ACHATES

Brent Council

Creative, Cultural and Visitor Economy Research

June 2025

Contents

Executive Summary **4**

1. Methodology and Approach **6**
1.1 Aim 1: Mapping Brent's Assets 6
1.2 Aim 2: Understanding Brent's Existing and Potential Audiences 7
1.3 Aim 3: Understanding Brent's Creative & Visitor Economy to Inform Strategic Planning 8

2. Mapping Brent **9**
2.1 Brent's Culture 9
2.2 Gross Value Added 9
2.3 Asset Map 10

3. Consultation **12**
3.1 Consultation Process 12
3.2 Roundtables 12
3.3 Notes from and Summary of Roundtables 13
3.4 One-to-One Interviews 26
3.5 Summary of Notes from One-to-One Interviews 27
3.6 Survey Findings 36

4. Landscape Review **45**
4.1 National Context 45
4.2 Brent Demographics 59
4.3 Existing Local Data Analysis and Identification of Opportunities 60

5. Priority Audiences, Statement of Purpose and Narrative Summary of Theory of Change **62**
5.1 Priority Audience Segments 62
5.2 The 9 Types of Impact of Culture and Heritage (c) 63
5.3 Statement of Purpose 63
5.4 Logic Models 66
5.5 Narrative Summary of Theory of Change 69
5.6 Impact Framework 71

6. Cultural Strategy Benchmarking **72**
6.1 Strategy and Policy Context 72
6.2 Cultural Compact Strategies 79
6.3 Council Cultural Strategies 89
6.4 Key Learning 90

7.Case Studies **93**
7.1 Overview 93
7.2 Royal Philharmonic Orchestra – Resound 93
7.3 Fresh Arts & Quintain – Creating a Cultural Hub in Wembley Park 96
7.4 Unique Community – Empowering ESL Communities Through Culture 98
7.5 Key Learning 100

Appendices
Appendix I – Brent Cultural Organisations with GVA – *Supplied as separate Excel document*
Appendix II - List of Cultural & Heritage Organisations in

Brent 101
Appendix III – Priority Audiences & Types of Impact Matrix 116
Appendix IV – Impact Framework - *Supplied as separate Excel document*

Executive Summary

- Brent Council is looking to create a new Partnership Cultural Strategy responding to the Peer Challenge conducted by the Local Government Association (LGA) and Arts Council

England (ACE) from July 2023 and this work is beginning with a research and evidence-based approach;

- This report contains the findings from the asset mapping, consultation and benchmarking to provide Brent Council with an up-to-date view of cultural engagement, economic and employment impact of the creative and cultural sector within the borough;
- Roundtables and interviews with cultural sector stakeholders in Brent identified that the key issues facing Brent communities are perceived to be: Mental Health and Wellbeing, Social Isolation, Social and Economic Inequality, Youth Disengagement, Environmental and Technological Gaps;
- Culture's role in addressing these identified issues is seen by cultural organisations as being focused on convening public, private and civic organisations to achieve creative problem solving, health interventions – embedding culture in wellbeing strategies, unstructured youth-led creative and civic initiatives, and inclusive economic development;
- This consultation also identified that Brent's key opportunities lie in its strong grassroots communities, creative industries growth, scope for partnership and collaboration, well developed youth and early years provision and the strong appetite for cross-sector collaboration and shared action;
- The Types of Impact of culture that organisations across the borough are coalescing around are Intrinsic, Economic, Social Benefit and Community Building and Mental Health;
- Key organisations delivering impact in these areas and successfully engaging with priority audiences have been identified and presented in the report. It is suggested that they are considered as potential lead delivery partners for specific strategic priorities pertaining to impact and audiences;
- A draft Statement of Purpose and Narrative Summary of Theory of Change have been developed in collaboration with Brent Council, to offer clarity and distinctiveness to a new cultural strategy. That is to say, a clear articulation of what the Council is looking to achieve through culture, who it will prioritise in doing so, and the change that will be brought about;
- Reviewing a range of cultural strategies provides key learning and insights relating to use of language, positioning culture as a strategic priority, identification of priority audiences, the need for an action plan with KPIs to turn strategy into reality, identifying ownership of the strategy and ensuring robust monitoring and evaluation, and finally, funding and investment to deliver the plans (particularly funding outside of statutory support).

1. Methodology & Approach

1.1 Aim 1: Mapping Brent's Assets

Background Reading and Inception Meeting

Caroline McCormick and Deborah Larwood, reviewed background documents shared by Brent Council, including the Peer Challenge Future Culture Provision report, existing data, existing research, existing lists of organisations and provision and other documents that Brent Council included.

This context informed the development of an agenda for Inception Meeting which would establish the project parameters and ensure the full context of the programme of work is understood and any key considerations to be taken into account. The meeting also confirmed key outputs and outcomes and a project timeline. A project management reporting process was agreed to ensure that the

Council is communicated with regularly through the project in a way that is the most helpful.

Mapping of Existing Assets
Deborah, as far as is possible, mapped cultural assets in Brent in both a written document which categorises assets, along with supplementary information such as: purpose, category (e.g. artforms, whether the asset is being used, ownership, website link if relevant etc.) and created an accompanying map showing their location. Additional time was used on this Asset Mapping by arrangement with Colin Chester in March 2025, using 1 day of time originally allocated to the economic value assessment.

Stakeholder Consultation
Caroline led a series of three focus roundtables, to engage with stakeholders the Council has identified and further identified potential stakeholders from the asset mapping. These roundtables explored strengths, opportunities, challenges for audiences and potential audiences.

Alongside these roundtables, Deborah conducted a series of interviews with key leaders of cultural organisations and funders working with and for arts, culture, heritage, and creative organisations in Brent.

Survey
Caroline developed a questionnaire to collect data from creative practitioners within Brent, working with arts organisations to help find the widest range of practitioners working in the Borough. This would help add to data collected while also ensuring the full understanding of economic impact is captured.

She then created a second questionnaire, building on the work already undertaken by Achates with Vi-Brent around audiences establishing the patterns of underserved communities and provisions those audiences are looking for. This survey was promoted by the partners of Vi-Brent alongside other key council contacts to ensure that the data captured represents a diverse range of stakeholders and includes the voices of all ages of Brent residents.

Interim Presentation
With the reflections from the audiences and stakeholders established and the Mapping of Brent's Assets undertaken, Deborah and Caroline shared in a short presentation to Brent Council to provide an opportunity for reflection before the next stage of the project was undertaken.

1.2 Aim 2: Understanding Brent's Existing and Potential Audiences

Landscape Review
Building on the datasets that already exist from Brent's NPOs, funded organisations and other sources, Deborah conducted a landscape review of not just the picture of Brent's local audiences, but also the London and national picture. This helped to establish baseline data that the future Partnership Cultural Strategy can build upon and measure success against.

Existing Local Data Analysis & Identification of Opportunities
Building on the Mapping, as well as the Landscape Review, Deborah verified the priority audiences and types of impact being created by Brent NPOs and other charities. The time used to undertake this work was taken from the days originally allocated for 'Local Data Analysis', due to insufficient data. This was in agreement with Colin Chester in May 2025.

This information, taken together with the reflections from the audiences and stakeholders established, enabled Deborah to create a list of underserved locations, artforms, audiences and wards as well as opportunities where assets exist and communities are underserved.

Priority Audiences Workshop
Caroline undertook an initial 2-hour workshop that would establish current and aspirational priority audience segments, their likely priorities, who else is working in these areas and any potential gaps in provision and skills, to help establish a set of priority audience segments to whom the Partnership Cultural Strategy would make a medium-term commitment to offer pathways to long-term change.

Statement of Purpose and Narrative Summary of Theory of Change
Caroline then led a half-day workshop in which, by using the Achates 9 Types of Impact of Culture and Heritage © for the Partnership Cultural Strategy would be identified, a draft Statement of Purpose was developed, at least two Logic Models outlined, and a first draft of a Narrative Summary of the Organisational Theory of Change captured.

After the workshop, Caroline developed the drafts and shared them with the Council, who responded with comments, from which she prepared a second draft document. A workshop then took place to confirm the drafts and discuss their implementation and use. It should be noted that, whilst the texts capture the essence of the focus of the strategy and associated work, they are not intended to be copywritten texts for promotional use. These components combine to create the decision-making framework for the Council which would help inform decision making around resources, investment and priorities in the future Partnership Cultural Strategy.

Benchmarking Comparators
Caroline and Deborah then undertook a review of other Council's Cultural Strategies in order to identify best practice that the Council can draw on.

Case Studies
Deborah built three qualitative Case Studies to provide examples of Brent organisations and/or projects and/or programmes that have helped develop new audiences, leverage partnership or collaboration opportunities and helped create cultural destinations. These included Royal Philharmonic Orchestra's Resound programme and its impact on health and wellbeing, inclusion and social cohesion and aspiration and achievement; Fresh Arts' partnership with Quintain to bring arts education, and investment, to Wembley Park; and Unique Community's work in bringing English Second Language (ESL) speaking Brent residents to engage in meaningful ways with culture.

1.3 Aim 3: Understanding Brent's Creative & Visitor Economy to Inform Strategic Planning

Economic Impact Assessment
Caroline, with support of the data and research Deborah developed, undertook a headline Economic Impact Assessment on Brent's creative economy including estimating the GVA of Brent based cultural sector charities using the ACE formula.

Final Report and Presentation
Caroline and Deborah developed their findings into this written report, sharing an interim presentation on Monday 19th May and then at the close of the project, they created a short PowerPoint presentation with accessible headline results to summarise the key findings of the report, which they shared on Wednesday 25th June.

Project Management
Throughout the process, Caroline acted as the key contact and managed the project to ensure it ran to time and budget and to ensure there were clear liaison points for the Council.

2. Mapping Brent

2.1 Brent's Culture

A list has been collated of Brent's cultural organisations listed detailing the name of the organisation, the cultural form in which they operate, constitutional status, audiences they work with (unverified), impact created (unverified), location, overview, website (where relevant) and whether they are an ACE funded NPO. For those which are registered charities with accounts that can be accessed via the Charity Commission, the GVA has been calculated.

It should be noted that information as to priority audiences (stakeholders) and impact created has been taken from the websites of the organisations and is such unverified. This should be therefore taken as a useful indication of overall strength and impact in the borough only. Supporting the development of organisations in identifying and articulating priority audiences and types of impact is itself a substantial task, so this is something that could be achieved via a survey and this represents the best indication possible within a limited budget.

This document is included as Appendix II.

2.2 Gross Value Added

It was agreed with Brent Council during the project delivery that it was not feasible to calculate Gross Value Added (GVA) for all organisations working within culture within the borough, as the data for Not for Profit organisations and Registered Companies is not freely available in the public domain and a charge would be incurred to access this information from Companies House. Brent Council may feel that this data would be valuable as it moves to the next stage of developing its Cultural Strategy, and therefore might choose to pay to access the information. It is recommended that the Council consider whether this is an action it would like to take going forwards.

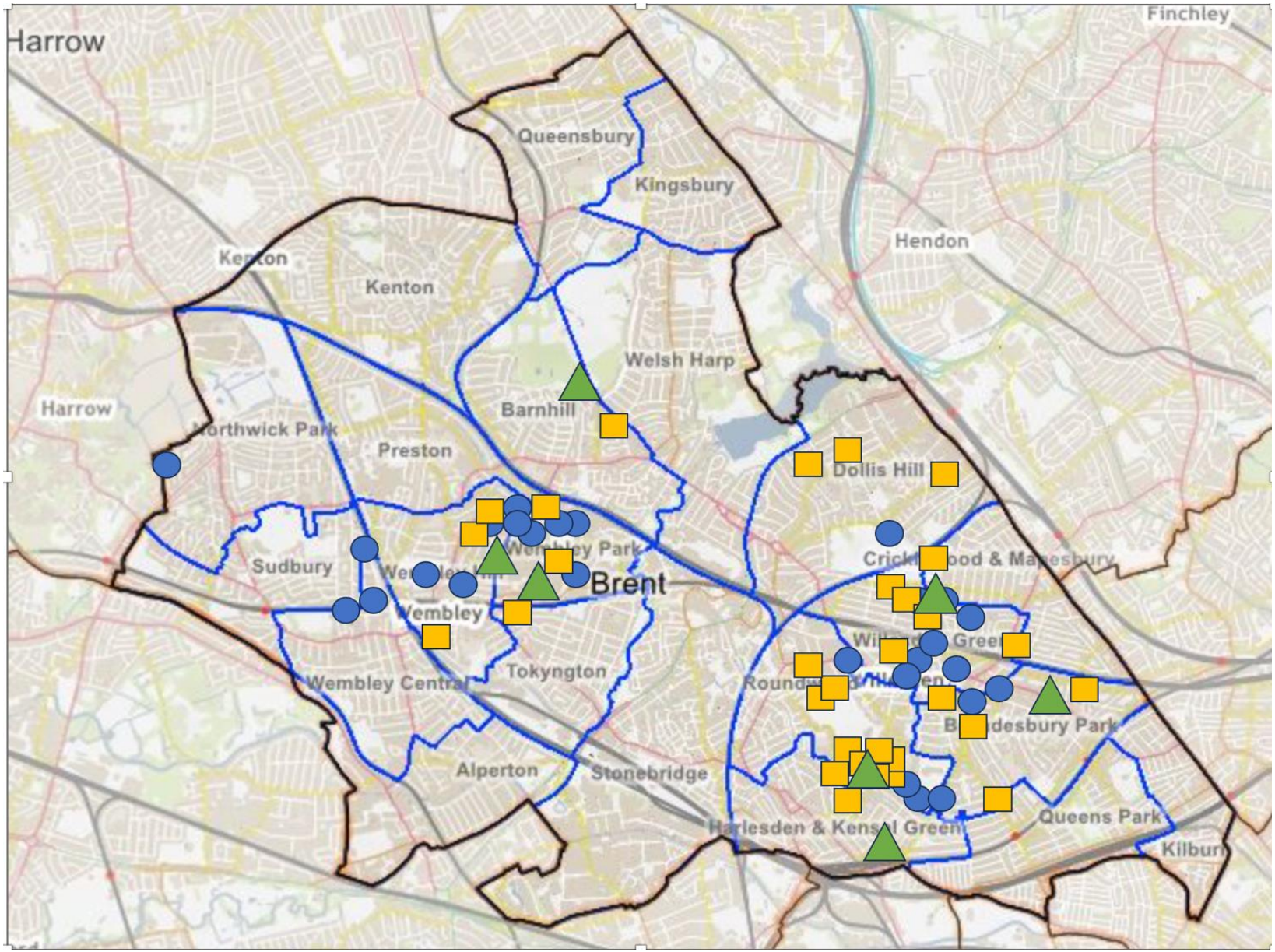
In line with ACE guidance, the Gross Value Added (GVA) has been calculated for registered charities whose accounts are freely available on the Charity Commission website covering the period to the end of 2022/2023 (some organisations are charities but exempt from presenting accounts at the time).

In order to calculate GVA, the amount of state funding is subtracted from organisational turnover. The balance is multiplied by 1.3 to calculate the additional GVA. The balance of turnover (minus state funding) and the additional GVA are then combined to articulate the total GVA to state funding. This is supplied as Appendix I.

2.3 Asset Map

A geographical map of Brent cultural assets is included below

Symbol	Key
	Charity or Society
	For Profit Company/Not for Profit Company
	Local Authority


Harrow
Finchley
Queensbury
Kingsbury
Hendon
Kenton
Kenton
Welsh Harp
Harrow
Barnhill
Preston
Dollis Hill
Sudbury
Brent
Wembley
Tokyngton
Wembley Central
Alperton
Stonebridge
Queens Park

2. Consultation

3.1 Consultation Process

The Consultation Process was composed of Roundtables, 1 to 1 interview and a steering group of Councillor Fleur Donnelly-Jackson, Amit Bhagat, Libraries Manager and Colin Chester, Acting London Borough of Culture 2020 Legacy Manager, who developed the framework of the strategy.

3.2 Roundtables

The three Roundtables were an opportunity for wider consultation and to create stakeholder-ship in the strategy without moving to more the anonymous and investment heavy input approach from surveys.

Each Roundtable focused on a different group of stakeholders and took them through this approach and listen to their response. Achates always advocates for an audience informed approach which is to say that feedback is reflected on and interpreted in the context of motivation, rather than simply being adopted per se.

The three Roundtables were structured as:

- Roundtable 1 – Cultural Sector
- Roundtable 2 – Civic Organisations
- Roundtable 3 – Creative Industries (beyond subsidised culture)

Each Roundtable was 2 hours in length with the following format:

1. Welcome and introductions
2. Aim and format of the session (5)
3. Approaches to cultural strategies (10)
4. The Brent context (15)
    - What matters to Brent and its people?
    - What issues are affecting people?
5. Key issues and opportunities (30)
    - What are Brent's cultural strengths?
    - What barriers need to be addressed?
6. Proposed priority audiences – discussion (15)
    - Which communities are least well served?
    - Which communities are the priority?
    - How do we make our ambition inclusive and representative?
7. Proposed priority impacts and outcomes – discussion (15)
    - Why does culture matter?
    - What can culture do?
8. Timeline, process, next steps and outcomes (10)
9. Questions and AOB (10)

Attendees

A full list of attendees of the Roundtables is detailed below. Councillor Fleur Donnelly-Jackson, Amit Bhagat, Libraries Manager and Colin Chester, Acting London Borough of Culture 2020 Legacy Manager, also joined the sessions.

