

ACCESS – London: Shifting the dial on equal access

Final Draft – Urbact 28th June 2022

pictures – **cover picture to be added**

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Audience

Internal GLA colleagues and then versions to be created for following readership:

- Stakeholders / policy makers and funders including borough council culture officers
- Cultural organisations within London (micro, small, mid, large)

Reviews to date

- London LAG open workshop, February 22nd 2022, sense checking both the recommendations/actions and introduced stakeholders to the action plan.
- Vice chairs of Local Action Group (February)
- GLA CCI Colleagues through slow thinking Friday series (March)
- Senior Management Team for the Culture Unit at GLA. (March)
- Urbact Lead Expert Review meeting (April)
- Meeting with LAG facilitators from the open workshop in February (May)
- Meeting with GLA Colleagues from Local Action Group (May)
- Action plan refreshed version (May 23rd) shared with GLA colleagues
- Amsterdam Transnational Meeting (June)
- Review 1st Draft by Shonagh Manson/Jacqueline Rose (June)
- Mayor’s Cultural Leadership Board meeting, 28th June 2022

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Introduction from the Deputy Mayor for Culture and Creative Industries, Justine Simons OBE

Culture is in London's DNA. It's what binds us together in times of crisis and times of celebration. Creativity has the potential to impact our lives profoundly and positively every day – being creative makes us happier and healthier.

During the pandemic, we all saw how culture provided solace and connection as well as entertainment; with choirs on balconies, people painting in living rooms and disco dancing in kitchens.

But sadly, the fact remains that whilst London is one of the most culturally rich cities in the world, thousands of Londoners never get to experience culture or to explore their own creativity.

How do we tackle the barriers that still prevent some people from participating in artistic and cultural life?

Cities all over the world face the same challenge, so it makes sense to work together.

As chair of the World Cities Culture Forum, a network of 40 global cities working together to put creativity at the heart of urban policy, I have seen first-hand the power of collaboration. In fact, this fantastic ACCESS learning and exchange programme developed from an idea suggested at a World Cities Culture Forum meeting in 2019.

Despite the challenges of the last two years, hundreds of people from eight European capital cities have been sharing experiences and developing ideas to create new policies for cultural inclusion.

In London, we have been exploring definitions of culture. Who decides what culture is, and how might this restrict access to and participation in culture? We've also been developing new ways to show the positive impact that culture has on us all.

This plan shows our commitment to tackling inequality when it comes to culture. We have been working with partners across London to UNDERSTAND AND spotlight the wealth of work taking place in neighbourhoods, high streets and green spaces in our city.

Thanks to everyone who has contributed their experience and expertise.

Now more than ever, it's vital that we come together as a global community to share our best ideas, learn from each other and ultimately build a better world for all.

[Insert photo Dep Mayor]

Justine Simons OBE, Deputy Mayor for Culture and Creative Industries

London Key facts

Capital of UNITED KINGDOM with 33 administrative areas

Population 9.0 million

ONS mid-year estimate 2020

City population profile

Characteristic	Key facts	Data source
Ethnic diversity	44% of Londoners are Black, Asian and Minority Ethnic	GLA ethnic group population projections 2016
	Over 300 languages spoken in the city	2008 School Census
Gender	50% Male 50% Female	ONS mid-year estimate 2020
Age	High young adult population: 22% of Inner London population and 15% of Outer London population aged 25-34 (13% across the UK)	ONS mid-year estimate 2020
	Xx% of London population is under 25	
Dis/ability	17% of the London population aged 16-64 are Equality Act core disabled, those who have a long-term disability which substantially limits their day-to-day activities.	ONS, 2021
Growth trends	Population predicted to rise to between 9.166 million and 9.201 million by 2025	GLA 2020-based projections
Employment	4.7% unemployed (for the three months ending March 2022), compared with 3.7% across the UK	ONS Labour Force Survey
Per capita GDP	London's GDP in 2019: £468bnequivalent to 24% of UK GDP	ONS 2021
Economic distribution	Top 10% of the households own 54% of the total wealth	Wealth and Assets Survey 2018-20
Tourism	33.6 million international and domestic overnight visitors in 2019	Visit Britain 2019

The ACCESS Network

When the Culture and Creative Industries Unit started the ACCESS journey, London was changing rapidly. Data and policy struggled to keep up with the pace of change. There were many innovative approaches to engagement, but mostly under the radar.

The ACCESS network was funded by URBACT, an EU exchange and learning programme promoting sustainable urban development. The ACCESS network comprised eight capital cities – Amsterdam (Lead Partner), Dublin, Lisbon, London, Riga, Sofia, Tallinn, Vilnius working together to address the issue of cultural inclusion within our cities through policy and programmes.

