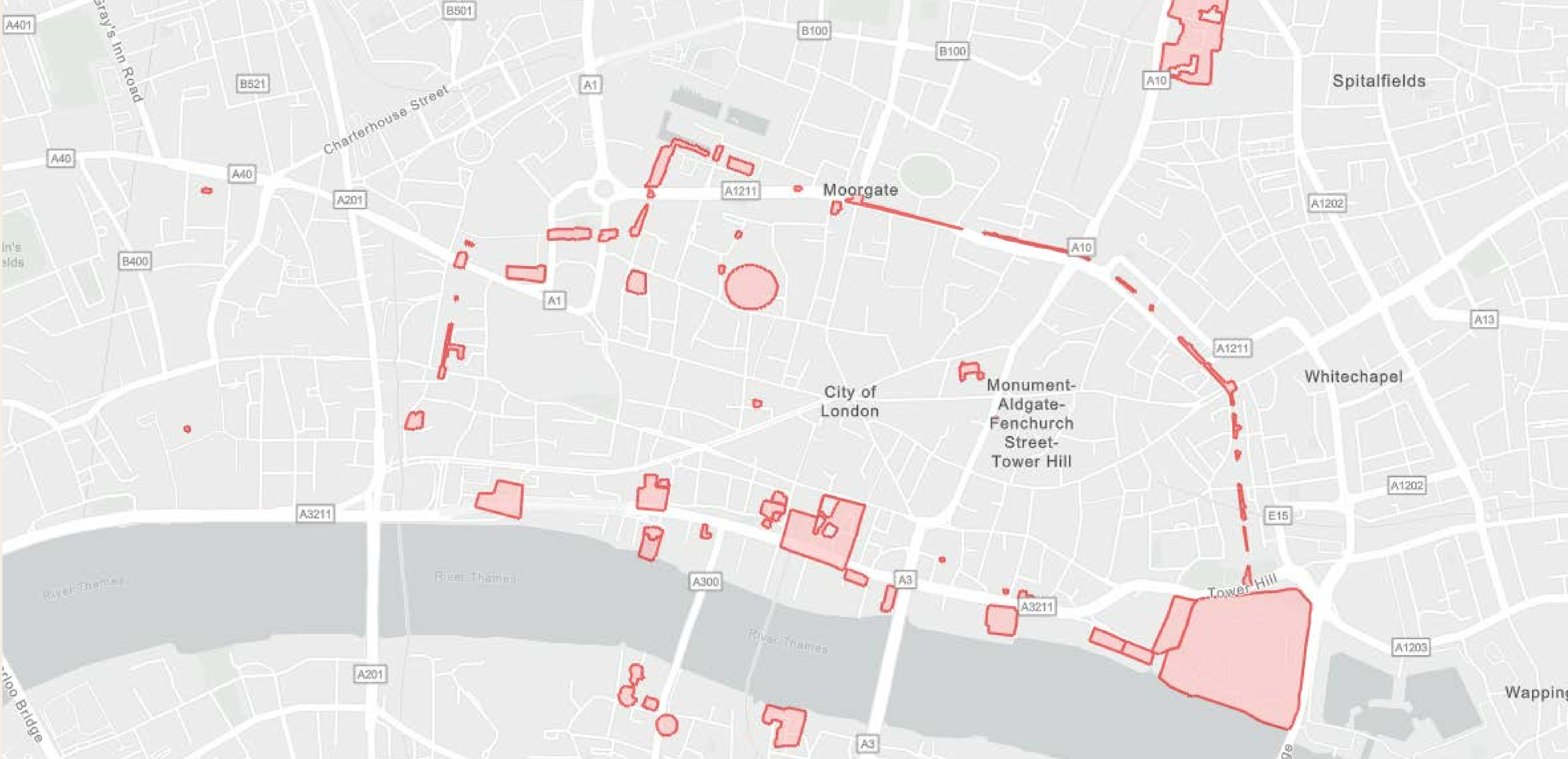
This map shows schemes with planning consent with some element of proposed cultural infrastructure that would be expected to be completed in the next 5 years. Numbers on the right show how many assets of different types are in development



## LISTED BUILDINGS

This map shows Grade I, II and II\* listed buildings within the City of London and surroundings based on data from Historic England