Roundtable 1

- Iain Goosey, Executive Director, Kiln Theatre
- Clary Salandy, Founder, Mahogany Carnival Design
- Sophie Flack, General Manager, Deafinitely Theatre
- Zoe Cook, Co-director Venue & Events, Lexi Cinema
- Bethany Haynes, Senior Producer, Punchdrunk Enrichment
- Tom Philpott, Director of Artistic Planning & Partnerships, RPO
- Sarah Smith, Stock and Reader Development Manager, Brent Council
- Diana Manipuld, Archive Officer, Brent Council
- Thomas Mabey, Regeneration Officer, Brent Council
- Colin Brown, Founder, UK Reggae History
- Peter Baxter, Culture Project Manager
- Diane Shrouder-Johnson, Serene-One
- Ronald

Roundtable 2

- Peter Flack, ASC Studios
- Nicola Moore, ASC Studios
- Alan Medley, Kilburn State of Mind
- Cristina Antonini, We Restart
- Nataliya Kharina, Unique Community
- Clare, Brent Artist Network
- Jessica Rabello, Educator, Brazilian Community
- Yoel Berhane, Senior Programme Manager, Brent
- Hilary Seaton, Principal Planner, Brent
- Leone Buncombe, Head of Talent and Community, Garden Studios

Roundtable 3

- Rubie Charalambous, CEZ and Town Centre Manager
- Ellishia Stewart, Principal Regeneration Officer, Brent
- Ace Ruel, Creature Bionics
- Richard Hay, Kilburn Town Centre Manager

3.3 Notes from and Summary of Roundtables

Roundtable 1

The Brent Context

- What matters to Brent and its people?
- What issues are affecting people?
  - Cost of living crisis
  - Demand for bursaries, travel support and other allowances to support attendance
  - Music venues are closing – bars are not able to afford live music – affecting musicians already gone through changing environment
  - Not enough affordable workspaces – affecting people considering a career transition
  - Coherent information sharing is required to get information to people who need help
  - Social deprivation and health issues – how the arts can play a role in social prescribing / dementia / improving health
  - Increasing levels of mental health issues – from nursery upwards
  - Lack of understanding of autism
  - Lack of provision for young people – needs to be free, with refreshments, fun and intergenerational and more than anything excellent – enabling social learning
  - The classical definitions of culture need to be broken down

- The breadth of culture in Brent is vast – how do we bring that together into a whole

Strengths and Barriers

- What are Brent's cultural strengths?
- What barriers need to be addressed?

- Accessibility is key – we need to make people aware of the breadth of opportunities and offers – BrentCreates.com
- Digital literacy is a key issue – how we get information out to people needs to consider this
- Literacy is a broader issues including issues related to ESL (particularly noting the large volume of refugees in the borough) and confidence in communicating, as well as issues such as preferred forms of communication for D/deaf and hard of hearing people – tools such as audio or captioned video content are key tools
- There is a risk of disinformation via the internet / social media
- There is a North / South divide in the borough – the South Circular divides, how do we reconcile this and other geographical boundaries such as railway lines – these issues increase social isolation
- Obesity issues are often linked to geography as well
- There is a need to connect to people on the ground, use existing community networks and venues such as churches, mosques and schools etc – children are often the bridge to their parents
- There is a great deal of pressure on schools due to the breadth of needs and reduction in resources
- Equity of opportunity is essential – schools can be the gateway to the arts
- The role of volunteers / community ambassadors is key
- Diversity – breadth of culture and heritage
- Culture happens – how is it best organised and supported?
- Organised culture can be a barrier but the loss of subsidised culture is keenly felt and has impact in relationships between communities – friendships across communities
- Bringing communities together – creating unity
- Without funds and commissions only access to funding is commercial
- There is a breadth of benefits of culture
- RPO bringing together street and classical music – need to see it to be it!
- Need funding for excellence, but when funding, also need to be listening to the community / be grass roots informed
- History of Reggae music has therapeutic value – needs to be taken seriously
- There are hubs in Brent and then there are pockets and wards without access
- We need to not just be consumers but also makers of culture
- There is an entrepreneurial mindset – we need to seedbed a community of people who want to make
- Can we investigate career pathways and tools to culture – many people don't know how to navigate the landscape
- Reggae music for example has two stands – white and black, this can be a barrier to creating and marketing an inclusive programme
- Perceived barriers of race – Black Out Nights row – there is real trauma to be addressed and that means having uncomfortable
- Low incomes are a barrier
- Children need to know more about cultural thinkers and administrators, not just creative roles

- It may also be about the transferable skills culture can give you
- Freelancers need more paid opportunities at a fair wage
- There is an opportunity as a growing industry – but we need to engage parents as well as young people to address barriers as they may not see culture as a career
- Intersectionally diverse people need support – it is important to know where to invest and where to stand back
- Digital vs physical – we need to have the physical offer and experience as well as the digital or they won't see the value and we will lose generations, and this will negatively impact us all
- The needs of the next generation are significant
- Permissibility – need relevant cultural experiences from a young age to build habit of engagement
- Children need to be allowed to be messy / loud in a fun space – we need to open up our institutions and make them relevant and inclusive – finding the balance – across a range of cultural forms
- We need to map audience needs by group and address those in relevant safe spaces
- Civic Brent is not homogenous- want to build civic pride / community / identity

Priority Audiences

- Which communities are least well served?
- Which communities are the priority?
- How do we make our ambition inclusive and representative?

- London is constantly evolving
- Older communities can be left behind – Windrush Generation – as demographics change
- We need to understand the history of our communities and we need to have the right people to do the work
- We need to tell our stories and understand and celebrate our legacy – John Richards
- How do we make everyone feel welcome – such as the new Brazilian community? The answers are in the community, it is a funding challenge
- The Romanian community is one of the biggest in the UK but is poorly served
- We don't want resentment between communities, so we need to explain our priorities
- Tricycle / Kiln – Black theatre sectors' voice – staging Town Hall events
- Ownership – heritage and the new tension, need spaces to discuss
- Opportunities via culture as levers for communities – information is central to reach
- Culture consumers are placed above wider participants in a hierarchy – and this informs decisions as to what art might look like
- Communities are diverse and their needs and preferences differ
- Dementia 'time bomb' – people are often ignored
- There is a lack of trust with the Council – to reach beyond, need presence in the community
- People in the criminal justice system / probation services poorly served
- Children with experience of care system – but need the right skills

Impacts and Outcomes

- Why does culture matter?
- What can culture do?

- Individual and collective identity – when you know who you are, what your values are and what matters to you then you can place yourself
- Dementia is a loss of identity so culture is key in countering this
- Positive communication
- Culture also acts on society and gives agency – by shifting attitudes
- Borough of Culture(s) – bringing people together
- Music of all kinds is therapeutic
- We need culture for nourishment and that is more true than ever right now
- Health and wellbeing – role in social prescribing
- Self-esteem of community – enhanced by celebrating achievements
- We need a National Park of Culture(s)
- Language is key – we need to stop subordinating minorities
- Culture is undervalued and needs a greater role on the curriculum in schools
- Culture can divide or unite according to how we use it – British Empire Exhibition anniversary an opportunity to bring the conversations together
- Need people with lived experience at the table from the outset

Additional Points

- Lived experience of homelessness – the importance of engaging people with this experience
- Ensuring people with lived experience at the table from the outset
- Critical thinking / pathways
- Capacity building – people not putting themselves forwards
- Creative Enterprise Zone – Ealing Road impact of investment, enhanced identity – an economic and cultural success
- LGBTQIA+ community – there are events at the Library but this community mustn't be overlooked
- Disenfranchised young people
- Wembley Park – seen as one of the best places to live – but gentrification is a risk

Roundtable 2

The Brent Context

- What matters to Brent and its people?
- What issues are affecting people?

- A series of social issues – housing / homelessness / cost of living
- There is a cultural aspect to these issues – lack of spaces / community arts centres
- Art isn't inclusive in Brent for people with a range of lived experience whether domestic violence or homelessness – people feel excluded and not able to have a voice and we need to allow for that
- Not being represented has knock on mental health effects
- Exclusion from arts spaces means people don't have the confidence to participate – need to take the work out to people and be part of the community

- The arts spaces there are, are limited – there is the Library, Museum / gallery and the Council often acts as a gallery
- The provision is often in silos
- There is a lack of performance and visual arts spaces
- We need a directory of spaces listing where you can for example have an open mic night / exhibit work
- We need an alignment across strategy and opportunity – a visual map of spaces
- Housing pressures and the need for financial support – mean people are having to work multiple jobs which then creates time pressures
- Access to resources has a financial cost
- Public health – health inequalities and outcomes – culture is not seen as a priority when you are facing issues around housing and employment – how do we work in an integrated and holistic way?
- There are many people with serious health issues and we need to make the path clearer
- Public health solution – we need systemic integration – get local artists involved and paid
- The challenge is that the money is going to social prescribers not for the prescription
- We need to differentiate between therapeutic and prescribing
- What matters to me / not – what is the matter with me?
- There has been less investment in arts social prescribing in Brent to date - new social isolation focused model being introduced to increase referrals
- How we connect must be key to the strategy – Brent is a densely populated borough
- There are places in Brent where 48% of people are on benefits – high deprivation ranking
- Gentrification can be a challenge to local identity – artists often play a role in this process
- Mayor's affordable workspace policy – hard to make at work other than at scale – availability of spaces is a key barrier for creatives
- We need a preventative approach to health – culture has a role to play in self-expression / validation
- There are 3 galleries in the borough – but many empty spaces
- Spaces needs to be integrated into communities or it can be intimidating
- We need new spaces and we need to make those new spaces work hard
- Meanwhile use needs to be joined up between planning and facilities
- When thinking about young people, it is best to target mums as they are looking for things for their children to do
- If we are looking at youth violence we need to look at models like South Africa's holistic approach
- There is a perceived split between those who make and those who experience culture – which leaves much of the community only having access to the commercial offers

Strengths and Barriers

- What are Brent's cultural strengths?
- What barriers need to be addressed?

- Music is a cultural strength – No Bass Like Home – intergenerational project, now archived – this is a heritage asset but a bit under cover
- Brent Music service – RPO recent move

- Libraries network are spaces to connect and engage – space owned by people – Brent Civic Centre
- Green spaces – climate and biodiversity / festivals / need to use / way of engaging volunteers
- Need to consider invisible barriers – in parks this might be safety, or dogs, or feeling welcome in the natural environment
- Diversity is a local strength – strong grassroots
- There is no Youth Service – even the funding from when this was cut has tailed off – youth charities trying to fill space but local – there is a gap in provision for teenagers
- Family service is key
- The geography of Brent requires a strategic and targeted approach in terms of audiences and impact
- There is good connectivity into Brent
- The West London orbital is a line not crossed
- Canal is a further barrier – Canals and Rivers Trust have done some good work – limited capacity but keen to support
- There is Wembley and then a series of villages – we need to use our assets!
- Kilburn – music mile
- Park Royal Design District
- One Kilburn –strength of local people - the sub groups model could be copied – this is now working because they are working together
- Brent Creates – CEZ funding – could serve whole Borough now it is understood how it benefits creatives
- Neasden Masterplan – Reggae Museum – need to an approach to bring groups together
- Sports have a good model of community engagement RS Foundation / FA funding - we need to utilise that brand awareness
- Need freelance opportunity directory – how is it maintained?

Priority Audiences

- Which communities are least well served?
- Which communities are the priority?
- How do we make our ambition inclusive and representative?
- We need to speak to the inequalities
- In terms of age range – there is a lot of focus for children / some for young people / 49% on benefits is a large portion of adult population to access
- Tension between engagement of the arts consumer and intersectionally diverse audiences
- The volunteer route can be empowering
- Capital City College Group / Greater London Authority Mayor's Fund for Creativity / BFI Pathways programme
- How do we connect money and artists – supply as contractors – pay local people – build this into economic development approaches
- Can the cultural strategy be led by and cocreated with local people?
- Young people need to host their own youth network events – how does this get funding?
- How do we encourage young people to navigate cultural industries
- We need to future proof council officer knowledge – bake in default communications plan to networks
- We need subsidised workspaces for freelancers
- We need to educate cultural thinkers and theorists – not just artists

- Money coming in needs to create a fund for art – can there be an NCIL levy? This is noted as also being a potential barrier as there are also specific restrictions on use
- Could be a requirement to create social value in Council contracts / companies such as film using civic centre
- Address specific industry barriers such as women in tech / film
- Developers need to be encouraged to create community spaces – there could be a body of artists consulting on this
- There could be a greater requirement on developers to let community know of opportunities
- A fund like the Lambeth Future Workspace Fund
- Community having a voice in how disused workspaces are used
- Need to ensure accessibility of events – whether on Zoom / hybrid / going out to community / timing of events etc
- Need to bring a co-production approach and ensure voices are heard

Impacts and Outcomes

- Why does culture matter?
- What can culture do?

- Culture matters because engagement improves health and wellbeing
- We need low-cost interventions
- Belonging / identity / civic pride – integration
- Brings disparate people together and enables social cohesion
- Fills some of the educational gaps
- Culture makes us human / the essence of humanity
- Art as salvation – meaning
- FUN!
- Creates local economic value – but we don't know how to activate this, we have lost that connection
- Puts a place on the map – we need to build on our assets
- Culture helps us to appreciate and understand issues and problems
- Brings people together and addresses social isolation
- There is self-expression in taking part = voice
- Cultural activity and engagement give us an alternative
- Older voices – facilities such as toilets are key
- There are a lot of free / low-cost educational cultural opportunities in other boroughs – Brent Start
- We need an app for Brent events
- Connection to CEZ is key to creative problem solving

Roundtable 3

The Brent Context

- What matters to Brent and its people?
- What issues are affecting people?

- Co-design is important to communities – projects and programmes designed with and by the people they are serving
- Cost of living squeeze – makes it hard to get past survival – culture becomes a luxury, a tension with basic services
- Do people see Brent as special? Many issues are universal
- Places like Garden Studios are special and the community around it is unique – that is down to the leader who sets the culture
- Is Brent a place people are invested in in the medium – long term? Or is it a place they will move out of when they can?
- Challenges of private housing vs rented accommodation

- Young people lack self-resilience & self-belief and there is a problem of entitlement
- There used to be more workshops / support – if young people have self-belief they will find opportunities – happiness is to do with the state of self
- Schools could do more to support life skills like financial literacy – they are not presenting subjects as having real life relevance
- Schools need to enable – cohesive identity and belonging
- A lot of culture and identity often comes from religion and culture – enables shared identity
- There are 5 impressive Hindu temples - for example Ealing Road and Alperton / Neasden – has a growing Muslim community centred around the Mosque
- 17% of young people in prison are Muslim – need a cultural and religious offer
- Charities are taking the role and space Brent Council used to play
- CEZ - non-conformist jobs come from young people
- Every area could become a CEZ – represent a community
- There are significant contrasts within the Borough – there are pockets of infrastructure and excellence, but they are not joining up
- We need to identify need, opportunities and map pathways
- What is 'culture'? Life and Vibrancy. We need to unpack the definition for Brent
- Youth clubs / centres need to be designed to encourage young people to go there – creating offer and opportunity
- There is a lack of faith in the system – when they are cut there is a negative impact in terms of belief
- Baked fundraising into new youth centre – this needs to be replicated as an approach
- Gentrification – the belonging you have to an area – mustn't be - improve to drive out!
- How it is marketed and benefits those living in the area must be considered
- What is it about gentrification that robs people of self-esteem – loss of identity
- Homogeneity is the opposite of culture
- Living somewhere nice shouldn't mean paying the price

Strengths and Barriers

- What are Brent's cultural strengths?
- What barriers need to be addressed?

- The community need to own the definition of culture used
- The hierarchy of cultural investment attracts criticism
- There is no Brent distinctive identity
- Diversity is strength
- And also our weakness – there is so much richness, there is no one coherent identity
- Define cohesion – Place Partnership / Vi-Brent – 3 years, not just one view
- Shoreditch / Camden have a music / party identity – East London has visual art
- There is no big nightlife scene in Brent - we do have Kilburn Music Mile
- Is this in the nature of being an outer London borough? The boundaried nature of the borough means it is hard to align funding and opportunities
- We need to join up activity and opportunity – people need to be aware of opportunity to join in, this is a comms piece

- Does it have to be big to be meaningful? There needs to be an impetus to join up festivals and activities, to showcase the town centres, only insiders know what is happening and we need to join things up
- Ealing Rd – richness of Asian culture
- Want people to frequent and feel comfortable / at home
- How do you create a sense of home – of warmth in a place?
- If people had a choice, would they move out?
- Most people (even lottery winners), if things are achievable in a place, stay where they are no matter what their finances
- 5 years after Borough of Culture – what has been achieved?
- What are the changes in behaviour that we would like to see achieved
- Our young people are where ideas flow from
- We need to do more with schools but the barrier is schools are overstretched

Priority Audiences

- Which communities are least well served?
- Which communities are the priority?
- How do we make our ambition inclusive and representative?

- People make culture – what do we need to do to get people to uplift behaviour?
- We need to find a way to not have priorities – this causes tension – the majority need to be feeding into
- How do we support organisations to get independence
- Who is leading is key to setting the culture
- The range of communities in Brent is key
- The Council cannot set the culture – there is an enriched culture that the Council is not a part of
- The role of culture is to challenge ideas – bringing in non-participating audiences
- Global Majority communities (note that this is a term used throughout the report and is a term used by Arts Council England in relation to individuals who are black, Asian, dual-heritage, indigenous to the Global South)
- LGBTQIA+ communities
- Groups may not even know they are seen as non-participating
- Engagement – where are the venues in which people feel comfortable – we need to get in and activate – address physical barriers
- 'Improvement' infers inherent disapproval and judgement

Impacts and Outcomes

- Why does culture matter?
- What can culture do?

- The value placed on culture by the Council is key
- Nourished and recharges battery / escapism
- We seek out what we need – we participate if we know this or not
- Culture is a leveller – it brings us together
- The drivers are often socio-economic
- Always 'good' culture that we want to share
- Can surface a community of individuals
- Can have an influence of your life
- Everyone takes up some form of culture – it can have an influence on your life

- It is the fabric of being – our soul – it is how we communicate externally
- It can be a small part of who we are if we want it to be
- When it becomes a significant part of who you are – then you are who you want to be
- Culture can be seen as what you seek out on holiday – where you take a break from the day to day
- Your local area is your reality – culture can be your local park
- It is your identity and what you identify with – it needs to be real and authentic
- Culture should have 'realness' – you need to remember who you are and what you represent – real lives not artificial
- It is identity and self esteem
- You need to experience culture from a young age – to explore your choices
- It should be an organic process – not driven by funding
- We want 30-40 communities regularly activating the town centre – e.g. older people reclaiming benches in town centre as happened recently
- We want to be able to point to a thriving sector – where incomes are going up
- Want to use culture as a tool for improved income and well-being – we need a joined up strategy to do this and realise tangible outcomes
- Need evidence that the leadership is authentic in its intention and consistent in its purpose – and improving progression routes as a result
- Exposure – there needs to be a diversity of cultural offers and participation
- We need a forum for participation – not silos – there is culture that people are afraid of
- Need to create pride in place
- We need culture centres teams and policies across the council – strategy needs to be integrated.

Additional Points (by email)

- As a charity worker in Brent for over 40 years I have yet to see an opportunity for our vulnerable residents to improve their wellbeing through the arts. Lots of the creative orgs e.g. Kiln are doing great things on their own but there should be a comprehensive partnership where this can happen. There is a great opportunity here for creatives and creative orgs in Brent to offer a minimum of 20% of their outputs as a social value offer to vulnerable residents. Ashford Place would like to link with these creative orgs to develop a wellbeing strategy where creative orgs provide a programme of arts related activities to vulnerable residents, the latter who would be supported by Ashford Place to help them fully access these. It should be fairly easy to identify funding for this partnership so that creative orgs do not risk their financial position.