Our specific challenges were:

- How do we place Londoners at the centre of policy and strategy development increasing engagement of communities in design and delivery of new cultural policy and projects?
- How do we measure the social impact of culture so that people understand the benefits and challenges?

The challenges were overshadowed by the arrival of COVID-19. Over the last 2 years our work has been set within a devastating political, economic and social context.

1. Setting the scene: City Context

Prior to the COVID-19 pandemic, London's creative economy delivered £58.4 billion, 1 in 6 jobs were in the creative industries, and culture drew 4 of 5 visitors to London. With 33.6 million inbound visitors, spending £15.7 billion, London was the third most visited city in the world.

Yet we know that 27% of Londoners live in poverty, the highest rates in the UK. London also has some of the greatest disparities in cultural engagement according to Ipsos Mori. The mayor's cultural strategy 'Culture for All Londoners' was published in 2018, with cultural inclusion central to its vision.

The strategy has four priorities:

- Love London: more people experiencing and creating culture on their doorstep
- Culture and Good Growth: supporting, saving and sustaining cultural places
- Creative Londoners: investing in a diverse creative workforce for the future
- World City: a global creative powerhouse today and in the future.

Thousands of cultural businesses faced extreme challenges and are still recovering from income collapse. It was a time for social movements to take centre stage, including the Black Lives Matter and Me Too movements. Personal finance and health were impacted, with some of the poorest communities disproportionately affected. A creaking NHS dealt with unprecedented demand, exponential increase in children and young people experiencing mental health difficulties and a huge increase in use of food banks.

"There are now more food banks than McDonalds" Hungry Nation, Coventry Capital of Culture

We anticipate this will be compounded by the government's new Levelling Up policy which aims to improve services such as education, broadband and transport by 2030. However, there will be a significant impact for London's arts funding, with an anticipated cut in funding of up to £70 million by 2025. So together with Council expenditure on cultural services falling by 50% across England since

2010 (£118 per person in 2010, falling to £59 in 2022) London is facing a perfect storm of economic and social challenges.

Despite this, throughout the three lockdowns, Londoners have turned to culture on their doorsteps supporting mental health and community connection. Reigniting creative sparks, people have participated in culture through streaming plays and concerts, turning front windows and pavements into galleries and taking part in on-line workshops and performances. To support London's economy, the mayor launched 'Let's Do London' in 2021, the biggest domestic tourism campaign in the capital's history. The campaign generated £81 million for London's economy, attracting 330,000 visitors and supporting over 700 businesses as well as helping more than 1735 organisations and creative freelancers helping to kickstart the economy, support jobs and freelancers, increasing confidence and encouraging visits back to central London.

The Culture and Creative Industries Unit pivoted its work to support the emergency response, including through:

- The Culture and Community Spaces at Risk Office, which was significantly expanded supporting more than 765 businesses (increase of 500% from 2019).
- Funding lifelines – a £2.3m Culture at Risk Business Support Fund, £500k Make London and £750k Community Spaces at Risk Fund. Almost £10m was given by the GLA to the London Community Response Fund, which included culture.
- Lobbying government for enhanced support and to fill gaps including in the Culture Recovery Fund - this helped get supply chain, music venues and nightclubs supported.
- Delivering creative jobs and growth through infrastructure projects such as East Bank, with 2,500 jobs and hundreds of apprenticeships, that will stimulate a £1.5bn boost to the economy.
- Establishing the Commission for Diversity in the Public Realm – a London-wide conversation on how to achieve greater diversity of representation across the public realm and heritage sites.

2. Approaching the two challenges – establishing our local action group

Central to the success of our ACCESS work was the creation of the London local action group. Formed in October 2020, the core group comprised 35 individuals, from within and outside the GLA.

Honouring the challenge to place Londoners at the heart of policy design, we recruited small scale and equity led organisations as founder members of the action group. These were identified through the Culture and Creative Industries flagship culture programmes, including London Borough of Culture, Culture Seeds, Culture at Risk and Creative Enterprise Zones. Once we had established our foundational members we invited City Hall colleagues, Higher Education institutions and local councils to join the group.

We met nine times during Phase 2 of the programme. Our meetings took place wholly online and we became adept at facilitating online meetings. It was a joint experimentation, working out how to use breakout groups, digital tools including jamboard, how to share screens, the best time of day for meetings, how long to be 'on screen', camera off/ or camera on and inevitable cries of 'you're on mute!'. Guests were invited by the group to present case studies and showcase thinking about our challenge areas. Beyond these formal meetings, we established informal 'coffee roulettes'¹ which helped to build relationships which would have normally happened in the liminal space between arriving and meeting times.