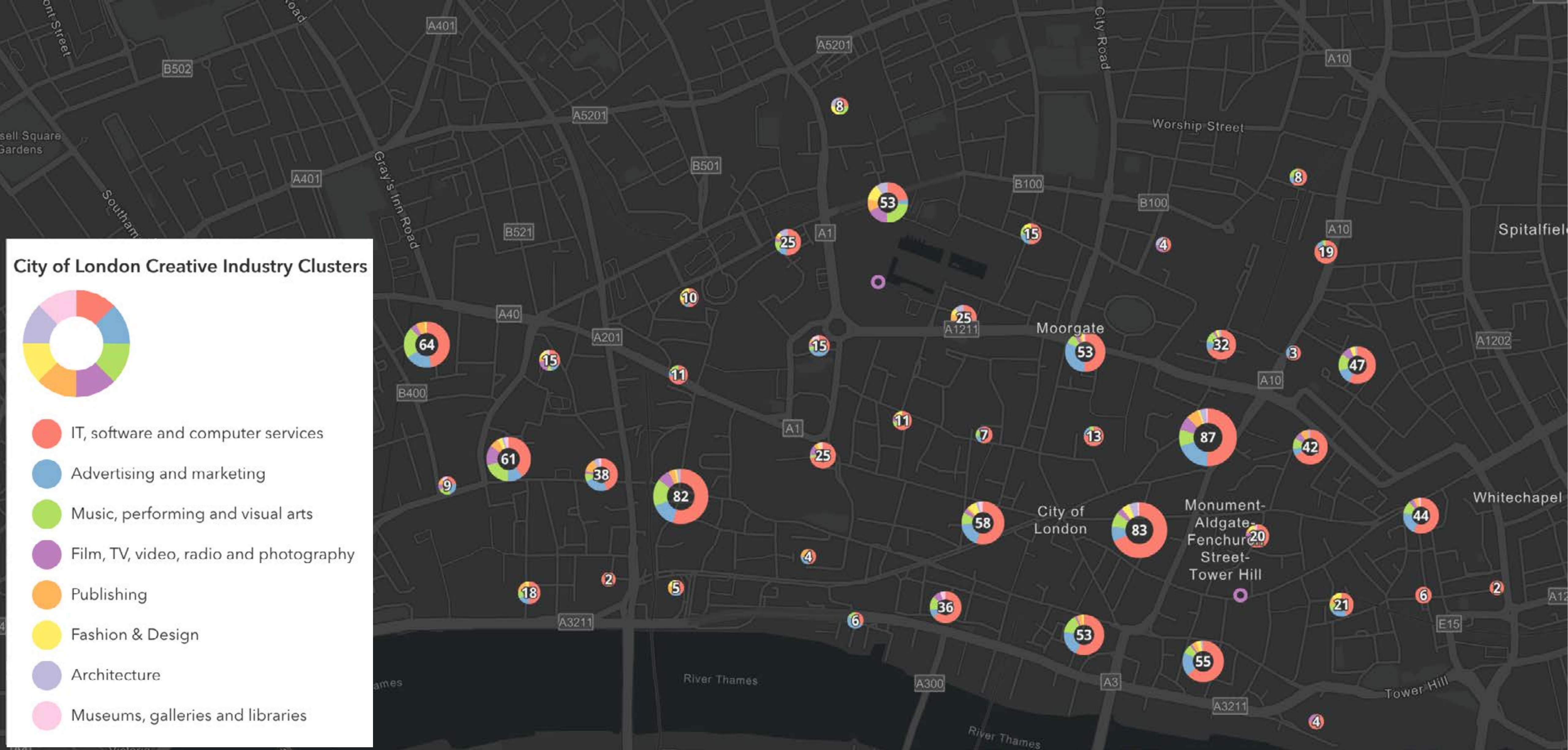


# SCHEDULED MONUMENTS

THINGS MADE PUBLIC

This map shows Scheduled Monuments within the City of London based on data from Historic England





# CREATIVE INDUSTRY BUSINESSES

Mapping of creative industries businesses based on Companies House and The Data City analysis, show clusters of advertising; music, performing and visual arts; and publishing to the east of the City whilst the rapidly growing IT, software and computer services sector is concentrated around the Eastern City Cluster.