Summary of Key Points

- We need to open up the word culture, redefine and reclaim it or find new language which is inclusive.
- Diversity is Brent's strength and its weakness.
- We need to consider how we create an identity for the Borough that encourages civic pride and a sense of belonging.
- Culture can play a key role in the borough but we need a unified approach.

- Excellence and inclusion are not in opposition – we want both.
- We need a co-creation based approach which is authentic.
- Artists, creatives and freelancers need to be invested in for a strategy to be successful.
- The cost of living crisis is having a negative impact on people of all ages, but there is a particular crisis for young people.
- Culture may offer pathways to employment for some young people and soft / transferable skills for others.
- We want equity of representation for communities
- Other priority audiences include people with lived experience of homelessness, people with experience of the criminal justice system and people who identify as LGBTQIA+.
- There is an important opportunity around wellbeing but we shouldn't overlook fun and joy.
- Communications are central to success.

3.4 One-to-One Interviews

To complement the Roundtables, a series of one-to-one interviews were also undertaken with key leaders of cultural organisations and funders working with and for arts, culture, heritage, and creative organisations in Brent. This was to help further understand assets including current and future demand for facilities, current audiences and potential audiences, and economic impact of the creative economy.

The initial list of interviewees comprised:

1. **University of Westminster - Prof Gregory Sporton, Associate Head of College (Research and Knowledge Exchange)**
2. **Fresh Arts - Davinia Khan, Artistic Director, Fresh Arts**
3. **Greater London Authority - Angie Farrance, Senior Policy Officer**
4. **Royal Philharmonic Orchestra - Chris Stones, Director of Community and Education**
5. **Unique Community - Nataliya Kharina, Artistic Director**

Of this list, five organisations (denoted in bold above) agreed to participate. Each participant was sent an Interview Guide in advance, to provide a standard structure the guide the conversations:

1. What would you say are the key issues and opportunities facing Brent and its communities at the present time?
2. What role does culture play in addressing these issues at present and what role would you like to see culture and heritage playing?
3. What role does your organisation specifically play in addressing these issues at present and what role could it play?
4. Are there specific communities you consider a priority to create more impact with and for and if so why?
5. Are their specific types of impact you would like to see as a focus and if so, why?

6. In addition to investment what are the key barriers to achieving these ambitions in your view for Brent and for your organisation specifically?
7. What are the strategic opportunities you would like to see Brent taking advantage of to realise these ambitions?
8. Are there other strategic priorities for culture and heritage which you would like to suggest?
9. How robust are the Brent culture and heritage networks in your view and what could be done to enhance them?
10. What steps can the culture and heritage sector take to ensure long-term resilience and sustainability?
11. Is there anything else you would like to share?

3.5 Summary of Notes from One-to-One Interviews

Key issues Facing Brent Communities

- Mental Health and Wellbeing
    - High demand for mental health support, including among children and parents.
    - Rising anxiety, low mood in schoolchildren, worsened by cost-of-living crisis.
    - Poor parental wellbeing (depression, loneliness, financial stress) affecting child development.
- Social and Economic Inequality
    - Significant wealth disparities across wards (e.g. child poverty in two most deprived areas).
    - Limited access to affordable, enriching activities for children and young people.
    - Cultural career pathways seen as financially unviable by some families.
- Youth Disengagement
    - Young people are dropping out of programmes despite ongoing development in the borough.
    - A disconnect between opportunity and access — proximity doesn't equal participation.
- Lack of Strategic Coordination
    - Fragmented partnerships and poor coordination among local organisations.
    - Broad agendas without clear, fundable priorities or accountability.
    - Cultural infrastructure policy (e.g., meanwhile use) underdeveloped or relationship dependent.
- Transparency and Engagement
    - Residents feel excluded from decision-making processes.
    - Limited visibility of strategic plans and insufficient community involvement.
- Cultural Space Deficit
    - Shortage of affordable and purpose-built creative spaces (e.g., studios, dance halls).
    - Gentrification and monetisation limiting free community spaces, especially for youth.
- Environmental and Technological Gaps
    - Environmental awareness is rising among youth, but green infrastructure is lacking.
    - Digital upskilling opportunities exist but need scaling and coordination.

Key Opportunities for Brent

- Strong Grassroots Community
    - Vibrant and active community networks can be further empowered and resourced.

- Cultural Engagement as a Tool
    - Use culture to address wellbeing, inclusion, and education challenges.
    - Outdoor arts and free public programming can foster community pride and visibility.
- Youth and Early Years Focus
    - Expand enriching early years and after-school activities.
    - Continue school readiness and parenting support work.
- Creative Industry Growth
    - Local film and TV industries offer employment pathways; diversify access and training.
    - Punchdrunk and other success stories could be replicated across Brent.
- Night-Time Economy Development
    - Potential to animate areas like Kilburn High Road with music, culture, and nightlife.
    - Leverage GLA funding for nighttime enterprise and 24-hour city initiatives.
- Partnership and Collaboration
    - Strong appetite for cross-sector collaboration and shared action.
    - Align cultural strategy with regeneration and planning departments earlier in the process.
- Community-Led Place Making
    - Identify and platform existing informal community spaces.
    - Ensure future developments reflect the needs of local residents, not just developers.

Current Role of Culture and Heritage in Brent in Facing Identified Issues

- Rich Grassroots Cultural Landscape
    - Brent has a lively and diverse grassroots cultural scene.
    - Imaginative partnerships already exist, though not fully leveraged or widely known.
- Building Cohesion and Celebration
    - Culture can foster a sense of borough-wide identity, celebration, and shared experience.
    - Current cultural wealth is not effectively communicated or accessible to all residents.
- Educational and Emotional Support
    - Projects like *Bounce Drama* support children's mental health and social development post-COVID.
        - Uses drama, movement, and storytelling aligned with PSHE curriculum.
        - Helps children explore emotions, build social skills, and transfer learning into real life.
    - Nurture Groups offer more targeted, intensive support, in partnership with schools and CAMHS.
- Mental Health and Creative Health
    - Cultural programmes act as preventative mental health interventions, especially for young people.
    - Underused civic spaces (e.g. libraries, youth centres) could be revitalised as creative health hubs.
- Youth Engagement in the Creative Industries
    - Focus on practical entry points into creative careers (e.g. FX, production, behind-the-scenes roles).
    - Culture as a jobs pipeline – not just for artists but across the cultural industries.

- Community Dialogue and Inclusion
    - Culture enables difficult conversations and disagreement in safer, more open environments.
    - Offers a more inclusive, human-centred route to engage communities than formal channels.
    - Example: Teatro Vivo embedded artists in climate action to open up public dialogue.

Potential Future Role of Culture and Heritage in Brent

- Strategic Convening Power
    - Culture can bring together public, private, and civic sectors for collaborative problem-solving.
    - Potential to act as a bridge between communities and institutions (e.g. schools, NHS, developers).
- Expanded Cultural Health Interventions
    - Opportunity to embed culture in wellbeing strategies, including partnerships with NHS trusts (e.g. Norfolk Hospital).
    - Models like "Meet Me at the Albany" (intergenerational music/social sessions in care homes) could be replicated.
- Youth-Led, Creative Civic Spaces
    - Vision for Creative Youth Centres where young people can access unstructured, non-pressured creative outlets.
    - Artists could play a leading role in youth and community mental health strategies.
- Scaling High-Impact Cultural Models
    - Examples like Bounce Drama, Punchdrunk, and Seen & Heard should be scaled and adapted borough-wide.
    - Use of puppetry and role play as tools to navigate sensitive topics shows potential for expansion across age groups.
- Inclusive Economic Development
    - Cultural industries can offer inclusive economic growth — Brent can target underrepresented demographics for training and employment.
    - Public-private partnerships (e.g. Quintain) can invest in long-term cultural infrastructure.
- Independent Cultural Leadership
    - Future partnerships may be more effective if convened outside of Council structures, ensuring independence and continuity.
    - Strategic cultural planning should sit alongside regeneration and development planning.

Ways in Which Specific Organisations Do/Can Address These Issues:

RPO

- Runs community and engagement programme across the UK, developing inclusive outreach models in orchestral music.
- Promotes orchestral music accessibility — live film scores, video game music, etc. — reaching new and diverse audiences.
- Advocates for musical skills as fundamental skills, supporting initiatives like Brent Music Academy.
- Works with SEND (Special Educational Needs and Disabilities) schools and has developed expertise in health and wellbeing through music (e.g. ‘Strokeistra’ model in Hull, with potential for Brent).

- Seeks carefully constructed partnerships aligned with community priorities to maximise cultural and social impact.

Unique Community

- Delivers free, therapeutic migrant theatre workshops and school-based programmes aligned to annual social themes (e.g. cost of living).
- Offers 1:1 support and therapists in every session, with a strong focus on mental health and SEND inclusivity.
- Adapts themes based on young people's lived experiences, focusing on expression and processing rather than professional outcomes.
- Works in an accessible, non-statemented framework to support those falling through gaps in the education system.
- Developing a unique youth-focused methodology, with future plans to share widely.

University of Westminster

- Acts as a civic anchor institution, connecting researchers, marginalised communities, and skills development opportunities.
- Offers specialist courses in areas like music business, film business, and VFX (Visual Effects), addressing industry skills gaps.
- Supports local recruitment through Foundation Year programmes, particularly in creative subjects.
- Aims to create resilient creative careers by building business and technical skills – not just the "glamour end" of culture.
- Identifies upcoming opportunities in VFX and technical production not yet reflected in school curricula – potential area for future community impact.

Fresh Arts

- Runs ChatterBox, a drama-based language programme for newly arrived children, encouraging English learning through physical expression.
- Delivers Brent Community Arts Project – a mix of after-school and Saturday sessions in Brent and Harlesden for ages 4–14.
- Provides free and subsidised access to arts activities for families on low incomes (Universal Credit model).
- Hosts external community-led activities in its space, including classes for adults, pensioners, and young children.
- Operates c. 30 after-school clubs and holiday clubs (e.g. HAF-funded), including creative workshops and theatre trips.
- Extends its work into Harrow and Barnet, demonstrating scalable outreach and regional partnerships.

GLA

- Acts as a cheerleader, connector, and advocate for Brent's cultural organisations.
- Supports legacy planning and seed funding post–London Borough of Culture, helping groups build sustainability.

- Facilitates connections to national partners (e.g. National Gallery, ACE, NLHF), extending access and resources.
- Encourages long-term, place-based cultural interventions, e.g. 24-Hour London and Creative Enterprise Zones.
- Plays a bridging role with the Council, enhancing communication, alignment, and joint working across sectors.
- Focused on amplifying profile and impact of Brent-based organisations through advocacy and relationship-building.

Communities Culture Should Create Impact For:

Young People

- Talent development and career pathways (e.g. film, TV, games)
- Drop-off in engagement among Asian boys around age 12
- Low uptake among young Black boys—linked to lack of representative staff in some cases
- High uptake from Eastern European youth through strong word-of-mouth within communities and networks
- Low engagement from White English children (likely due to borough demographics)
- Schools and academic pathways as key cultural entry points

□

People with Special Educational Needs and Disabilities (SEND)

- Programs for both adults and children
- Specific focus on young people with SEND in areas like Chalkhill and Wembley

Refugee and Asylum-Seeking Communities

- Engagement with refugee IACs (Initial Accommodation Centres) in Wembley

Homeless Community

- Early-stage work being scoped, with plans to pilot activities
- South Asian Communities
- Cultural collaborations (e.g. Banajee Dance Co)
- Need to address cultural disengagement in youth, particularly boys

Culturally Diverse Communities

- Brent has a highly diverse population (~70% diverse participants in some programs)
- Cultural organisations reflecting borough demographics are better positioned for impact
- Importance of multilingual and culturally competent staff

Underserved and Underrepresented Groups

- Importance of identifying who is underserved
- Cultural and historical hotspots (e.g. Irish and Reggae music in Kilburn) offer “quick wins” to engaged communities not currently engaging in cultural events and provision
- Need to invest in representation, in terms of infrastructure and staff recruitment to build long-term trust

Types of Impact to be Prioritised in Brent:

- Hope, enjoyment and pride – using culture as a tool to strengthen sense of civic and community involvement and celebration
- Reduce isolation and improve understanding of the situation of others as well as understanding of oneself

- Confidence and ability to learn skills – to open up pathways to employment and to equip people with the tools to explore and pursue their own potential
- Resilience and ability to navigate challenges – culture as a methodology to build emotional and personal resilience and increase confidence to access support

Key Considerations for Achieving Ambitions:

Fragmentation and Lack of Strategic Alignment

- Cultural initiatives and strategies (e.g. LCEP- Local Cultural Education Partnerships, YoungBrent, Vi-Brent) can operate in silos, missing opportunities for alignment.
- Strategic efforts are not always “knitted together,” leading to duplication and potential inefficiency.
- Need for a joined-up, borough-wide cultural effort that links visual, performing, and community arts.
- Absence of a consistent, long-term culture strategy that survives political cycles and changing priorities.

Convening Role of the Council

- Want to see the Council effectively using its role to bring organisations and communities together.
- Need to strengthen relationships of trust and understanding between smaller cultural organisations, the council, and large institutions.

Administrative and Communication Challenges

- Slow and unresponsive funding processes—especially harmful for smaller organisations reliant on timely decisions.
- Poor communication (e.g. emails unanswered) creates a sense that smaller groups are undervalued.
- Compared to councils like Harrow, Brent lacks understanding of grassroots orgs' needs and their potential.

Lack of Appropriate and Accessible Cultural Spaces

- While some success with meanwhile spaces, they are often poorly maintained (e.g. unresolved leaks).
- High demand for cultural venues and visibility of existing spaces remains low.
- Limited long-term access to space restricts continuity, growth, and collaboration.

Disconnect Between Leadership and Local Communities

- Some organisations' leadership is not local to Brent, leading to programming that doesn’t reflect community needs.
- Top-down approaches overlook lived experiences and fail to build local trust and relevance.
- Community-led co-creation is needed rather than imposed external visions.

Inconsistent Follow-Through and Delivery

- Many cultural discussions and meetings yield few tangible outcomes—leading to frustration and disengagement.
- Lack of continuity in programming (e.g. one-off events without sustained follow-up).
- High energy needed to push culture up the agenda in a borough where safety, housing, and economy often dominate.

Lack of Advocacy and Clear Impact Narrative

- Need for stronger cultural champions within the borough to drive momentum and public value.
- Culture is not widely seen as a core investment area—still viewed as an add-on or luxury.
- Need to better articulate culture's impact across agendas (health, safety, education, economy).

Misaligned Policy and Funding Priorities

- Cultural strategy is not yet integrated into wider borough policy frameworks (e.g. housing, economic development).
- Funders and policymakers often look for immediate impact, overlooking longer-term social and economic benefits.
- Brent lacks laser-focused cultural investment goals that attract partners and anchor long-term commitment.

Steps to Ensure Long-Term Resilience and Sustainability in the Sector:

Infrastructure and Investment

- Move beyond short-term, project-based funding; aim for long-term investment in cultural infrastructure.
- Secure multi-year funding (e.g., ACE 3-year model) and advocate for even longer funding cycles (e.g., 7–10 years).
- Encourage public-private investment models—e.g., larger players like Quintain and Wembley should invest back into the community.

Leadership and Coordination

- Brent Council could play a coordinating role, not just funding individual initiatives but actively shaping the cultural strategy.
- Appoint a dedicated cultural "champion" or producer within the council to connect stakeholders and maintain momentum.
- Look to models like Wandsworth, which uses embedded producers to drive arts collaboration.

Planning and Evaluation

- Align with strategic priorities of local authorities to guide long-term planning.
- Build in robust evaluation frameworks—move away from weak, short-term metrics toward shared, credible tools (e.g., university models).
- Use SDGs (Sustainable Development Goals) as a framework for local cultural planning, including evaluation and assessment.

Partnership and Place-based Development

- Foster cross-sector partnerships (e.g., arts + NHS) to align outcomes and share resources.
- Promote place-based investment strategies with joint funding from Arts Council England, National Lottery Heritage Fund, Department for Culture Media and Sport, etc.
- Streamline evaluation and reporting requirements across funders to reduce admin burden.

Inclusivity & Access

- Provide support and training for underrepresented groups (e.g., neurodiverse individuals navigating funding applications).

- Build networks (like ViBrent) offering concrete support such as safeguarding training and funding advice.

Skills & Workforce Development

- Equip individuals with modern, flexible creative skills that adapt to changing work environments (e.g., freelance economy).
- Link creative skills development to the wider skills agenda, helping people enter or move across sectors.
- Address societal shifts (e.g. youth communication styles via mobile phones) to keep cultural work relevant.

3.6 Survey Findings

Survey of Creatives and Audiences in Brent

3.6.1 Participants and Framework

Brent Council distributed two online surveys. The open call to participate resulted in 22 responses from creative practitioners and 19 responses from audiences in Brent. It should be noted that this sample size does not allow us to draw reliable conclusions that are representative of the population in Brent. In this context, it has been used to identify trends and observations with the caveat that further consultation may be required if the findings are to be used to inform evidence-based decision making.

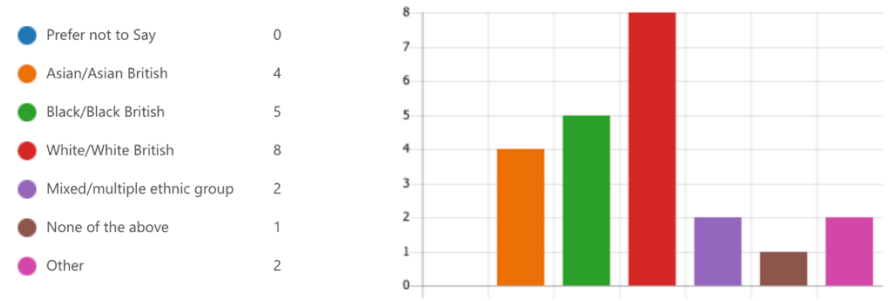
The participants of the surveys were as follows:

Creative Practitioners

The majority of Creative Practitioners who respondents were are between 35–59 years old, with the largest groups being 35–39 (18%) and 55–59 (18%). They were predominantly women (12 respondents), with 10 identifying as men. All respondents indicated that their current gender identity is the same as assigned at birth.

The range of ethnicities reflected in Creative Practitioner survey respondents was predominantly white British with Black/Black British, Asian/Asian British and mixed heritage ethnicities also represented:

4. With which ethnicity do you identify? (as used by Arts Council England)



The majority of respondents (81%) identified as heterosexual with the remaining three participants identifying each identifying as Gay Man, Bisexual, Gay Woman and one preferring not to say.