The group had several refreshes of membership during the ACCESS journey. In addition, the group was able to ‘snowball’ⁱⁱ their networks to ensure an even greater range of underrepresented and hidden voices from across London contributed to the co-production of the action plan.

The meetings provided an opportunity to track the personal and organisational impacts of the pandemic and lockdowns. It enabled us to spotlight best practice frequently hidden from view and place it centre stage and built understanding and relationships between people that would not normally collaborate on a regular basis.

It has been an extraordinary period to be delivering this important programme. Particularly when communities most impacted by the pandemic were at the forefront of our discussions. This heightened the impetus to use this creative flourishing to shift the dial on the longer-term challenge of lack of equity, inclusion and access to culture.

3. Small Scale Actions

As part of the programme we were able to create micro experiments to test different ways of working, as well as invite a range of speakers and case studies to examine different approaches to the challenges we had set.

We created three areas of experimentation:

1. Testing qualitative data capture using visual arts-based methodologies - live illustrated note making as part of Walking Conversations, E17 Art Trail
2. Testing how best to build capacity to enable small scale organisations to document and analyse work in new ways supported by specialist evaluators – Carnival On Your Doorstep
3. Creating engagement frameworks to support policy co-design, including an open workshop which supported the development of the action plan

A case study – How to capture conversations triggered by a festival scattered across 20 neighbourhood sites?

The E17 Art Trail, established 17 years ago, is a biennial festival of art that reveals the spaces in which artists, makers and creators work. The festival is created by residents of Walthamstow and coordinated by Artillery. In 2021 it ran from 1st to 18th July with 45,000 people taking part.

The first small scale action enabled Artillery to explore how best to capture the engagement and feedback between audiences and artists that takes places on an ad hoc basis during the E17 Art Trail.

Surveys only go so far in collating ideas, data or stats and often artists and audiences don’t have time to relate encounters fully in a participant survey. This small-scale action tested a new inclusive approach to collecting qualitative data which allowed Artillery to capture the many discussions emerging from this art extravaganza.



The Approach

How to apply visual minute-taking to evidence incidental interactions between visitors and artists on the E17 Art Trail? The questions, the wonderings, the feelings, the ideas taking shape as people experience their streets, parks and neighbourhoods differently because of 300+ invitations to encounter art inside and out. Artillery used the following questions to shape its intervention:

1. How can we involve our team of 8 inclusion advisers who assist with the design and engagement strategies for the Art Trail, in our evaluation process?
2. Can we invite informal conversations at the festival and how do we curate these conversations?
3. Can we use visual scribing (a form of note taking in pictures done by a visual artist or graphic designer during events or meetings) to capture beyond words of these conversations?
4. Could these walking conversations build new connections and draw new audiences to us?

Who was involved?

Five of the eight E17 Art Trail inclusion advisers, a visual note taker and local resident who openly describes herself as dyspraxic and dyslexic and brings her experience and strategies for coping with text-heavy documents, 45 art hosts, artists and participants and visiting guests per walking conversation.

What happened?

Each of the 5 walking conversations had a specific focus and was hosted by an inclusion adviser:

	Topic	Walking Host/Inclusion Adviser and expertise
1	Valuing and supporting the talents, skills and imaginations of young people	Chantelle Micheaux - Director of Mbilla Arts, Coordinator of Waltham Forest Cultural Education Partnership, local resident and E17 Art Trail event curator.
2	Culture, identity, gender, diaspora and place	Sba Shaikh- Fine art textile artist, champion the art forms of South Asian diaspora in Britain, HE teacher, Trustee for William Morris Gallery, local resident and E17 Art Trail exhibitor.

3	Growing creative programmes for neighbourhood high streets.	Penny Rutterford and Katherine Hall- Broker of creative partnerships with high street businesses, E17 Art Trail marketing and publicity coordinator, local resident and E17 Art Trail & High Street ADVENTures project curator & digital developer, social documentary photographer, Director of Rendezvous Projects, local resident and E17 Art Trail exhibitor.
4	Can non purpose-built spaces welcome audiences with diverse access needs	Sarah Teichler- Access consultant, raising a child with a degenerative condition, local resident & E17 Art Trail visitor.
5	Making visible black narrative of our neighbourhoods	Jo Sealy - Social documentary photographer (We Are Here, & Black Artisans), business mentor (championing black & female business leaders) Director of To-Market, local resident and E17 Art Trail exhibitor.

What the data capture process revealed

The illustrations provided a new approach to capturing ideas and issues at the heart of each conversation. It enabled the artistic team at Artillery to ‘overhear’ the ideas, debates and questions that the experience of visiting the exhibitions as a group provoked.

Learning from this process, Artillery will be exploring how they can:

- ...give all its volunteers and short-term contractors visual representations of their guiding principles and policy documents.
- ...ensure all the collaborative curation sessions are visually scribed so that emerging thinking is easily digestible and sharable.
- ...consider how its multi-lingual community, physical and visual languages are as clearly documented as those spoken and written.

Collecting evidence in a meaningful way enabled multiple ‘ways-in’ to reflect on the proliferation of creativity that the festival stimulated in the borough. The drawings were easily sharable and have stimulated a healthy ‘feedback loop’ to keep conversations live. It has enabled Artillery to imagine a new evaluation and curation process for the next festival as well as proving invaluable for business planning. This was a lower cost, stand-alone approach which could also be used in conjunction with a more standard evaluation process.



As part of London ACCESS work, we are imagining our own What if...this approach was documented and scaled up for other festivals to use as part of their qualitative evaluation processes? This methodology has potential to create a stronger sense of co-ownership, acknowledging the shared responsibility of making creative neighbourhood projects happen.

4. On the way - our discoveries

Throughout the process of meeting, case study presentations and workshops on the barriers to experiencing the power of art and culture equally in our city crystallised. These became our 'shorthand' throughout the discussions. These insights helped to prioritise solutions and identify partners that could help move findings into action.

Our co-chair, Sue Agyakwa reflects on the process of the local action group and our findings.

We first met as a local action group at a time when the whole world felt like it was shutting down and all social activity had come to an abrupt halt. Our innate need for connection to each other as human beings not just severed but sanctioned under emergency law. The signs of everyday life, our heart beat as a city all seemed to be flat-lining. Our values, assumptions, comforts and ways of being no longer enough and new thinking had become a necessity. "The Pause" allowed us the time and space to encourage open, exploratory discussion, fresh thinking, to see, listen, learn and interact differently in order to forge a way forward together into a new emergent world.

What this process has re-affirmed is that equity is a necessity. As a city, diversity is our strength. We can examine access in culture through a wide range of lenses that not only reflect London, but also notice the cracks, the shadows and the spaces between. We can add new dimensions to what we already know. We can also shape new ones. This is the spirit in which we met and in which this action plan is borne. It has been a collaboration of people, Londoners, bringing knowledge, insights, skills and expertise as citizens, creatives, technical advisors, policy and decision-makers, in service to the mission of a more equitable cultural landscape for all of us. We begin with ourselves, those of us working in this field in varying capacities. We know that barriers do not construct themselves. We recognise that we are as much part of the problem as we are the solutions. So this process itself, and the stages of the

action plan demonstrate our own awakening, unlearning and our intention to deconstruct some of the barriers that exist.

The common barriers to access and inclusion included:

- The importance of language. Even the words “art and culture” can be loaded with perceptions of power and privilege. As Justine Themen (Belgrade Theatre Coventry) said recently, “arts are not the domain of the rich, it’s just how we’ve all [the global minority] defined it”. Cultural programmes created within and by communities are still not valued equally.
- The importance of re-examining definitions of culture, who makes them and how cultural activities outside of these definitions are valued and the impact on engagement.
- The impact and complexities of barriers of class inequality and racial injustice.
- Acknowledging that “...my 24 hours aren’t the same as your 24 hours”. It is an inherently uneven experience. The importance of valuing time and expertise of individuals participating within a co-design process to enable participation on a level playing field. This includes consideration of access costs, childcare and travel.
- Difficulties that smaller scale organisations and freelancers face due to lack of capacity to participate in cultural sector leadership events, roundtables and conferences. As a result, we lose a vital part of our cultural eco-system and expertise. It also means that these organisations are unable participate in regular skills sharing and strategic updates to assist development of their own programmes.

Some of the ingredients for building more equity included:

- Making sure people get paid for participating/ advising
- Taking time to listen to other perspectives through facilitating mutual spaces to build understanding of barriers to participation more fully
- Explore how to build allyship to create a critical mass for change and support
- Work to understand “what is strong about you, not wrong about you” to ensure people participate on an equal basis
- Consider a Cultural Democracy approach which proposes a cultural life in which everyone is free to participate. This means several things, the right to freedom of expression must be protected -- censorship and restriction of freedom are not compatible with a dynamic cultural life.