8. Which of the following best describes the legal status of your employment as a creative practitioner?

Of the Creative Practitioners surveyed the majority were Freelance or Sole Traders and all residing in the UK with the majority recording a Brent based postcode (72%). None of the participants have received a commission as part of the Brent Borough of Culture initiative.

13% of respondents self-identified as D/Deaf, disabled or as having a long-term health condition and 32% of respondents self-identified as being neurodivergent.

5. Do you identify as a D/deaf and or D/disabled person or have a long term health condition?

Yes	3
No	17
Prefer not to say	1

6. Do you identify as Neurodivergent? Being Neurodivergent could include condition such as Dyslexia, ADHD etc.

Yes	7
No	13
Prefer not to say	2

Audiences in Brent

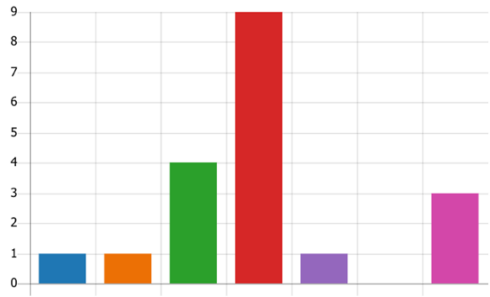
Respondents from the Audience survey skewed towards older age brackets with the three most represented age groups being 40–44, 45–49, and 75+, each comprising 15% of the sample. Mid-to-late working-age groups (50–74) are well represented, collectively accounting for 40% of the sample. Younger participants (30–34) had just one response representing 5%. This minimal representation should be taken into consideration when reviewing the data and further consultation is recommended where decisions are being made in relation to the views of this age group.

The majority of the sample were women (65%) and 32% were men. 84% (16 respondents) stated their gender was the one assigned at birth with the remaining three respondents choosing not to provide a response to the question.

The range of ethnicities represented among the audience respondents with the majority being White/White British with Black/Black British, mixed heritage and other ethnicities represented in the sample.

4. With which ethnicity do you identify? (as used by Arts Council England)

Prefer not to Say	1
Asian/Asian British	1
Black/Black British	4
White/White British	9
Mixed/multiple ethnic group	1
None of the above	0
Other	3



26% of respondents self-identified as D/Deaf, disabled, or as having a long-term health condition and 15% self-identified as being neurodivergent within the sample of respondents.

5. Do you identify as a D/deaf and or D/disabled person or have a long term health condition?

6. Do you identify as Neurodivergent? Being Neurodivergent could include condition such as Dyslexia, ADHD etc.

The majority of respondents (78%) identified as heterosexual with the remaining four participants identifying each identifying as Gay Man, Queer and two preferring not to say. All respondents were UK based and lived in Brent postcodes.

3.6.2 The Consultation Process

The questions set out to understand the perception, attitudes and sentiments towards culture in Brent. It also explored the issues which were most important to people in Brent, capturing their opinions on what interventions were needed most in the next 5 years and what would help people engage in cultural activity and what measures would support culture to thrive.

3.6.3 Survey Results

The results have been summarised in this section of the report under three categories. Views on Brent, Issues Affecting People in Brent, Cultural Workforce and Audience Behaviour with common themes highlighted summarised throughout.

Views on Brent

Participants were asked to describe what was distinctive and different about Brent:

Word cloud from Creative Practitioners narrative responses

Word cloud from Audience responses

Diversity and Multiculturalism was the dominant theme across both data sets with repeated use of terms like *diverse*, *multicultural*, *multi-ethnic*, *rich mix of cultures*, and *inclusion* from Creatives. This was echoed by audiences who described Brent as *ultra diverse, very diverse, multi-cultural* and *'a mini-UN'.* A number of responses highlighted the mix of over 150 languages, a wide range of ethnicities, faiths, and social classes and the coexistence of many cultures side by side.

Creatives mentioned cultural heritage with many roots, highlighting South Asian, Black British, and Caribbean influences citing that *"Brent is wonderfully multicultural", "Home to people from all ethnicities", "Amazing young people... cultural heritage from many roots".* Audiences echoed the sentiment, describing it as a place with vibrant culture, famous local figures, and historic roots.

Culture & Creativity: Respondents spoke warmly of Brent's music, art, and opportunity for community expression. Highlights include Reggae and UK rap/grime in Harlesden, Wembley Stadium and SSE Arena, venues like Kiln, Lexi, Harlesden Gallery, Metroland Cultures, suggesting that there is a strong sense of shared local cultural identity.

Community Spirit & Resilience: Respondents made references to strong community and support networks. Audiences mentioned active community support**,** referring to the mixture of cultures bringing vibrancy and making Brent an exciting place to be.

Contradictions & Inequality: Brent is described as vibrant but poor, rich but marginalised, with areas that are both gentrified and deprived. Respondents highlighted issues such as housing shortages, pockets of poverty and affluence side-by side and local issues such as licensing effecting the nightlife. Audiences criticised poor urban planning and mentioned a lack of services that cater to the needs of neurodivergent people.

Pride in Brent

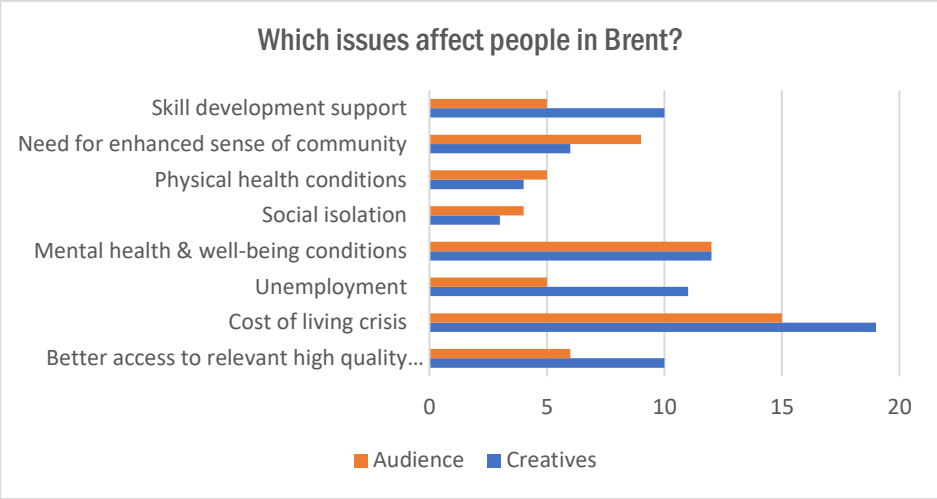
When asked what they were proud of in Brent similar themes emerged. Over 10 responses mentioned Brent's diversity closely followed creativity and community with 5 mentions each.

Audience respondents are proud of the cultural diversity and the harmony between Brent's many communities. This indicates that there is a degree of pride in Brent's diversity, resilience, and cultural richness. There is a sense of pride in the area's contribution to national culture — particularly in music, arts, and activism.

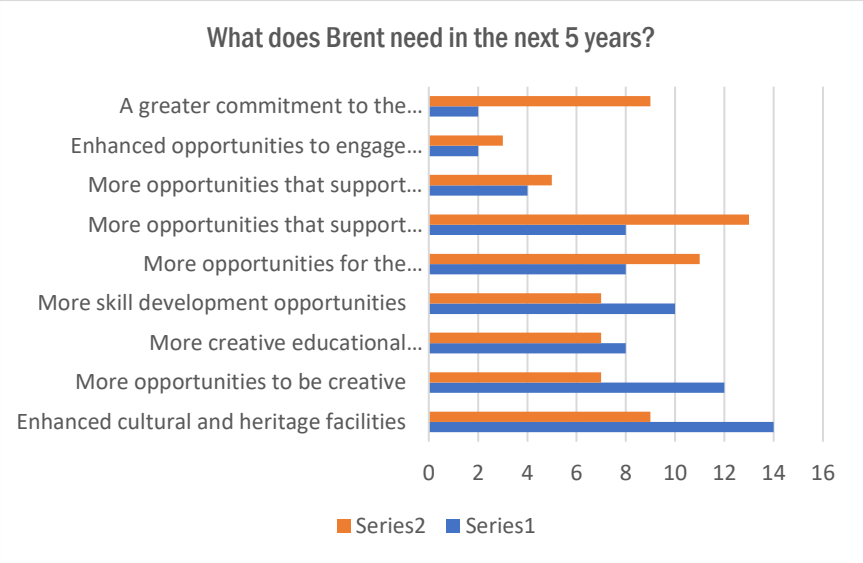
While there is some disappointment about limited local creative opportunities – the overall sentiment within the cohort of creative practitioners is one of deep loyalty, heritage, and pride in Brent's evolving identity.

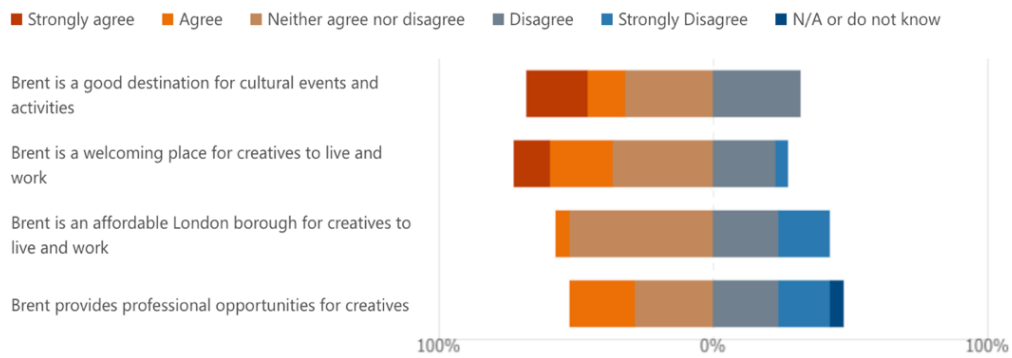
Issues Affecting People in Brent

Respondents were asked to select the three issues most affecting people in Brent. The most common answer across both sets was the Cost-of-Living Crisis and Mental Health & Wellbeing, Unemployment and an enhanced sense of community was also a concern.



When asked what Brent needed most in the next 5 years the most common answers among Creatives were enhanced cultural and heritage facilities (14 mentions), more opportunities to be creative (12), and more skill development opportunities (10). Among audiences more support for mental well-being (13) and opportunities to come together (11) were most popular closely followed by a commitment to the environment and enhanced cultural facilities (9 mentions each).





Culture in Brent

When asked why Culture was important, Creative Practitioners suggested creative expression (18) supporting better mental health & well-being (12) and enabling conversations between communities and building civic pride (11) were the most important factors.

When asked to think about the measures that would help more people to engage in culture and heritage in Brent, the most common answers were.

- More free engagement opportunities (16 mentions)
- More high-profile cultural opportunities (14 mentions)
- Better promotion of opportunities (15 mentions)
- More culturally relevant opportunities (10 mentions)

Respondents were asked to what extent they agreed with specific statements gauge and understand their sentiments towards Brent as a cultural destination.

Asked whether Brent was a good destination for cultural events and whether it was a welcoming place for creatives opinion was divided – with a fairly even split across positive, neutral, negative responses. This, and the size of the survey sample it is difficult to draw meaningful conclusions.

Where consensus was clearer was in the perception of affordability (only 1 respondent thought the borough was affordable for creatives to live and work and the reminder gave a neutral or negative response) and opportunities for creatives (only 5 gave a positive response).

Respondents were asked to select three things that would support sustainable careers for Brent creatives. The most selected suggestions were:

- More low-cost making spaces (20)
- A single platform promoting opportunities (14)
- Training in operational areas (finance and marketing) (10)
- More training and apprenticeship opportunities (9)
- Enhanced networking opportunities (9)

Audience Behaviour

The following observations were derived from questions asked to audience members (not creative practitioners) to understand how they spent their time when growing up, how they spend their time now and which cultural activities they had taken part in during the last 12 month. Participants were asked to select all activities that apply to them. It should be noted that some of the categories differed between each question making direct comparison difficult across the data set.

When asked about the activities audiences took part in when growing up the most popular selections were (in order of popularity) going to the cinema (19), library (17), theatre trips (16) and listening to music (14). When asks which of these activities they had done in the last 12 months the most popular selection again was cinema (11) followed by theatre trips (10), historical sites and streaming TV (9 mentions each).

Later, when asked to select which activities respondents did now, the top answers were spending time with family (17), reading (14), and eating out at restaurants (13) closely followed by days out (12), exercise listening to music (12).

When asked to think about the reasons why they did not participate in some of the activities offered in the survey, the barriers to participating in culture most often cited were financial expense, availability of provision and ability to travel to cultural event/venues. The respondents were asked what might encourage them to participate in cultural activity and the most popular suggestions were:

- More free engagement opportunities (16)
- Better promotion of opportunities (13)
- More high-profile cultural opportunities (9)
- Events and programmes in more informal spaces (9)

3.6.4 Other Observations

At the end of the survey respondents were given space to add anything that they would like to share regarding culture in Brent.

Respondents expressed a mix of appreciation for Brent's diversity and frustration over unequal cultural funding, housing affordability, and a perceived loss of public space due to overdevelopment. They expressed a desire for more inclusive, locally led initiatives and a revitalised cultural strategy that reflects the breadth of Brent's diverse population.

Residents express a desire for more cultural opportunities, increased funding for arts events and community-led projects, more accessible spaces (e.g., schools and colleges) for running events, support for neurodivergent adult artists and wider creative inclusion. There was a call for a cultural centre that serves all communities rather than one specific community.

Economic and physical accessibility was highlighted as a barrier to engagement for those without cars or with limited income and there was a perceived invisibility of local venues – e.g., lack of signage or awareness of Metroland Studios. Local licensing rules were also mentioned as a barrier to creative growth.

Poor provision of good-quality, affordable housing provision and the proliferation of high-rise developments was commented on as eroding community spirit and reducing open green spaces**.**
There were some concerns about anti-social behaviour**,** including begging, shoplifting, and the overconcentration of gambling and fast-food outlets**,** which are perceived to undermine cultural life.

Creative Practitioners expressed a desire for more opportunities for vulnerable residents to improve wellbeing through the arts and to explore a more cohesive approach to policy around wellbeing.

There was also a desire for inclusive cultural programming which involved parents, non-creatives, and that could take place both in-person and online. There was also a call to invest in younger creatives and existing organisations like Kiln and BAN.

4. Landscape Review

4.1 National Context

4.1.1 Population Demographics

In mid-2023, the population of England was estimated by the Office for National Statistics (ONS) to be 57,112,500 (within a total UK population of 67,602,800). At the time of the 2021 Census[1], just under a third (29.1%) of people in England and Wales were under 25 years old, 46.5% were aged 25-59 and 24.4% were aged 60 plus (England and Wales are frequently grouped together for demographic analysis because they have similar characteristics and census data is collected for both).

The majority of the population identifies as White (81.7%) with White British being the largest subgroup, followed by Asian (9.3%), Black (4%), Mixed (2.9%) and the 'Other' ethnic group (2.1%).

Of the overall population, 62.9% are of working age (defined as between 16 and 64 years old) and the Annual Population Survey shows that in every ethnic group, a higher percentage of men than women were in higher managerial and professional occupations and in nearly every ethnic group, a higher percentage of women than men were classed as 'never worked or long-term unemployed'[2].

In 2019, people from all ethnic minority groups except the Indian, Chinese, White Irish and White Other groups were more likely than White British people to live in the most overall deprived 10% of neighbourhoods in England[3]. In the UK, a significant portion of the population live below the poverty line and in 2022/23 more than 1 in 5 people (14.3m people, equating to 21% of the population) were in poverty – this included 8.1m working-age adults, 4.3m children and 1.9m pensioners[4].

The 2014 survey of Mental Health and Wellbeing in England[5] found that 1 in 6 people aged 16+ had experienced symptoms of a common mental health problem, such as depression or anxiety, in the past week. Women were more likely than men to be experiencing common mental disorders. The Office for National Statistics has monitored relationships between the prevalence of depression and the rising cost of living and data shows that rates of depression were higher among those who found it hard to afford housing costs or energy bills, and higher among renters than homeowners.

[1] https://www.ethnicity-facts-figures.service.gov.uk/uk-population-by-ethnicity/demographics/working-age-population/latest/

[2] https://www.ethnicity-facts-figures.service.gov.uk/uk-population-by-ethnicity/demographics/socioeconomic-status/latest/

[3] https://www.ethnicity-facts-figures.service.gov.uk/uk-population-by-ethnicity/demographics/people-living-in-deprived-neighbourhoods/latest/

[4] https://www.jrf.org.uk/uk-poverty-2025-the-essential-guide-to-understanding-poverty-in-the-uk#:~:text=More%20than%201%20in%205,and%201.9%20million%20were%20pensioners.

[5] https://digital.nhs.uk/data-and-information/publications/statistical/adult-psychiatric-morbidity-survey/adult-psychiatric-morbidity-survey-survey-of-mental-health-and-wellbeing-england-2014

When comparing within population groups, prevalence of moderate to severe depressive symptoms was higher among adults who were economically inactive because of long-term sickness (59%), unpaid carers for 35 or more hours a week (37%), disabled adults (35%), adults in the most deprived areas of England (25%), young adults aged 16 to 29 years (28%) and women (19%)[6].

4.1.2 Participation in Culture

State of the Nations research series UK Arts, Culture and Heritage (audiences + workforce) published in May 2024[7] shows that:

- Engagement in arts, culture and heritage in the UK is high. The Participation Survey revealed that 90% of people in England had engaged in the arts in some way in the preceding 12 months. There were similar figures overall for the rest of the UK.

- Patterns of engagement were similar across the four nations of the UK, particularly for going to cinemas, museums or theatres. However, much higher proportions of the Scottish population had participated in dance, and there were higher proportions of attendance at historic places in England.

- Just under half (49%) of the English population had been to the cinema in the 12 months preceding the survey; just under one-third had attended a live music event (31%) or a theatrical performance (30%).
- Just under one-third of the population (29%) had not attended any of the cultural events covered by the Participation Survey in the 12 months preceding. This suggests a significant proportion of the population are not attending any formal cultural activities, including those supported by DCMS.

- While in late 2021 and early 2022 the percentages of the population attending different cultural events were far lower than before the pandemic, by early 2023 rates had recovered for many different activities. For example, even more people interviewed in the first quarter of 2023 said they had attended live music (34%) in the 12 months prior than was the case in 2019/2020 (31%).