“If Cultural Democracy has an ideal, it is not some distant heaven towards which we are guided by a priesthood, but the quality of what we are doing, sharing, living now. It is about making sense of where we are, through creative and artistic interaction with others. It’s about working out for ourselves what we think is good and why, always remembering that others think differently for equally valid reasons.”

Francois Matarasso

5. The Plan

The plan was developed through consultation and co-design with over 95 people attending on-line workshops. The workshops drew in a range of expertise in the areas of civic engagement, inclusion and diversity and approaches to creating rigorous evidence.

The outcome of the work across the coming three years will be to shift the dial on equality of access to culture, and to build understanding of and embed civic engagement practice in the Culture and Creative Industries unit at the GLA. The plan will champion best practice for cultural engagement and inclusion as well as make visible best practice in tracking social impact of culture within communities.

The objectives of the plan are to:

- Place equal value on cultural partners and community-led initiatives
- Improve the range of evidence of the social benefits of culture by all scales of cultural providers within London
- Ensure that nothing about Londoners is created without Londoners – communities as policy co-designers

These objectives will be delivered through the following 10 actions across three workstreams:

Better Together

1. Scope and deliver a place based gathering of large, small and micro cultural organisations and individuals. An annual cultural project, evidence and policy exchange within communities to challenge thinking on barriers to engagement.
2. Establish a cultural engagement moon-shot prize encouraging fresh solutions to break down barriers to accessing cultural activities.
3. Commission a cultural community organisation to co-produce an engagement charter. Outlines best practice for commissioners when engaging cultural community organisations.

Improving Evidence

4. Commission a literature review of cultural social impact mapping frameworks and qualitative data methodologies
5. Establish the London Data Store as the 'go to' place for social and economic impact of cultural activities across London.
6. Create an evaluation manifesto from community cultural organisations to commissioners outlining approaches and principles of collecting data.
7. Produce case studies of community led work from Cultures Seeds and Untold Stories awardees

Involving Londoners in decision making

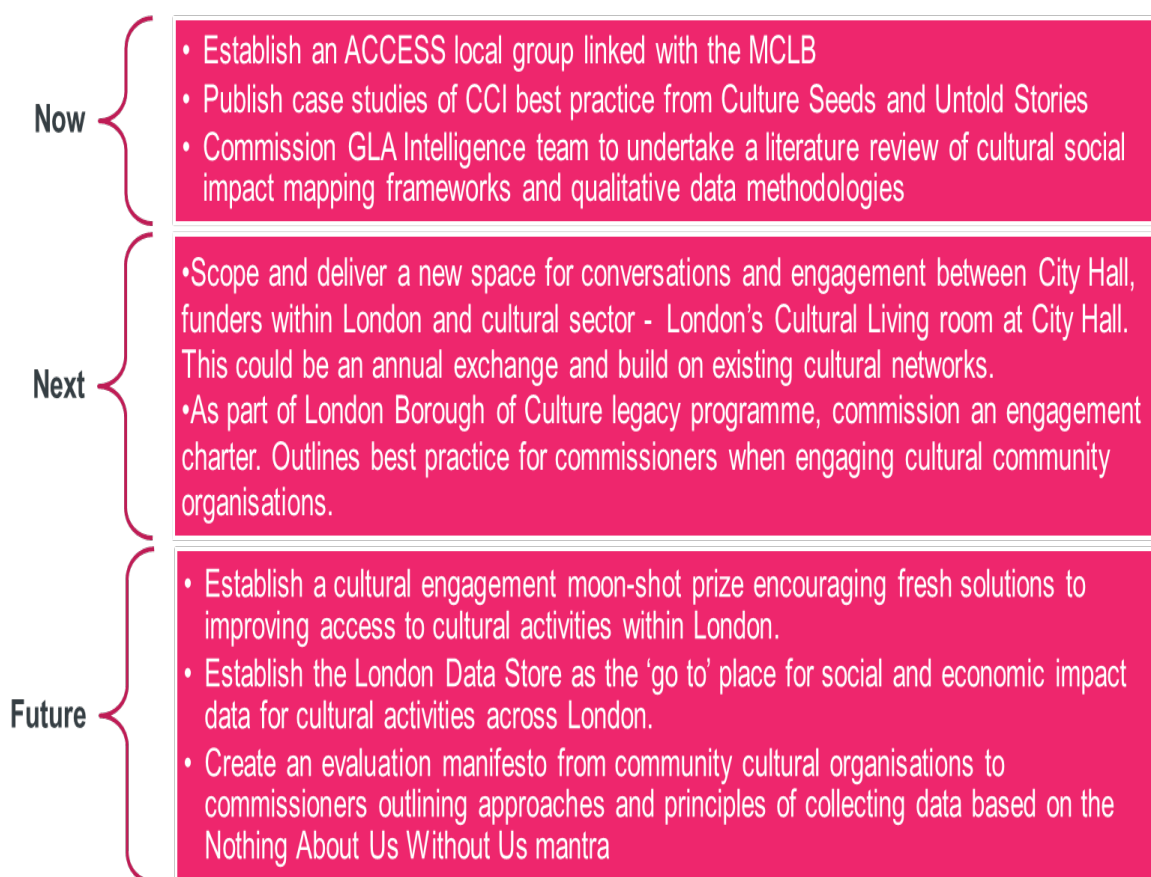
8. Continue and extend the ACCESS Local Action Group to support monitoring of 'Shifting the Dial' plan.
9. Build links between the Mayor's Cultural Leadership Board and the refreshed Local Action Group.
10. GLA Cultural Strategy refresh to be developed in broad consultation with Londoners.