- There were substantial differences in attendance at cinemas, live music, theatre performances, heritage sites, and museums and galleries between disabled people, ethnic minorities and different social class groups. For example, 41% of White people had attended historic landscapes in the preceding 12 months, compared with just 11% of Black people. Other differences, for example between genders, reinforce what we already know about men and women's participation and attendance.

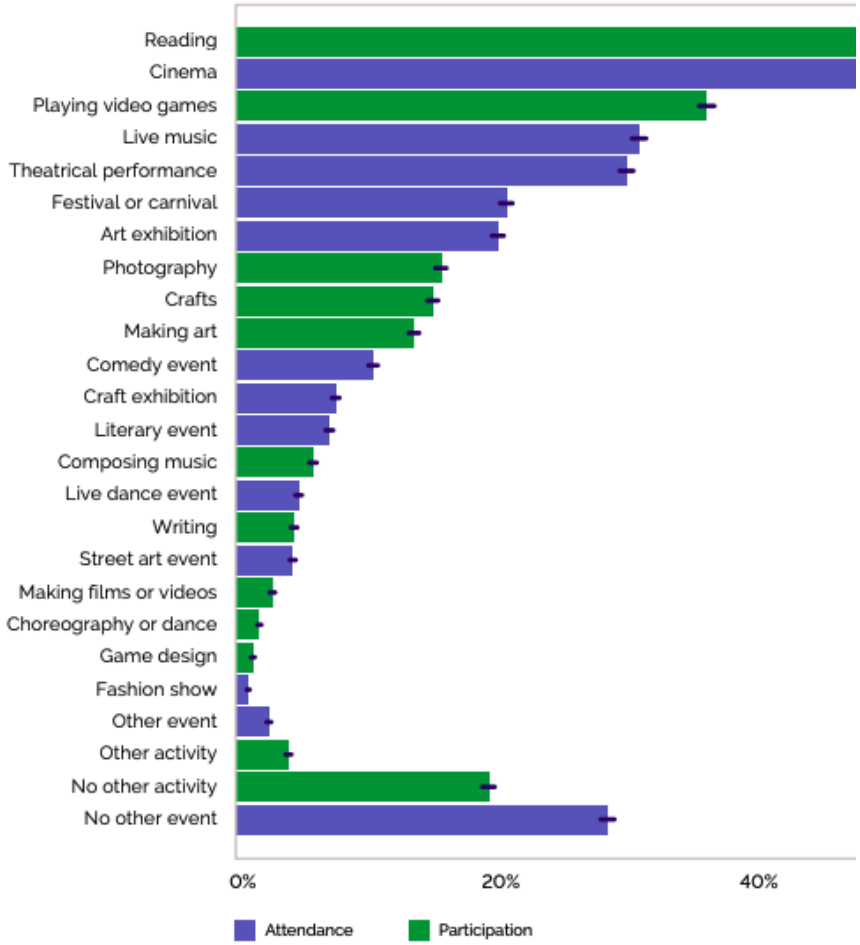
[6] https://www.ons.gov.uk/peoplepopulationandcommunity/healthandsocialcare/mentalhealth/articles/costoflivinganddepressioninadultsgreatbritain/latest

[7] https://pec.ac.uk/wp-content/uploads/2024/05/Arts-Culture-and-Heritage-Audiences-and-Workforce-Creative-PEC-State-of-the-Nation-report-May-2024.pdf

- Disabled people (39%), Black people (41%) and Asian people (36%), as well as those in routine and semi-routine working-class occupations (38%), were all more likely to say they had not attended any of the arts activities listed in the Participation Survey

2.1: Overall figures: England

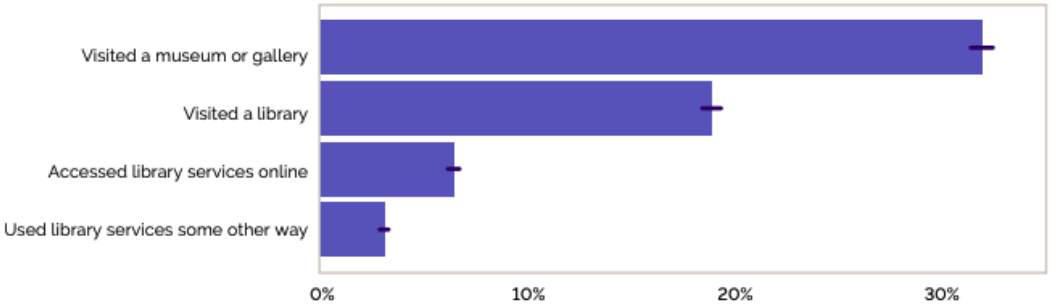
Figure 1. Rates of attendance and participation in cultural activities in Eng



Source: DCMS Participation Survey 2022-2023.

The table below shows the fractions of people who had attended a museum or gallery or engaged with libraries in some way in the preceding 12 months. It shows that around one-third of the population had visited a museum or gallery and around one-fifth had visited a library. Less than 10% had accessed library services online or used library services some other way.[8]

Figure 5. Rates of attendance at museums, galleries and libraries in England (16+), 2022-2023

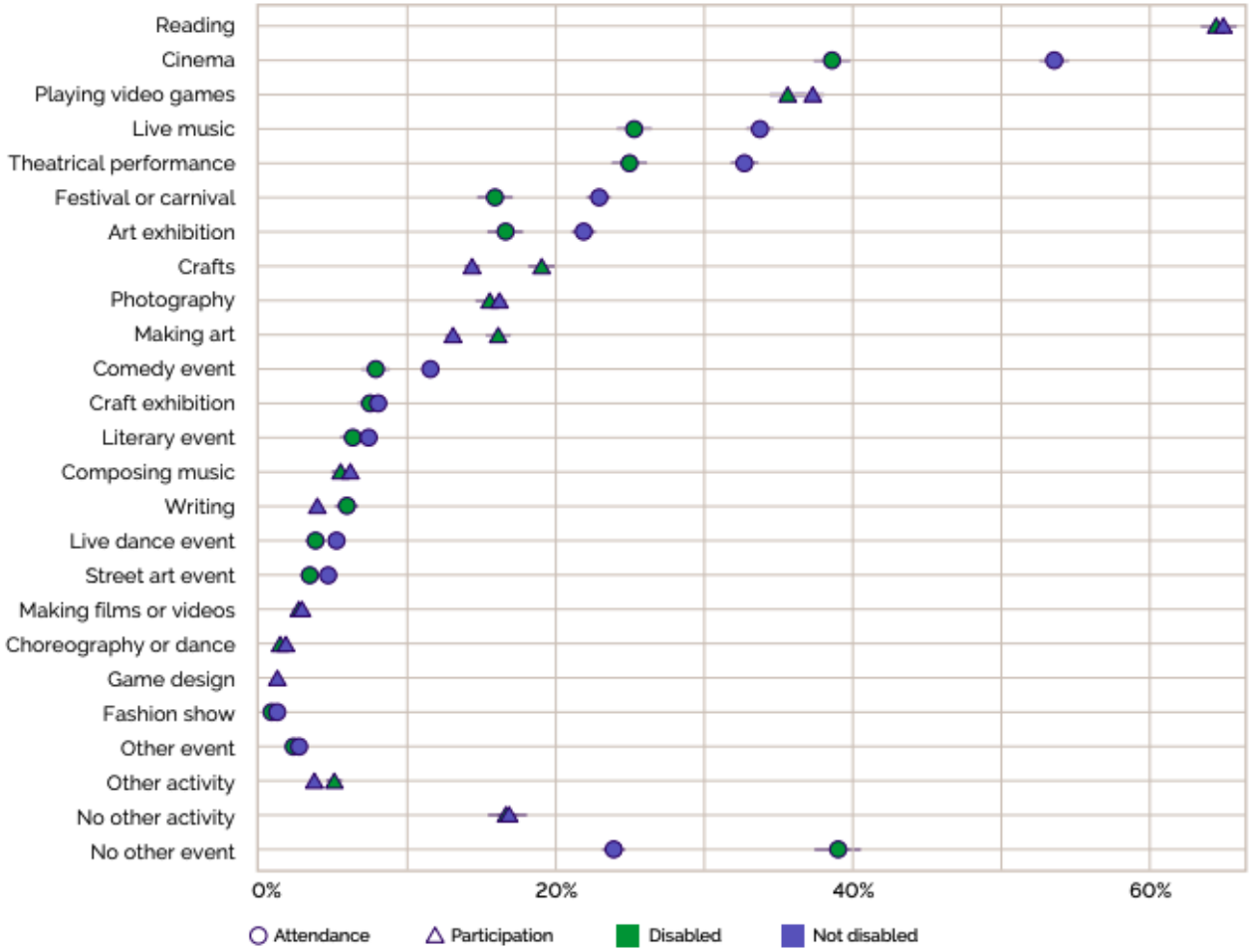


Source: DCMS Participation Survey 2022-2023.

Disability has received less attention than other dimensions of social inequality in relation to the quantitative analysis of engagement in arts, culture and heritage. However, there is strong evidence that disabled people are underrepresented in the arts, culture and heritage workforces in England (Arts Council England 2014) and that there are clear relationships between inequalities in audiences and workforces (O'Brien et al 2017). The analysis below presents evidence about any inequalities in arts, culture and heritage audiences.

[8] https://pec.ac.uk/wp-content/uploads/2024/05/Arts-Culture-and-Heritage-Audiences-and-Workforce-Creative-PEC-State-of-the-Nation-report-May-2024.pdf

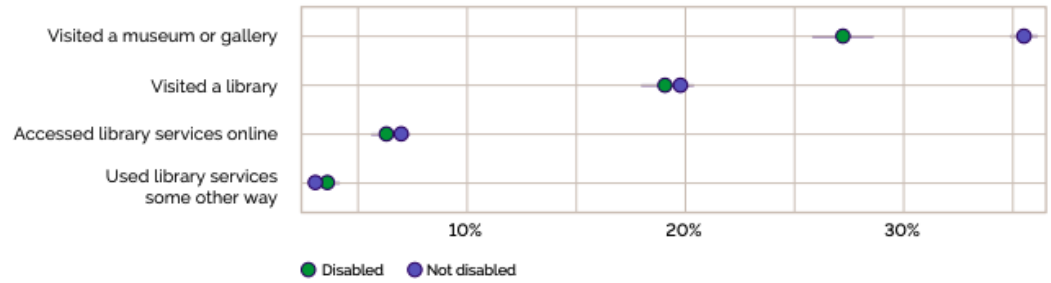
Figure 7. Rates of attendance and participation in cultural activities in England (16+) by disability, 2022-2023



Source: DCMS Participation Survey 2022-2023.

When looking at library use by disability, there were no statistically significant differences across all three measures of the library services. By contrast, there was a difference in whether people had attended a museum or gallery: around 27% of disabled people had, compared with around 35% of non-disabled people. While this is a statistically significant difference, it is a smaller difference than we saw with heritage sites and for most forms of cultural attendance. Taken together, there are major differences by disability in arts, culture and heritage engagement. Differences in cultural participation included that more disabled people had participated in certain activities, such as writing and crafts; in most cases, there were no differences. By contrast, almost all activities that involved attendance at a particular location had large differences, with disabled people less likely to have attended, albeit with the notable exceptions of National Trust sites, English Heritage sites and UNESCO sites.[9]

Figure 9. Rates of attendance at museums, galleries and libraries in England (16+) by disability, 2022-2023



Source: DCMS Participation Survey 2022-2023.

As with gender, there has been significant research on ethnic differences in arts, culture and heritage engagement. This research tends to find large differences in almost all activities, with higher probability of attendance among White people (Bennett et al 2009). However, this is not uniformly the case, with Black people more likely to attend carnivals and Black, Asian and mixed-race people more likely to attend culturally specific festivals (Chan et al 2008). The diagram below builds on this research base.

[9] https://pec.ac.uk/wp-content/uploads/2024/05/Arts-Culture-and-Heritage-Audiences-and-Workforce-Creative-PEC-State-of-the-Nation-report-May-2024.pdf

Figure 13. Rates of attendance and participation in cultural activities in E group, 2022-2023

Source: DCMS Participation Survey 2022-2023.

While there is no overall pattern, White people were quantitatively the most likely to engage with most forms of attendance and participation. In some cases, they were significantly more likely to engage than all other ethnic groups: this was the case for reading for pleasure and attending theatrical performances. In others, there were significant differences between White people and some ethnic groups, but not others. For example, the difference between rates of attending a film at a cinema between White people and people with mixed or multiple ethnic groups was not statistically significant. However, White people were more likely to attend the cinema than Black people, Asian people or people from other ethnic groups, and these differences were statistically significant. This applied across both attendance and participation: for example, White people were more likely than Black or Asian people to attend live music and participate in crafts.

While many activities and modes of participation had a higher estimate for White people's engagement than for other ethnic groups, these differences were not statistically significant. This means that we cannot infer that there are any major underlying differences between different ethnic groups.

Overall, this confirms the existing evidence of major ethnic differences in arts and cultural engagement. It also builds on this research in distinguishing between White, Black, Asian and other ethnic groups, highlighting further differences. This means that it is hard to compare the magnitudes of the differences with those pre-pandemic, since those statistical comparisons were between White people and all other ethnic groups combined.[10]

4.1.3 Labour Force in Culture

According to the Arts, Culture and Heritage report; most people working in museums, libraries and archives occupations were employed as opposed to self-employed. At the end of 2022, this percentage fell from 93% to 82%, but this was followed with a recovery; by the end of 2023, the fraction of people employed rather than self-employed in these roles was close to 100%.

In the other sectors, the fractions of people who were employed, as opposed to self-employed, were significantly lower. In both the film, TV, video, radio and photography and publishing categories, the figures were close to 50%; in music, performing and visual art, the numbers were even smaller. In music, performing and visual art occupations, there was an increase in the fraction of employed people after the change in coding scheme in 2021, but since then the rate of employment compared with self-employment has been stable, which was also the case for film, TV, video, radio and photography. In publishing, there was a decrease in the fraction of employed people from the second quarter of 2023.

The fractions of disabled people working in all these groups of arts, culture and heritage occupations did not significantly change over the period 2019-2023. While the figures for film, TV, video, radio and photography increased from around 10% at the start of the period to around 20% at the end, there is significant uncertainty around these

[10] https://pec.ac.uk/wp-content/uploads/2024/05/Arts-Culture-and-Heritage-Audiences-and-Workforce-Creative-PEC-State-of-the-Nation-report-May-2024.pdf

estimates, so we cannot state confidently that these changes reflect differences in the populations.

Similarly, the percentages of White people in these occupations were similar throughout the period, at around 90%. These figures were higher than for the general workforce, where the equivalent figure was around 85% in 2023 (UK government, 2023). As with the fraction of disabled people, we do not see any evidence here that the percentage of White people working in arts, culture and heritage changed between 2019 and 2023.

We do see differences in the percentage of men working in these occupational groups. There was a significant increase in the percentage of men working in museums, galleries and libraries during 2020, likely reflecting the change in the overall composition of the workforce in this period, with the (largely more senior) men working in these occupations more likely to retain their roles after venues closed (Walmsley et al, 2024). By 2023, the figures were similar to those before the Covid-19 pandemic, with around 17% of people working in these sectors being men. We also see a dip in the percentage of men in film, TV, video, radio and photography occupations in 2023; these occupations had previously been around 70% male, but by the end of 2023 the figures were between 50% and 60%. As with changes in the fraction of employed people in publishing, we will remain alert to whether this trend continues or reverses.

The fractions of people from different backgrounds were also consistent for each of the four occupational groups. In all four, around 60% of people grew up in a house where the main income earner was in a managerial or professional role; the equivalent figure for the entire workforce was 43%. While there were some changes in the fractions of people coming from different backgrounds, they were not statistically significant nor indicative of a trend, so we do not have any evidence that there were any changes in the class backgrounds among arts, culture and heritage workers overall. The question about people's social origins is only asked in the third quarter of each year, hence the smaller number of data points in these panels compared with the others. This broad analysis highlights the stickiness of the inequalities in arts, culture and heritage occupations: despite this period including the significant disruption of the Covid-19 pandemic, the structure of these occupations remained consistent in most ways. Where there were exceptions, such as the changes in the gender balance in film, TV, video, radio and photography, it is important to remain alert to whether these changes will persist over time.[11]

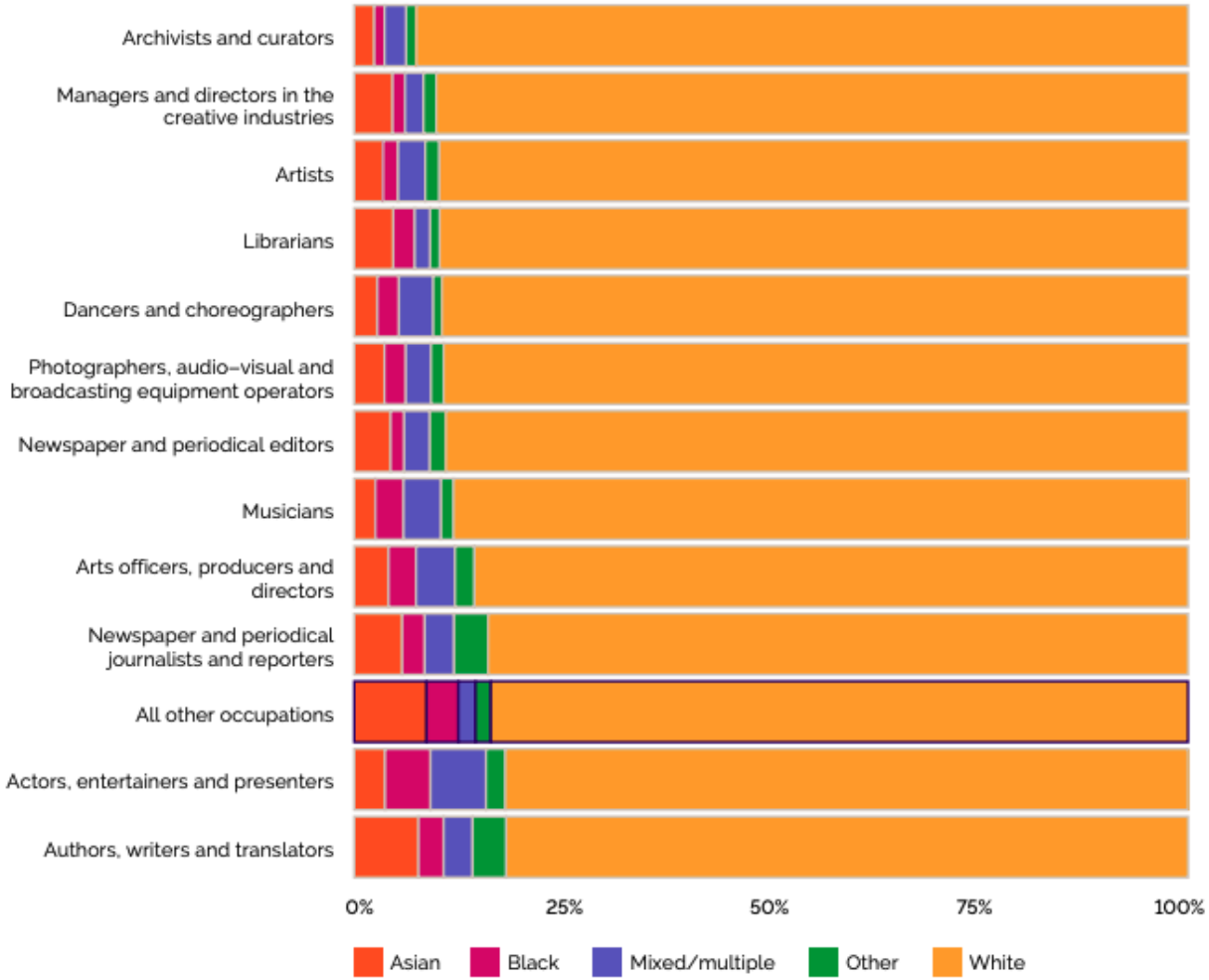
When examining the percentages of people in different ethnic groups in arts, culture and heritage occupations in the Census 2021 in England and Wales, overall, the percentage of White people in arts, culture and heritage occupations was higher than in all other occupations: 87% compared with 84%.

There were slightly larger fractions of people with mixed or multiple ethnic groups and those classified as "Other" in arts, culture and heritage occupations than all other occupations: 3.7% compared with

[11] https://pec.ac.uk/wp-content/uploads/2024/05/Arts-Culture-and-Heritage-Audiences-and-Workforce-Creative-PEC-State-of-the-Nation-report-May-2024.pdf

2.1% for people from mixed backgrounds and 2.2% compared with 1.8% for people in the “Other” category. By contrast, Black and Asian people were underrepresented in arts, culture and heritage occupations compared with other occupations: 2.8% compared with 3.8% for Black people and 4.5% compared with 8.7% for Asian people.

Figure 23. Arts, culture and heritage occupations by ethnic group, Census 2021 (England and Wales)



Source: Office for National Statistics (2023): Diversity in the Labour Market.

Two occupations had smaller-than-average fractions of White people: actors, entertainers and presenters; and authors, writers and translators. For authors, writers and translators, 7.7% were Asian, close to the equivalent figure for the overall workforce; there was also a larger than-average fraction of people in the “Mixed/ multiple” and “Other” categories. Among actors, entertainers and presenters, the fraction of Asian people was lower than the equivalent figure for the overall workforce, the fraction of Black people slightly higher and the fraction of people with mixed or multiple ethnicities significantly higher at 6.7% compared with 1.9%.

This analysis reinforces existing research that shows arts, culture and heritage occupations as a site of ethnic inequality. Most of these occupations had larger-than-average percentages of White people, and Black and Asian people were particularly underrepresented relative to other occupations.

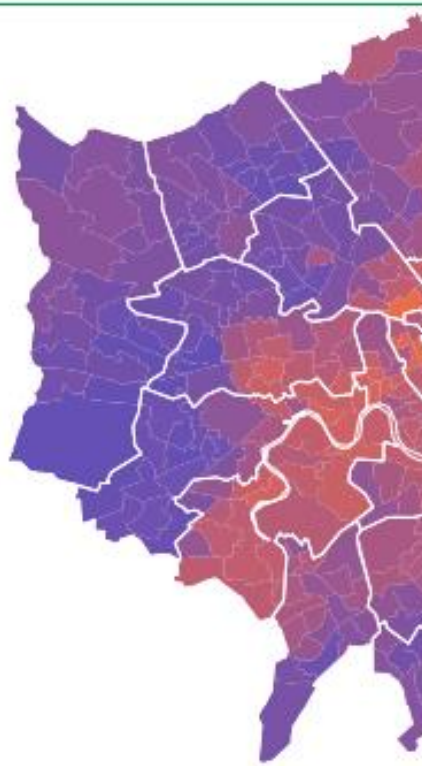
Given that the demographics of individual occupations within the arts, culture and heritage sectors vary significantly, we would also expect differences in the geographical distributions of these occupations. The intensity of activity in London raises questions about more precise geographical analysis. While there were clear differences between London boroughs, it does not follow that between-borough differences are the most important ones; it may also be that concentrated activity occurs across local authority borders.

For this reason, the diagram below shows the percentages of people working in arts, culture and heritage occupations by electoral ward. This is based on a less fine-grained classification, comprising artistic, literary and media occupations, media professionals, and librarians and related professionals, and omits managers and directors in the creative industries.

Different London boroughs were reflected in the different electoral wards with the largest fractions of people in art, culture and heritage. The two wards with the joint-largest fraction were Highgate, in Camden, and Clissold, in Hackney: in both cases, the figure was 13%. Stoke Newington, in third place, is also in Hackney; in fourth place was Crouch End, which is in Haringey. Overall, 24 electoral wards had 10% of their working population in arts, culture and heritage occupations, all of which were in London. Overall, 94 of the 100 electoral wards with the largest fractions of people in arts, culture and heritage occupations were in London.[12]

[12] https://pec.ac.uk/wp-content/uploads/2024/05/Arts-Culture-and-Heritage-Audiences-and-Workforce-Creative-PEC-State-of-the-Nation-report-May-2024.pdf

Figure 28. Arts, culture and heritage occupations as a percentage of all occupations by electoral ward, Census 2021 (London; City of London omitted).



Sources: Office for National Statistics Custom Dataset feature. Specification: A
England and Wales; Occupation (current): 105 categories. Office for National S
Licence v.3.0. Contains OS data © Crown copyright and database right 2022.

4.2 Brent Demographics

The 2021 Census report for Brent[13] outlines a series of important trends that inform the research:

- Brent has a rapidly growing population, of 9.2% which is higher than the rate of London of 7.7% and nationally 6.6%
- Average age has increased by three years to 35 and there was a large increase in the number of people aged 35-49 and 50-64 years
- Whereas the number of households with no children fell across Britain, they increased in Brent to 10.6%
- Brent saw the England's joint second-largest percentage-point fall (with Slough) in the proportion of residents who were identified as disabled and limited a little (from 10.1% in 2011 to 7.6% in 2021)
- The proportion of the population who say they were born in England has grown slightly to 43.6%, the next most represented country of birth is India (increasing from 9.2% to 10.4%) the proportion of the population born in Romania grew from 2% to 5.2%
- 10.0% of Brent residents identified their ethnic group within the "Other" category ("Arab" or "Any other ethnic group"), up from 5.8% in 2011. The 4.2 percentage-point change was the largest increase among high-level ethnic groups in this area
- The percentage of people who identified their ethnic group within the "Black, Black British, Black Welsh, Caribbean or African" category decreased from 18.8% in 2011 to 17.5% in 2021
- Brent saw London's joint third-largest percentage-point rise (along with Ealing) in the proportion of people who were economically inactive because they were looking after their family or home (from 5.3% in 2011 to 7.1% in 2021)
- However, there was a decrease from 5.9% to 3.4% of Brent residents (aged five years and over) reported providing up to 19 hours of unpaid care each week
- 11.5% of Brent residents aged 16 years and over and in employment said they worked 15 hours or less per week. This figure increased from 9.3% in 2011
- The decrease in the percentage of households that owned their home was greater in Brent (4.5 percentage points) than across England (2.0 percentage points)
- In 2021, 47.2% of Brent residents described their health as "very good", increasing from 41.4% in 2011. Those describing their health as "good" fell from 35.3% to 33.8%.
- The proportion of Brent residents describing their health as "very bad" decreased from 2.0% to 1.4%, while those describing their health as "bad" fell from 5.6% to 4.2%[14].

From the Census data we can establish that key issues and trends in Brent include:

- Housing, and in particular social housing, is under great pressure with a growing population

[13] https://www.ons.gov.uk/visualisations/censusareachanges/E09000005/

[14] Census 2021 was conducted during the coronavirus (COVID-19) pandemic. This may have influenced how people perceived and rated their health, and therefore may have affected how people chose to respond.

- A low skill low paid economy with high employment, but a growing number of economically inactive people
- A decline in the number of families
- A changing population demographic with some communities hidden (Arab, Romanian)
- A picture that indicates improving health but needs careful monitoring

It is clear that skills development and community building are key issues, what is less clear is whether mental and physical health are a priority.

4.3 Existing Local Data Analysis & Identification of Opportunities

Reviewing the feedback gathered from a broad range of stakeholders through the consultation process; including the roundtables, interviews and survey data, has presented a consensus in regard to the types of outcomes and impact that culture should be driving in the borough. Furthermore, these types of impact are in alignment with the Council's own thinking and therefore, the identification and establishment of shared understanding of the opportunities should be clearer to agree.

A final piece of research and consultation undertaken with the Arts Council England National Portfolio Organisations (NPO) and charitable organisations in the borough to establish and verify the priority audiences that they are working for and with, and the types of impact that they make, can inform a clearer understanding of the most suitable delivery partners for achieving specific objectives. These matrixes can be found in Appendix III.

Types of Impact seen most frequently being delivered across Brent's NPOs and charitable cultural organisations are as follows:

- Intrinsic
- Economic
- Social Benefit
- Community Building

The organisations driving impact in all 4 areas and working at comparatively larger scale than counterparts are as follows:

- ACAVA
- Action Space
- BANG Edutainment
- CVS Brent
- Deafinitely Theatre
- Fresh Arts
- Kiln Theatre
- Metroland Cultures
- Unique Community

The organisations best positioned to lead on driving Mental Health impact in Brent are as follows:

- ACAVA
- BANG Edutainment
- Be Lifted*
- CVS Brent
- Hillside Performing Arts
- Kinspiration

- Royal Philharmonic Orchestra (Brent)*

*suggested lead in this area owing to existing links and expertise

The priority audiences seen most represented across the organisations were as follows:

- Early years and families
- International (diaspora community linked) artists and creatives
- Brent and intersecting boroughs artists and creatives
- Young People aged 12-18 (not in education)
- 19-29 years who identify as being from the Global Majority
- Young people aged 19-24
- Primary Schools

The Matrix document in Appendix III demonstrates which organisations could be considered as lead partners in these audience areas and it is noted that the organisations already engaging 3 of more of these priority audiences (and therefore should be prioritised in terms of partnership) are as follows:

- BANG Edutainment
- Brent Music Academy
- Fresh Arts
- Kiln Theatre
- MAMA Youth Project
- Royal Philharmonic Orchestra (Brent)
- Unique Community

5. Priority Audiences, Statement of Purpose and Narrative Summary of Theory of Change

5.1 Priority Audience Segments

Cultural organisations are open to all, but with limited resources cannot effectively drive medium to long term value and change for everyone. A historical lack of rigour in understanding and addressing the needs of audiences in the sector means that funders are now looking for organisations to develop this rigour and demonstrate a deeper understanding of audiences, by being embedded within them.

In asking its clients to identify audiences to inform funding bids, Achates has the same expectations. If audiences and their context and conditions are speculative, then the client will need to do further work to ensure their assumptions are correct.

The priority audiences agreed for the Brent Cultural Strategy were:

- Early years and families
- Brent Primary School children and their teachers
- Brent Secondary School children and their teachers
- Young people aged 12-18 (not educational groups)
- Young people aged 19-24 years
- Culturally engaged adults 30-44 years

- Culturally engaged adults 45-64 years
- Culturally engaged adults 65 – 80 years
- Young people aged 19-29 years who identify as being from a lower socio-economic income group
- Adults aged 30+ years who identify as being from a lower socio-economic income group
- Young people aged 19-29 years who identify as being from the Global Majority
- Adults aged 30+ who identify as being from the Global Majority
- Young people aged 19-29 years who identify as Eastern European
- Adults aged 30+ who identify as Eastern European
- Young people aged 19-29 years who identify as having a mental health condition or needing well-being support
- Adults aged 30+ who identify as having a mental health condition or needing well-being support
- Brent and intersecting boroughs artists and creatives
- Brent and intersecting boroughs cultural sector freelancers
- International (diaspora community linked) artists and creatives
- Brent cultural sector
- Regional cultural sector
- Funding partners and cultural media
- Brent Council

5.2 The 9 Types of Impact of Culture and Heritage©

Achates has identified 9 types of impact which cultural projects can create, and it is important to fundraising success to be clear as to which of these the work of an organisation enables. The 9 Types of Impact are:

- Intrinsic
- Economic
- Social benefit
- Community building
- Mental health
- Physical health
- Educational benefit
- Innovation (in line with the Arts Council England definition of technological innovation)
- Environmental benefit

All cultural organisations delivering work of artistic merit and for which people are being paid, drive intrinsic and economic benefit. Few organisations can effectively drive benefit in all of the above 9 areas, nor is it effective for them to try and do so. It should also be acknowledged that some art forms are more suited to creating certain types of value than others – dance for example is better placed to support physical health than literature is.

The types of impact the Brent Cultural Strategy should focus on were agreed as:

- Intrinsic
- Economic
- Social benefit
- Community building
- Mental health – through line to Radical Place Leadership

And that there should be an awareness of environmental benefit as cross cutting theme.
(Note - new procurement link - circular economy and community wealth building – as well as Borough Plan).

5.3 Statement of Purpose

A statement of purpose is valuable for cultural organisations because vision and mission can often be limiting for organisations who are not trying to put themselves out of business by addressing a problem that can be solved. A statement of purpose allows for a richer and more nuanced articulation of what doing for whom and seeking to achieve in doing so.

ELEMENT CHECKLIST – this is the 'what', 'for who', and 'the change being brought':

- *Who are we?*
- *What are we doing?*
- *Who are we doing it for?*
- *What are we trying to achieve?*
- *(Art, audiences, change brought about)*

Notes from session:

- Intangible heritage - such as language, jewellery, food (across diverse communities)
- Primary purpose – residents, organisations – historically underserved communities and culturally engaged
- Open doorways for people to enjoy the intrinsic value of culture and wider benefits
- Break down barriers – access and participation
- Culture in the borough reflective of the communities
- Culture you don't need permission to engage in – we will support you in doing so
- Whilst we recognise wider action would be needed to open up all career routes – we are committed to working to try and address barriers and to help those who want to have a creative career - whether employed/ freelance. We can do this by bringing the sector together, better collaboration, listening to what support creatives need and signposting. A good example of this is the CVAN programme training up new curators using the Willesden Green Library gallery space.
- Amplify what's here and help people to get to what's here and to get the benefits of it
- Facilitating role – draw in funding, support you, meet you where you are

Draft 1 for Comment

The Brent Cultural Strategy will redefine and open up what we understand to be culture to include the breadth of creativity and heritage, rather than subsidised culture. In doing so and by addressing systemic barriers to engagement, we will seek to ensure that all residents have the opportunity to enrich their lives through creativity. Our role in the cultural ecosystem is facilitatory, we want to amplify success and address gaps in provision. We will invest in culture which is reflective of our communities and amplify the culture that already exists and the benefits it brings and in particular the opportunities for developing skills and confidence, in building community and in supporting mental health. The participation of audiences which have been historically underserved including people from lower socio-economic income groups, people from the Global Majority and Eastern European communities as well as school children is central to our success.

Draft 2

The Brent Cultural Strategy will redefine and open up what we understand to be culture to include the breadth of creativity and

heritage, rather than subsidised culture alone. In doing so and by playing a role in addressing systemic barriers to engagement, we will seek to ensure that all residents have the opportunity to enrich their lives through creativity. Our role in the cultural ecosystem is facilitatory, we want to amplify success and address gaps in provision and engagement. We will invest in culture which is reflective of our communities and amplify the culture that already exists and the benefits it brings and in particular the opportunities for developing skills and confidence, in building community and in supporting mental health. The participation of audiences which have been historically underserved including people from lower socio-economic income groups, people from the Global Majority and Eastern European communities, as well as school children, is central to our success.

5.4 Logic Models

Audience Segment	Environmental conditions	Strategies	Project / Programme	Outputs	Outcomes

Definition of target group	*What are the environmental conditions that are problematic? / What are the priorities of the group?*	*What can we need to do to address this?*	*What will these solutions look like in real terms?*	*Numerical and detailed project or programme elements*	*What is the change that has happened for people as a result of a project or programme*
Young people aged 18-29 who identify as coming from a lower socio -economic background	• Poor housing / private renting • Unemployment • Low income – levels of choice • Barriers to participation	Direction in terms of services Creative apprenticeships Brent Hubs appointment – benefits maximised / opps for experience in cultural events Work with partners when advertise jobs, enhancing Brent creates with paid opportunities, bursaries (restrict to / guidance Living Wage) More programming targeted at this age group		No. of beneficiaries No. from specific boroughs etc No. of referrals	Intrinsic Economic Social benefit -People have an enhanced understanding of the cultural sector and pathways to working in culture - People's confidence is increased -People have increased independence Community Building

	• Lack of social cultural power / connections • Language barriers • Possible digital poverty • Potential caring responsibilities	Associated Marketing – to appropriate platforms Libraries and Vi-Brent – talks and programmes skill up and gain confidence Signpost to ESOL programme – Brent Council translation – Craft and parents ESOL joined up Library kit and access Grants Timing / promoting childcare grants / online offer of library programme			
	People aged 30+ who identify as having a mental health	Potential unemployment /	CV and interview workshops in library		Intrinsic

	condition or needing well-being support	barriers to employment	Volunteering as a stepping stone to employment – build well-being and skills		Economic Social Benefit
		Other health conditions – lead to benefit dependency	Building awareness / sign posting to Brent health matters / social prescribing		Community Building -Reduced levels of isolation
		Poorer housing	Signposting to Brent Hubs		
		Social isolation / stigma	Building community / space where can explore		
		Taking up GP time	Join up via Social Prescribing / offering opportunity and activity		
		Struggling to manage financial issues	Signposting		

5.5 Narrative Summary of Theory of Change

A narrative summary of a Theory of Change is an important tool because it helps the breadth of stakeholders to articulate the methodology and approach it is employing in bringing change about, in partnership with the audiences it is working with and what that change is. It is also the text that will be used to inform programme design and to describe the approach of the organisation in funding bids.

Not all organisations will have a unified Theory of Change (TOC) which it employs in a holistic way across all its programmes, as many organisations have historic projects which do not fit this model. In these cases, the TOC represents the model the organisation is working towards.