The Plan: Shifting the dial on equal access

5. What Next? Overview of timelines and actions

The plan has already stimulated potential new collaborations with officers from across the GLA, supporting the London Recovery Mission, Building Strong Communities as well as links with the Culture and Creative Industries Unit’s flagship programmes, London Borough of Culture, Culture at Risk and the Commission for Diversity in the Public Realm.

The plan also outlines new potential stakeholders. New connections will take time. ‘We can only move at the speed of trust’ and this cultural engagement work requires significant building and re-building of trust. Mindful of this, our actions are divided into three categories to support our delivery across the next four years.



This set of actions represent a significant step towards a new way of working ensuring culture enriches and empowers all Londoners equally. The action plan foregrounds engagement and social impact and plays a key role in ensuring City Hall leads the field on equality, diversity and inclusion.

This has the potential to ensure we celebrate the unseen work taking place within, by and for local communities across London. This all starts with a first step, the launch of the plan in Autumn 2022 at City Hall.

6. Acknowledgements

Local Action Group Members across the project

- Sue Agyakwa, Bromley by Bow Centre, Co-Chair
- Cristiana Bottigella, Hartslane
- Mellezia Bovel, Rena Initiative
- Liz Dart, Lewisham Council
- Poulomi Desai, Artist
- Ned Glaser, Company Three
- Rachel Harris, Lewisham Council
- Chetna Kapatee, Antehc and Croydon Council*
- Laura Kelly, Artillery
- Beatrice Pembroke, Kings College London
- Morag McGuire, Artillery
- Kismet Meyon, The Mayor of London, Peer Outreach Group
- Sandra Nakigagga, The Mayor of London, Peer Outreach Group
- Raheela Narchoor
- Ann Marie Peña, Barking & Dagenham
- Franklyn Sweeney, Independent Artist and Bernie Grants Arts Centre
- Kevin Walsh, Graeae Theatre
- Annie Warburton, Cockpit Arts
- Maxine Clark, Cockpit Arts

Greater London Authority members

- Justine Simons OBE, Deputy Mayor for Culture and Creative Industries
- Clare Lovett, Co-chair, Culture and Creative Industries Unit (CCI)
- Shipra Ogra, Co-chair, CCI Unit
- Farah Elahi, Social Policy
- Angie Farrance, CCI Unit
- Barry Fong, Intelligence Unit
- Laia Gasch, CCI Unit
- Hannah Goulding, Social Policy
- Anne Hartley, CCI Unit
- Truly Johnston, Team London
- Stephanie Kamin, Team London
- Arman Nouri, CCI Unit
- Rebecca Palmer, Education
- Shonagh Manson, CCI Unit (ACCESS steering group member)
- Jackie McNerney, CCI Unit
- Martha Pym, CCI Unit

Small Scale Actions

- Artillery Access Champions (list); Frank Sweeney (Doorstep Carnival)

Open Workshop – Integrated Action Planning (February 2022)

- Alex James, Senior Manager, International, Arts Council England
- Amin Aboushagor, Principal Policy Officer for Skills & Culture, London Councils
- Anna Woolf, Head of Digital, London Arts and Health