ELEMENT CHECKLIST– this is the how

- *Change aimed for*
- *Audiences engaging*
- *Art form / medium*
- *Location (geographical, or non/arts space etc)*
- *Partners*
- *Conditions (e.g., co-creation)*

Notes from session:

- Partnership with cultural assets and organisations and also wider services
- More people will have access to culture
- The Council and our communities will value culture and the opportunities it creates – championing culture
- Reducing barriers to participation linked to this
- Culture in the broadest sense including intangible heritage
- Particularly engage historically unserved – those from lower socio-economic groups, people from global majority and wider ethnic minorities, mental health and well being
- People engaging with culture from an early age to embed habit of culture
- And core service users
- Outreach approach – balance between loud voices and unheard voices – Justice approach (building on existing library approach)
- Human rights approach – inclusion approach, opening up am issue or an idea via art, advocacy, public sector civic duty / civic duty
- Unintimidating approach to culture – take down hierarchy

Draft 1 for comment

The Brent Cultural Strategy will open up our perceptions of what is culture and celebrate and platform the rich creativity and heritage in our borough. We will do this by creating a sense of value and ownership of culture as part of the good life in all our residents and in particular bring a justice-based approach to those who have been historically underserved, including people from lower socio-economic groups, from the Global Majority, who have Eastern European heritage, or identify as having a mental health condition or needing well-being support. We will embed a habit of cultural engagement from early years upwards and will particularly invest in schoolchildren and young people. In order to achieve our aims of building skills, community, pride of place and economic resilience in Brent, we will work in partnership with Brent cultural organisations and wider partners in areas of relevant expertise. This will require us to understand and address the range of cultural, social and economic barriers which inhibit engagement.

Draft 2

The Brent Cultural Strategy will open up our perceptions of what is culture and celebrate and platform the rich creativity and heritage in our borough. We will do this by creating a sense of value and

ownership of culture as part of the good life in all our residents and in particular bring a justice-based approach to those who have been historically underserved, including people from lower socio-economic groups, from the Global Majority, who have Eastern European heritage, or identify as having a mental health condition or needing well-being support. Whilst we acknowledge we are one stakeholder in a complex ecosystem, we will seek to embed a habit of cultural engagement from early years upwards and will particularly invest in schoolchildren and young people. In order to achieve our aims of building skills, community, pride of place, and community wealth building in Brent, we will work in partnership with Brent cultural organisations and wider partners in areas of relevant expertise to open up routes to employment and support viable careers. This will require us to understand and address the range of cultural, social and economic barriers which inhibit engagement.

Other Resources Arts and Homelessness International, The Jigsaw of Homeless Support

5.6 Impact Framework

The Impact Framework is included as Appendix III as a separate Excel document.

6. Cultural Strategy Benchmarking

6.1 Strategy and Policy Context

In order to establish the context in which the cultural strategies are reviewed, a number of related key strategic and policy documents have been summarised. Their recommendations underpin the benchmarking.

Cultural Cities Enquiry, 2019

The purpose of the report is to consider how we can radically increase the ability of our cities to use culture to drive inclusive growth. The value of culture to our civic life is now indisputable. There is a great opportunity to release reserves of untapped potential in our cities through investment in culture. Culture can help our cities to define a shared vision for the future, to promote innovation and positive change in our businesses and institutions, to equip communities to deal positively with change, and to realise more equitable opportunities for all individuals to succeed.

Leadership

- Cultural City Compacts will provide strategic cross-sectoral local leadership, drawing together partners from city government, culture, business, higher education and LEPs

Investment

- Corporate Social Venture Funds to provide local vehicles for social investment
- Enterprise development for cultural organisations
- Contactless donations from visitors Extension of tax reliefs
- Exploration of new fiscal measures, including BIDs+ and a Tourist Levy

Talent

- Greater diversity of cultural leadership
- Coordinated approaches to development of creative talent in cities, supported by additional flexibilities to apprenticeship levy rules

Place

- Strategic use of cities' cultural property assets, through a range of sustainable approaches to portfolio management

Cultural Cities Recovery – Arts Council England, 2021

In 2019, the UK Cultural Cities Enquiry conceived a new vision for how we can radically improve the ability of towns and cities across the country to use culture to drive inclusive growth. This vision is based around stronger, more strategic place-based leadership through the creation of Cultural Compacts.

In the wake of the extraordinary economic and social disruption caused by the Covid-19 pandemic, we resolved to reconvene the Enquiry to take an urgent look at how investment in culture can contribute to the recovery effort. We brought together leaders from the cultural sector, education, hospitality and tourism, real estate,

and investment, alongside local council leaders, to generate practical, high-impact, scalable proposals.

We looked at how we can use cultural investment to stimulate the reanimation of places, and boost the recovery of retail, tourism and hospitality. We also addressed the role of culture in helping to drive change in the places which struggle to attract business investment or to develop and retain talent, which lack high quality jobs, and innovative local enterprises – so they are able to cultivate their own creative industries or high-tech clusters, to underpin future prosperity and tackle inequality.
We propose six key strands of action, which act together to support urban reanimation and employment in the short term, and to underpin growth of high value industries and job creation over the medium to long- term:

Leadership:
We see the potential for Cultural Compacts to be a key vehicle for delivering local recovery and renewal in places, providing strategic leadership, and promoting local capacity and efficient, sustainable use of resources. We recommend that Compacts are embedded in national policy and programmes, and that additional funding is provided to extend the network of Compacts.

Reanimation and recovery:
Towns and cities are keen to deploy cultural programmes to reanimate places, encouraging people back into urban centres, boosting recovery in retail, tourism and hospitality sectors. Creative use of transitional spaces (both inside and outside) can open up Covid-secure venues for cultural events and spill over commercial activity. We recommend a capital programme for small-scale investments to repurpose existing buildings and public spaces. Alongside this, a demand stimulus scheme to subsidise ticket prices – a cultural *Eat Out to Help Out* scheme if you like – could be deployed to great effect to attract consumers back into high streets and town and city centres.

Investment for renewal:
Co-ordinated place-based plans can maximise economic returns from culture – including footfall, retail and hospitality revenue and place brand value, with read-through to land values, and talent stickiness. We recommend that government considers incentivising business investment in local places through the taxation system, for example through making any future increase in Corporation Tax able to be offset against evidence of positive local impact.

Talent, innovation and employment:
By investing in the cultural infrastructure and creative ecosystem of a place, we can stimulate its ability to attract and retain talent. Compacts can support place-based approaches to develop local talent and cultivate local creative enterprises. Alongside this, small amounts of investment can open up under-utilised space for cultural activities and host early-stage creative ventures, creating a positive feedback effect. We recommend a package of measures to improve the talent pipelines for the creative and cultural sectors, including an adjustment to the Apprenticeship Levy rules, plus funding for place-based consortia approaches to training and enterprise incubation – including participation in *Kickstart*. This way, culture can play its part in the Government's Plan for Jobs.

Property and Place:

We are yet to capitalise in full on the wealth of cultural and heritage property assets that exist across our towns and cities, including post-industrial buildings. Unlocking value from these property assets can under-pin sustainable regeneration of left-behind areas. We recommend that government makes strategic investments to support Compact-backed regeneration schemes, which would have a transformative effect on local places, and where value would be recycled into communities. We also urge government to ensure that changes to the planning system promote the potential for culture-led recovery and renewal.

Diversity and youth:
In order to fulfil both the levelling up agenda, and to ensure maximum potency of local plans to develop vibrant leading-edge industries, we must ensure that culture-led recovery and renewal plans reflect the full diversity of our communities and give a key role to young people. This principle must permeate everything we do. We recommend that Compacts make diversity a priority and include young people on their boards.
Recommendations to government:

- Endorse Cultural Compacts within policy frameworks as a key vehicle for delivering local recovery and renewal, and to embed them within broader policy priorities and programmes, e.g. Stronger Towns Fund, Future High Streets Fund and UK Shared Prosperity Fund.
- Securely embed Compacts within the system of local, regional, and national structures, especially: Business Improvement Districts, Local Enterprise Partnerships, and Combined Authorities.
- Support the development of Compacts so that the full potential of culture within place can be realised, and places can effectively deliver against local social and economic recovery priorities.
- New investment to support Cultural Compacts in 100 cities and towns. This investment would facilitate the development of Compacts in places where culture is central to local recovery from Covid-19, and/or in places that are recipients of place-based development initiatives (e.g. Stronger Towns Fund or activity funded through UK Shared Prosperity Fund) over a 3 year period. This could be at the level of upper tier council, cities and city regions, towns or over a rural geography. Compacts would contribute at least 30% match-funding.
- £15m investment over 3 years: £50k per Compact, equivalent to £5m a year.
- Financial support to establish and coordinate a national network of Cultural Compacts, that can provide learning and development opportunities, facilitate peer support and tailored support. The national network would be developed over 1 year and then handed off to Cultural Compacts to lead over the next 2 years.
- Recommended £100k funding in the first year.

Review of the Cultural Compacts Initiative – October 2020, BOP Consulting
Eighteen months into the programme – and eight months into the Covid-19 crisis – this review reports on progress so far and draws out lessons for the future. The overall conclusion is that, broadly speaking, the funding and support provided through this initiative

have enabled partnerships in the places concerned, to generate new visions and ambitions for the cultural sector and its links with the other sectors, position culture more prominently in local agendas, formulate collective plans and build a wider base of support. This indicates that the programme is adding value in places and making a difference.

Not surprisingly, the Covid-19 crisis has delayed progress in all areas. But in many cases, the interruption has been an opportunity to build deeper relationships among the parties involved in the Cluster (or its creation) and to re-examine priorities.

Two challenges, in particular, are shared to some degree by all the Compacts:

- Embedding diversity and inclusion into the composition of the Compact itself and across its programme of activities. This is not a priority for all Compacts and, whilst there are intentions to address this issue there is not a strong understanding of the needs and specific actions to take to address this at a local level.
- — Creating genuinely cross-sector partnerships, with deep engagement from, in particular, the private sector and the health sector. There are obvious reasons why it has been a short-term challenge in some places with the latter. When it comes to the private sector, so much depends on the nature and makeup of the local economy and on historical links and relationships. For all places, it is a work in progress.

This review has five key points for consideration for the Arts Council and its national partners, and for the Compacts themselves:

1. Positioning, leverage and impact. The experience of the Compacts so far demonstrates that a more strategic, broader based approach to cultural leadership can raise the profile of culture and start to leverage additional resources. This lesson is worth noting and sharing more widely by both ACE and the individual Compacts. As Compacts evolve other important lessons around achieving longer-lasting impact will emerge.
2. The challenges of diversity and cross-sector engagement. Compacts will only succeed in their aims if they engage new partners and stakeholders and if they set ambitious targets for diversity and inclusion. This was recognised by the Compacts we spoke to. They reported that this is a work in progress.
There are no simple, quick answers. All parties, local and national, have a role to play in addressing these challenges.
3. Independence and autonomy. The appointment of an independent chair is highly beneficial for Compacts. The skills, knowledge and independent local profile of the Chair is proving to be an important success factor for all Compacts, along with autonomy from any particular sector, institution or interest group.
4. Investment Plus. The small amount of funding provided by Arts Council England and DCMS has been useful – and in most cases wisely invested. But how the investment is supported by Arts Council England is even more important to the longer-term success of the Compacts: recognition and endorsement, advice and guidance, and the opportunity to learn from other places.
5. The Role of Arts Council England. (Strongly related to the lesson above). Regardless of future funding arrangements, the Arts Council has a vital role to play in the evolution of the Compacts using its name, influence and convening powers to endorse place-based partnerships, to advise and lead (especially on the two challenges above) and to enable peer-to-peer learning and exchange. Naturally,

the presence of a local government that is available to embark in the opportunity is also of central importance.

The purpose of a Compact is to facilitate the co-creation and co-delivery of an ambitious vision for culture in a place. Each selected Compact is expected to lead a step-change in the sustainability and contribution of culture to the life of that place. The form, functions and activities of a Compact are expected to vary according to the place where it is set up. All Compacts are expected to be defined by the ambition of developing the local cultural sector and boosting its engagement with health agencies, business, universities and other sectors. Compacts are not intended to support existing partnership arrangements but rather to widen the support base for culture around a compelling vision for the role of culture in the place.

There are four central objectives for the Cultural Compacts programme:

1. Increase the connectivity between the arts and cultural sector and broader aspirations and priorities, including local recovery plans within Compact areas through strategic partnerships with relevant sectors.
2. Facilitate the development of a shared ambition among project partners for culture's contribution to local development; and the adoption of a coordinated approach to deploy cultural assets in support of joint priorities.
3. Increase capacity and strategic planning for the development and delivery of joint initiatives that strengthen the local cultural ecosystem and leverage resources (human, financial, and property) to support these.
4. Secure commitment from Compact members to continue working in partnership and support sector-recovery efforts.

Summary of Recommendations, University of Southampton, Cultural Strategies & Futures, 2025.

SUMMARY OF RECOMMENDATIONS

1. Models and approaches	We recommend a detailed analysis of 'local authority' and 'culture trust' approaches and processes and how they overlap, differ and align.
2. Findable and sharable	We recommend creating an accessible database of strategies as a resource for insight and reflection.
3. Access and context	We recommend cultural strategies are created and published following accessibility guidelines and explicitly ensure the accessibility of text and images, provide information on publication and authorship, and provide credit and attribution for content included.
4. Structure and language	We recommend updates to LGA's **Cultural strategy in a box** and the 'Future vision and goals' section of ACE's **What Works – Cultural Strategy Content Checklist** that elaborate on what frequently used terms (e.g., aim, vision) cover and do.
5. Methods and consultation	We recommend cultural strategies provide information for all data sources that clearly indicates the dataset being used and why, and provide details on any consultation processes.
6. Themes and priorities	We recommend reflecting on changes and continuities in cultural strategy themes and priorities by engaging with a wide range of cultural strategies that can provide insight across a variety of years and places.
7. Policy and position	We recommend cultural strategies go beyond providing a reference list of policies and strategies that are referred to and create a matrix or table that includes all the policies and strategies referred to and indicates when they were published, if they are timebound, and how long they remain in alignment.
8. Geographies and boundaries	We recommend that the development of cultural strategies give attention to changing geographies and boundaries and make connections with different 'neighbours' to explore cultural strategy alignment and the pursuit of common purpose.
9. Living and responsive	We recommend cultural strategies are made accessible using digital technology platforms that enable updates, responses and continued consultation, and that exploring the features and characteristics of different technological platforms could support wider engagement in a greater variety of ways.
10. Continuity and evaluation	We recommend new cultural strategies, where applicable, reference relevant past strategies to reflect and evaluate on the status of their aims, and going forward establish a way for aims to be regularly reflected on and evaluated.
11. Success and failure	We recommend that the ongoing evaluation of cultural strategies emphasize sharing learning and experiences, and transparently reflect on what was intended and what could be done differently.
12. Network and share	We recommend exploring the value of a *Cultural strategies network* to share experiences, insights and suggestions.

6.2 Cultural Compact Strategies

Of the original 20 Cultural Compacts created by Arts Council England, the status of the organisation and whether they have a cultural strategy, and if so its status and scope is detailed. The level of detail available for the cultural strategies of Cultural Compacts varies from full strategies to website summaries, to summary documents. Whilst there are now many more cultural compacts in existence, their independence and lack of convening body means that there is no definitive list, so this original group of organisations acts as a useful benchmark for learning. Cultural Compacts are a particularly important reference point for Brent Council as it is exploring how it will work in partnership with Brent cultural organisations.

Location	Host Organisation	Strategy / Plan	Key Aims
Birmingham	Birmingham City Council	Cultural strategy ran to 2019	N/A
Bournemouth, Christchurch and Poole	Arts University Bournemouth	2024-2027 Action Plan	• Strengthen partnerships between the creative and cultural sectors and NHS, health and care sectors (Autumn 2024) • Establish a Culture Network (Spring 2025) • Establish a compelling place-based narrative (Summer 2025) • Unlock and enable additional cultural and creative spaces (Autumn 2025) • Advocate improved accessibility to venues, sites and activities (Autumn 2025) • Establish a cultural evidence base to support investment (Early 2026) • Boost the pipeline of rewarding creative career pathways (Summer 2026) • Strengthen environmental awareness and collaborations to reduce carbon footprint of cultural activity across BCP (Autumn 2026) • Awareness-raising of a series of linked arts and heritage wayfinding trails (Early 2027) By the culmination of our plan in early 2027, we will have run a series of Creative Health Facilitated Conversations, set up and run regular gatherings around specific topics of interest,

			drafted strategic documents in dialogue with BCP Council, secured funding for a Bournemouth Town Centre pilot project, ran a series of workshops for the creative sector by accession and inclusion and environmental sustainability experts, created and delivered an Economic Impact Report, connected education settings and cultural networks, and connected heritage assets to tourism and visitor organisations and networks
Cornwall	Cornwall Council		In 2020, BOP noted that Cornwall used its Compact to deliver a pilot project developed through a shared approach. Members shared responsibilities and resources to curate a series of small events for the community. The ambition is to plan the calendar of cultural activities in the city together and market the events accordingly. The Creative Manifesto ran 2020 -2025
Coventry	Cultural Change Coventry		Culture Change Coventry will build from UK City of Culture with a framework of strategic goals reflecting the current uncertain and challenging times. We will work with a “coalition of the willing” across the city to refine these themes, identify resources and support leaders to take action. A CULTURAL MODEL FOR THE URBAN FUTURE Coventry will be a forward-facing city with a clear plan for culture in the urban future, both in the city centre and city neighbourhoods, so that culture supports a liveable and sustainable city following a period of significant social, economic and behavioural change. A CULTURALLY ACTIVE POPULATION Coventry will be a city where taking part in culture is part of everyday life for all, regardless of social, economic or educational background. A THRIVING CITY; PHYSICALLY AND MENTALLY

			WELL THROUGH CULTURAL ENGAGEMENT Areas of low cultural engagement perpetuate health inequalities. Coventry will develop its collaboration between the culture and health sectors, as an innovative centre of excellence for culturally led wellbeing. A DIVERSE AND INCLUSIVE LEADERSHIP Coventry will ensure that leadership within the cultural and creative sectors is reflective of, receptive and responsive to diverse communities and that leaders have the agency to effect change. We will identify potential leaders as part of a sustainable pipeline process for the future, learning from others as well as seeking to influence the debate. A CREATIVE WORKFORCE; FIT FOR THE FUTURE Coventry will be the UK's leading city for creative skills. We will develop and strengthen structures to enhance and capitalise on the creativity of the city's residents, with a pipeline from early years through to professional engagement. A SYSTEMIC APPROACH TO SUPPORTING SECTOR GROWTH Coventry will be a magnet for attracting and retaining cultural and creative talent, with a visible and coherent approach to sector growth, including strong and integrated networks, business support, workspace and access to finance. IMPROVED ECONOMIC WELLBEING Coventry has already benefited from the investment, capacity building and spotlight brought by UK City of Culture. We will consolidate the progress made and continue our focus on culture's role in improving our wider economy.