- Annie Warburton, CEO, Cockpit
- Annie Dam, Programmes Manager, Art Clubbers CIC
- Ashley Joiner, Director, Queercircle
- Barry Fong, Principal Social Policy Analyst, GLA
- Chetna Kapacee, Programme Manager, GLA
- Clare Lovett, Principal Project Development Officer, GLA
- Coral Flood, Principal Policy Officer, Greater London Authority
- Daniella Chamorro, Project assistant, Art Clubbers
- David Dowsett, Programme Manager, Enfield Council
- David Burke, Chief Executive, London Philharmonic Orchestra
- David Waterson, Arts Development Officer, Camden Council
- Deborah Hayman, Head of Services, Pecan
- Deirdre McGrath, Community Engagement Officer, Greater London Authority
- Dilwara Khatun, Community Organiser, London Borough of Redbridge
- Dorian Knight, Cultural Heritage Development Officer, Enfield Council
- Elly De Decker, Executive director, Bromley by Bow Centre
- Fabio Altamura, Relationship Manager, Visual Arts, Arts Council England
- Farah Mohammoud, Director, You Press
- Fred Kawesi, Arts & Culture Coordinator, Alzheimer's Society
- Hadrian Garrard, Head of Creative Engagement, LBWF
- Helen Nicholson, Professor of Theatre and Performance Royal Holloway, University of London
- JasmineBurt, Project Assistant, Art Clubbers
- JenniferMoore, Senior Culture Officer, London Borough of Southwark Culture Team
- JL Goh, Organiser, Migrants in Culture
- KathrynWoodivne, Arts & Culture Partnership Lead, Kingston Council
- Kevin Walsh, Executive Director and Joint CEO, Graeae Theatre Company
- Kismet Meyon, POW, Greater London Authority
- Laia Gasch, World Cities Culture Forum
- Lata Desai, Community Arts producer, Subrang Arts
- Liz Brutus, Consultant in Public Health, GLA
- Lizzie Pencavel, Senior Communications and Stakeholder Officer, GLA
- Lorna Lee, Asst Director, Culture and Heritage Services, Waltham Forest Council
- Mah Rana, co-director, The LENS (the lived experience network)
- Matthew Couper, Borough Engagement Officer, GLA
- Melissa Bennett, Community Engagement Officer, Greater London Authority
- Michelle Salerno, Principal Cultural Policy Officer, Westminster City Council
- Mike Candler, Arts Development Manager, Camden Council
- Monica Thomas, Commissioner, Newham Council
- Morag McGuire, Co-Director, Artillery CIC
- Nadia Holland, Project Officer, Thrive LDN
- Nicholas Okwulu, Community Enabler, Pempeople
- Nick Bodger, Cultural and Visitor Development Director, City of London Corporation
- Pat Muotto, Project Manager, GLA
- Penny Mills, Director of Consultancy, The Audience Agency
- Petra Roberts, Cultural Development Manager, Hackney Council
- Rae Goddard, Illustrator, Paraphrase.Studio
- Roisin Briody, Programme manager, MOPAC
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- Sara Harrison, Senior Manager, Audiences and Engagement, Arts Council England
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- Sarah Jane, Scaranaro, Head of Programme, Paul Hamlyn Foundation
- Seth Pimlott, Local and Online Producer, Chisenhale Gallery
- Shan Begum, Programme Manager, Bromley by Bow Centre
- Sheerie Barker, Cultural Events & Marketing, London Borough of Hackney
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- Sue Agyakwa, Bromley by Bow Centre
- Suzie Plumb, Arts Development Officer, Camden Council
- Teresa Askew, Artistic Director, Great British Carnival
- ThomasKador, Lecturer in Creative Health, University College London
- Tianna Dagher, Co-founder & Director, A Space Between CIC
- Wendy Wyatt, Programme Manager, World Cities Culture Forum

Case Studies and Presentations at Local Action Group meetings

- Evaluation methodologies: Unseen Tours; Big Wide Children’s Project; Artillery
- Melissa Bennett (GLA) London Community Story
- Kirsten Dunne (GLA) Understanding the GLA’s Culture Strategy
- Barry Fong (GLA) Social Impact data and London Datastore
- Hannah Goulding (GLA) Festival of Ideas & Civic Strength Index project development
- Beatrice Pembroke (Kings College London) Approaching social impact measures
- Rebekah Polding (Urbact/ACCESS Lead Expert) What is an IAP?
- Rachael Roe (GLA) Culture Infrastructure Map
- Marijke Steadman (Barking & Dagenham) New Town Programme
- Anne Torreggiani (Audience Agency) Evidencing Social Impact
- Kevin Walsh (Graeae) – No One Left Behind, An evaluation of ‘This is not for you’
- Spoken Word / *Types of Kind* – Kismet Meyon, youth advocate and human rights activist.
- Spoken Word / *Black Rose* - Sandra Jane Akiki Nakigagga also known by stage name AKIKI. A member of the peer outreach team also a poet, a writer and an actor.

*Now working within GLA, CCI Unit

7. Appendices:

A. **Local Action Group – check-in activity**

Meetings took place online during various stages of COVID-19 lockdowns and COVID-19 safety measures. This is an example of a ‘warm up’ activity which took place using the ‘zoom’ chat function.

The activity was inspired by GOSH Arts Artist In Resident programme at Great Ormond Street Hospital which explored both patients and staff experiences of being in hospital during the pandemic. The meeting took place on 21st May 2021, just after COVID-19 safety restrictions were loosened for a third time and captures how people were feeling at the start of the meeting. The resulting poem was inspired by daily lives and experiences since the group had met in February 2021.

These hands have...

- Been cooking a lot, cleaning a lots, digging and pricking and pruning, but haven’t really touched any other hands or a very long time!
- ...been finding new things
- ...been taking photos
- Been hugging
- Been creating paintings and installing my exhibition at Westfield London
- Been in the soil
- Launching our dementia friendly venue charter
- Baking baking baking
- Wielding a pair of tweezers in the daily battle against hairs n my chin
- Holding my phone far too much :-(
- Been under the tap
- Trying to tame them curls!
- Been doing jigsaws
- Been reclaiming a garden
- Making over zoom with childminders and early years educators
- Holding my partners
- Typing and clicking
- Writing job applications
- Have been praying
- Reviving my piano playing
- Looking after my parents
- Have been writing new stories
- Been baking bread
- Have been playing
- Been writing bids
- Been soothing
- Have been check check checking our new programme
- Been feeding, fixing and fretting!
- Making vege beds
- Have waved from a distance :(

- Have been feeding me! :-D
- Been playing guitar strings

Integrated Action Plan Development – example of Local Action Group member response to five development questions. We experimented with formal surveys and interviews. This survey response was incorporated into online workshops, sense checked and prioritised by the group for inclusion in the final action plan.

1. Things for the GLA to do e.g. recommend that this group keeps going, and...

- The GLA can recommend this group keep going
- Provide grant programmes that support Londoners to make a difference through cultural activity.
- Provide networking opportunities and training for grassroots cultural organisations.
- Offer free British Sign Language courses for staff of community-led cultural organisations.
- Ensure there is diverse representation in policy making meetings

2. Things someone else could do e.g. the Arts Council/my local arts centre/library etc.

- Arts Council England can provide a grant programme offering core funding for community led organisations with lower annual incomes
- Arts Council England can create a programme where the larger cultural organisations on their portfolio offer mentoring to community-led organisations
- My local council can work with local businesses to offer free space for community-led cultural activities.

3. Things for immediate action

- Identify the areas where inclusion and access are lacking and why.

4. Things for next two years

- A GLA press officer to work with smaller cultural organisations to share the impact of projects/activities with major news outlets.

5. Things that need development over next 1 – 5 years (big dreams) e.g. the ‘moonshot’ what could make the biggest difference and to whom?

A dedicated ‘Culture Hub’ in every London borough located in an underserved community with fulltime paid staff who live or have strong connections to that community. This hub will be a space where residents from across that borough can visit in person or contact via email or telephone to:

- feed into local and London wide cultural policy decision-making
- get advice about creating/delivering culture projects
- discover/share cultural activities
- explore cultural archives/history
- register for, or access, a volunteer database
- network and explore partnership opportunities across London
- participate in informal cultural activities that serves as safe spaces for conversations to flourish
- Culture Hub staff from each borough and the GLA will meet monthly to share and shape. Residents will be invited to these meetings quarterly.

Suggested Reading

Francois Matarasso – What Next? It Depends who’s asking <https://arestlessart.com/2016/10/07/what-next-itdepends-whos-asking>

[My essential reads: cultural democracy - CultureHive](#)

[King's College London - Towards cultural democracy: Promoting cultural capabilities for everyone \(kcl.ac.uk\)](#)

[Transforming Society ~ Cultural democracy and the collective creation of meaning](#)

ⁱ Coffee Roulette is an engagement tool which randomly pairs members of a particular group for an informal “tea & chat” for at least 30 minutes. These took place during lockdown and were mostly virtual, but did include walking meetings as well as the normal zoom/teams meetings.

ⁱⁱ Snowballing is a process of maximising connections and networks. Individuals are invited to identify their contacts and their contacts are then asked to identify their contacts to draw in a much wider group of experiences and opinions.