Exeter	Exeter Culture operated as part of the cross discipline Liveable Exeter Place Board. Exeter Culture, and its website, is now a public-facing resource in a legacy of the previous partnership programme. More information can be found on our Mission Statement.		Strategy not in public domain – seems to now be a legacy project.
Hull	HEY Creative	Devolution Manifesto	Devolution Manifesto published March 2025 shows how culture can contribute to strategic aims • Transport • Education and skills • Housing and regeneration • Environmental sustainability • Arts, culture and heritage commitments ○ An arts, culture and heritage mayoral hustings. ○ A tour of the region to introduce yourself to the sector and understand its needs (once elected). ○ Sign and advocate the Hull & East Yorkshire Creative Charter. ○ Include arts, culture and heritage in Combined Authority boards and initiatives, including those for business, health etc. ○ A financial commitment to arts, culture and heritage, e.g. following regional mayoral counterparts with an 'X% for culture'.

Liverpool	Liverpool City Region Cultural Partnership	Action Plan 2021-2026	Action Plan 2021-2026[15] Three strategic priorities (matching ACE and NLHF) 1.Creative Communities 2.Creative People 3.Creative Places
Medway	Creative Medway	Medway Cultural Strategy 2020-2030 (revised 2023)[16]	The five themes of the strategy are: • Creative People • Community Engagement • Shared Ambition • Spaces & Places • Connectivity
Morecambe Bay	On hold	N/A	N/A
Newcastle Upon Tyne	Newcastle Creates	Newcastle's Cultural Strategy 2022-2030	Key themes • Opportunity • Place • Climate Underpinned by working groups and an action plan (not in public domain)
Norwich	Norwich Creative City Cultural Compact, hosted by Norwich City Council	Forthcoming	Achates completed strategy and action plan in March 2025 – not yet in public domain – ten-year strategy with detailed 5 year action plan.
Nottingham	Nottingham Partners Culture Board under Nottingham City Council	N/A	Nottingham City Council cut funding for culture by 100% in 2024
Sheffield	Sheffield Culture Collective	2021 – 2031 Strategy	2021 – 2031 Strategy Outcome 1 – Sheffield's cultural funding is levelled up Outcome 2 – Cultural infrastructure and Covid recovery is secured

[15] https://liverpoolcityregion-ca.moderngov.co.uk/documents/s52817/Enc.%201%20for%20Cultural%20Compact%20Strategic%20Action%20Plan.pdf
[16] https://creativemedway.co.uk/resources/

			2021 -2031 Actions Action 1 – Develop a ‘message house’ for the role culture can have in the development of the city Action 2 – Create a transparent and robust mechanism to identify and support organisations to achieve or sustain NPO status Action 3 – Support specific short term projects Action 4 – Develop a cultural capital project pipeline Action 5 – Support freelancers, independents and grassroots organisations
Slough	Slough Arts Forum hosted by Slough Borough Council		Strategy launched in March 2025 – not in public domain
Southwark	Hosted by Southwark Council	N/A	Get involved - Help us shape London's first ever Cultural Compact Southwark's Cultural Compact aims to explore how the borough can use culture to build a better future for our communities, businesses and arts organisations. Do you have the energy and capacity to support the development of the Compact, alongside a strategic and collaborative mindset to help us consider how to make the Compact of best use to Southwark? We're looking for people who are interested in this exciting new initiative to get in touch to find out how they can become involved. The Cultural Compact aims to: • work across sectors to make new connections that add value to people and organisations • drive new partnerships • find ways to nurture new talent and develop skills

			• use culture as a catalyst for genuine engagement with new users • create opportunities to connect existing projects and strategies • make better use of existing spaces and resources • discover new investment opportunities • celebrate Southwark's unique cultural offer • deliver tangible outcomes and a clear action plan If you're interested in being part of the Cultural Compact, contact the team leading on the development with the Council's Culture Team to find out more: Kate Rolfe, The Revels Office - kate@therevelsoffice.co.uk. Page last updated: 15 September 2023
Sunderland	Hosted by Sunderland Culture	N/A	Not found
Tunbridge Wells	Independent organisation – Creative Tunbridge Wells	N/A	The first town to host a Cultural Compact The strategy was launched in 2023 but isn't publicly available.
Wakefield	Independent organisation – Creative Wakefield	Framework 2020-2025	The programme known as Creative Wakefield, has five overarching aims: Place-making; Visitor Economy; Wellbeing and Inclusion; Creative Skills; and Spaces and support. It is led by an independent Board, enabled by Wakefield Council. The programme is built around four key elements: • Business and sector support which includes the Creative Wakefield Advance programme launched in September 2020 designed in partnership with Creative UK and a creative leadership programme led by University of Leeds. The Creative Wakefield Network has been established to provide

			sector-specific support and facilitate more effective collaboration and joint working. • Creative and digital skills development which includes the Creative Skills Development Programme and the Learning City strategy • Showcasing and supporting local talent through Wakefield's Creative Challenge • Repurposing of the former Wakefield Market Hall and the creation of managed workspace called Wakefield Exchange and supporting the development of a Research and Development Centre (XPLOR)
West of England Combined Authority	Combined Authority	2022 – 2027 Strategy and Plan	Developed by Achates in 2021, the first strategy to include an income generating initiative. The main focuses of the Strategy are: Talent Development – to develop inclusive and effective talent pipelines for culture in the region; to promote pathways into the creative and cultural industries for emerging talent; and to ensure culture is included across the school curriculum; Freelance Economy and Start Ups – to support the continued growth and post-COVID recovery of the creative industries in the region; and to nurture our creative talent (including freelancers), who are central to the West of England's distinct cultural & creative ecology, to thrive; Placemaking – to place culture at the centre of placemaking, community-making and regeneration strategies; to ensure that the value of cultural investment is promoted and understood by local and regional government and business; to create a single brand identity for the region as a driver for tourism and participation in culture;

			Wellbeing – to ensure that all residents and visitors can access culture and cultural activities for their own wellbeing, development, and enrichment; and that culture is at the heart of happy, thriving, and healthy communities. Running across the Strategic Plan are three Cross-Cutting Themes: Inclusion – a focus on engaging and creating pathways into culture and the creative industries for the following target groups underrepresented within the sector – individuals from the global majority, asylum seekers and refugees, people with lived experience of homelessness; Environmental Sustainability – support of cultural initiatives that promote changes in behaviour and contribute to accelerating our transition to net carbon zero; Digital Technology and Innovation – activity that further cements and amplifies the region's position as the UK's engine for digital innovation, including areas such as fashion.
Wolverhampton	Wolverhampton City Council	N/A	Last update in public domain 2021 Not successful in securing CDF but two identified projects secured Towns Deal funding. No strategy in public domain.

6.3 Council Cultural Strategies

In January 2023, a study by the University of Southampton[17], Cultural Strategies and Futures, found that 152 councils (out of 332 in England) had publicly available cultural strategies, although only 147 distinct strategies were identified, as some were joint strategies

[17] https://www.southampton.ac.uk/~assets/doc/publicpolicy/Ashton%20and%20Bell%20(2023)%20Cultural%20strategies%20and%20futures.pdf?csf=1&web=1&e=QhsYg4

covering multiple councils (Manchester, Cambridge sub-region, Kent Thameside).

	Yes	Can't Find	Not Yet
Metropolitan Districts	25	10	1
London Boroughs	23	8	2
Unitary Authority	37	18	4
County Councils	13	11	1
District Councils	55	114	10
GRAND TOTAL	**152**	**162**	**18**

Table 1: Search results for 'cultural strategies' by council type.

Key examples referenced below include:

- Manchester's Cultural Strategy, 2024-2034, Always, Everywhere – despite it's a title the strategy includes clearly focused audiences and impacts
- Norwich Cultural Compact 2025-2030 Cultural Strategy and Action Plan
- We are Lewisham, A Cultural Strategy for Lewisham, 2023 – 2028
- Ipswich 2025 -2035 Culture & Heritage Strategy and Action Plan

6.4 Key Learning

- Language: The language used to describe art and culture is in itself exclusive. In a city such as Manchester with its music and rave scene heritage the constant foregrounding of this culture and its legacy as a matter of civic pride through developments such as naming the major news arts venue Factory in honour of Factory Records and Fac53, The Hacienda, has democratised the idea of what culture is and its relevance as an idea in people's lives enabling the curation of audiences pathways and engagement across the city. (See Manchester's Cultural Strategy, Always, Everywhere 2024 – 2034).

- Translation: Few Council strategies have culture at their heart, or indeed even mention culture and this means it is rarely a strategic or funding priority. This makes it challenging to understand the synergies between culture and wider society in the context of council strategies. The 9 Types of Impact of Culture and Heritage© seeks to address this issue and create a translation framework across strategies showing where culture can make a contribution. (See Norwich Cultural Compact 2025-2030 Cultural Strategy and Action Plan, developed by Achates).
- Strategic Priorities: Culture is not organised and distributed by head of population as the rest of civil society is. There is also no strategic public policy framework in the context of which cultural organisations can make decisions as to priorities, instead each individual organisation is making individual policy decisions with no real relation to each other. There are many underserved communities and it can be challenging for Councils to identify strategic priorities in such a landscape, but ultimately without such strategic plans most strategies are doomed to failure.
- Strategy and Action Plan: Cultural strategies have often been just that, high level strategies without an implementation plan which is the main outcomes are commonly the identification of 'shovel ready' projects for proposal when capital funds become available (see notes on Wolverhampton, 5.2).
- Time Period: There is no consistency of time period that the strategies cover. It is recommended that a 5-year detailed plan with 5 and 10 year benchmarked KPI's is good practise, allowing for investment, learning and refinement in a changing landscape.
- Internal vs External: Many Councils have confused the external facing copy and rhetoric of a brochure with the need for a detailed internally facing decision making framework. The Strategy and Action Plan need to be developed first and the public facing copywritten document developed from these. (It is notable how few Cultural Compact documents exist in the public domain and it is clear that some Council strategies are more focused on rhetoric than realisable plans).
- Ownership and Priorities: Councils and cultural organisations play complementary but different roles so finding a unified set of priorities is particularly challenging. Cultural organisations first priority and responsibility is to creating or curating work and connecting audiences to that work. Councils have a wider agenda and often overlook this seeing culture purely through a lens of instrumentalization, making partnership challenging to establish and maintain. (See Ipswich 2025 - 2035 Culture & Heritage Strategy and Action Plan, commissioned as a Council strategy that is now developing into a Cultural Compact tbc).
- Vision vs Purpose: Vision and Mission are suited to binary charities that are trying to solve a problem and to put themselves out of business by doing so, this does not meet the needs of culture, which is a human right, but not a problem which can be solved. It is notable that Manchester doesn't have a vision, whereas We are Lewisham, A Cultural Strategy for Lewisham, 2023 – 2028 has a 'vision' which is actually a set of 3 ambitions.
- Delivery: Councils are generally used to running institutions, such as libraries and archives, but often less directly experienced in delivering medium term strategic programmes

which drive medium term impact and change and this can be particularly challenging when there are changes in personnel etc.

- Evaluation: Both cultural organisations and councils are weak at impact evaluation and the emphasis on economic value in council strategies means that there is rarely a theory of change-based approach in which impact informs learning about the success of the methodology and approach and building a track record which funders want to invest in. Councils need to learn to speak the language of wider funders than government if they want their investment.
- Funding: With competition for funding fierce, many Councils are finding that it is challenging to secure investment outside of statutory support. This has in part informed the growth of Cultural Compacts. However, there is no central body to co-ordinate or learn from this activity as proposed by the University of Southampton report,
- Momentum: Maintaining momentum is a question of having clear strategic aims which are embedded in wider policy aims, clear medium-term outcomes which are evaluated and methodology which evolves informed by this learning. It is also informed by great internal managers and champions at Councillor level willing to consistently make the case in the face of conflicting priorities and needs.

7. Case Studies

7.1 Overview

In order to consider the most strategic and effective approaches to; furthering Brent as a cultural destination, deepening engagement in the borough with residents; as well as maximising the potential of culture to drive positive and meaningful impact for communities, it is important to explore and understand existing initiatives in terms of how they operate and why they are successful.

The following case studies present examples of Brent organisations and their associated programmes of work that have played a meaningful and tangible role in developing new audiences, leveraging partnerships and collaboration opportunities, and in turn have helped create cultural destinations.

7.2 Royal Philharmonic Orchestra – Resound: creating an inclusive orchestra for the modern age

Overview

For over 30 years the Royal Philharmonic Orchestra (RPO) has led and implemented a dynamic, integrated and wide-reaching programme of community and education work which takes music beyond the concert hall - RPO Resound. The RPO's central mission is to place orchestral music at the heart of society and ensure live orchestral music is accessible to as inclusive and diverse an audience as possible. RPO Resound was launched in the early 1990s to support delivery of this mission making the RPO the first London orchestra to offer such a programme.

RPO Resound is the overarching programme which encompasses all of the RPO's community and education projects. It focuses not only on young people in educational settings but also bringing the power of orchestral music into community and healthcare settings to transformative outcomes with participants of all ages. The programme spans a range of projects in locations across the world complementing the international spirit of RPO and its touring programme.

All projects within Resound use orchestral music to speak to one of the following priorities:

- Health and Wellbeing
- Inclusion and Social Cohesion
- Musical skills as a catalyst for wider skills development

Since its decision to move its permanent home to Brent in 2022/23, the RPO has also extended Resound within the borough as a means of ensuring they are fully embedded in and contributing to the borough it has chosen to call home.

Resound: connecting to a new home

Brent has been a key hub for the RPO since the 1990s but in 2025 the orchestra will officially move its headquarters to the borough with a new base at Wembley Park. This realises a long-held ambition to embed the orchestra at the heart of a community and to further push its mission to be a truly inclusive orchestra for today's world.

As part of this move towards embedding itself further in the heart of a community, the RPO has developed the Resound programme in recent years to deepen its engagement with the local community. In 2024/25, 38% of the RPO's activity was in or working with people from the borough.

Key projects include:

Sound Sanctuary – a project using the power of music to enhance the wellbeing of Brent residents currently experiencing challenges to their mental health. This project includes drop-in sessions for the community as well as a young people's collective in secondary schools and community groups, a trainee leadership programme and other key partnerships with local organisations supporting those facing particular challenges to their wellbeing in Brent, for example residents at Wembley's refugee hotel.

Brent Music Academy – professional training and opportunities for young people with a passion and an aptitude for music to create

pathways into the industry, formed in partnership with other local organisations of which RPO was a key part.

Further, the organisation has also developed a series of initiatives which sit across its artistic programme to ensure Brent residents can fully engage with its programme of work. This includes a free Brent membership scheme which provides those who live in the borough access to free and £5 tickets to RPO performances in venues across London including the Royal Albert Hall, Cadogan Hall and the Southbank Centre. Further, to support Brent residents to feel comfortable accessing orchestral music in these venues, the RPO also offers behind the scenes access for Brent residents to their work at such venues including backstage tours and open rehearsals to ensure they feel welcome and included in the process and breaking down perceived barriers to accessing live performance in these major cultural institutions which may feel inaccessible for some residents.

Partnership Working

Partnership working has underpinned RPO's approach across Resound and this is particularly important within Brent to ensure the success of each project and to ensure ongoing genuine engagement with Brent's communities. Key partners include Brent Council, Brent Music Service, Young Brent Foundation, Brent Black Music Coop, Brent Youth Foundation and the Institute of Contemporary Music Performance – ensuring the success of each project.

Within the RPO, responsibility for the Resound programme strategy sits with Director of Learning Christopher Stones with delivery sitting within Chris' team. However, responsibility for wider engagement within Brent and wider planning for this work as a key part of the RPO's programming sits across the organisation with close collaboration from Managing Director Sarah Bardwell and Director of Artistic Planning and Partnerships Tom Philpott and their associated teams.

Identifying Key Audiences

Priority audiences for this work were developed primarily as a result of the RPO's existing work within Brent which, combined with key partnerships with Brent Council and local organisations, led to a deep understanding of the needs of communities within Brent. Further, RPO's existing expertise with certain audiences.

Prioritising Impact and Evaluation

RPO measures its impact in Brent through the Resound programme in line with Achates' 9 Types of Impact. Their work has seen a positive impact in the following areas for Brent residents who participate:

- Mental Health & Wellbeing
- Social Benefit
- Intrinsic Impact
- Economic Impact

In 2024/25, the RPO held 53 sessions in the Borough of Brent across the range of programmes mentioned with 1,283 participants across a range of ages including children, young people and adults.

Cultural Placemaking in Brent
The RPO's move to a permanent home in Brent from 2025 is supporting Brent's reputation as an inclusive and exciting dynamic destination. Projects – all developed in partnership with local organisations and communities – enable Brent residents to access world-class orchestral music and its benefits right on their doorstep and beyond. This supports health and wellbeing outcomes as well as building confidence, opportunity and self-esteem whilst also bringing communities together through music across the borough.

Through in-depth projects, one off opportunities for engagement, open access rehearsals and special ticket access opportunities for Brent residents, the RPO provides communities of all ages across Brent with the opportunities to develop, grow and explore through the medium of orchestral music.

7.3 Fresh Arts & Quintain — Creating a Cultural Hub in Wembley Park

Overview
Fresh Arts' partnership with Quintain began as a speculative approach but has evolved into a meaningful, multi-layered collaboration rooted in shared values, community enrichment, and placemaking. Together, they have transformed a community building in Wembley Park into a vibrant, welcoming cultural hub, offering diverse programming that reaches children, families, and wider local audiences.

Identifying Intersecting Objectives
Fresh Arts initially sent a speculative proposal outlining its ideal space for delivering community-based cultural work. Around the same time, a tender opportunity arose for a Quintain-owned building. While Fresh Arts was not successful in that bid, the tender process opened up dialogue with Quintain, leading to further conversations about alternative spaces within their portfolio.

Quintain had previously used one of their buildings for in-house community programmes. Recognising the potential for a deeper partnership, Quintain invited Fresh Arts to take the lead in managing the space. This included taking on two of Quintain's staff members and continuing the existing community programming, while also integrating Fresh Arts' own offer and using the building as their new headquarters.

A Rent-Free Home for Culture
The space was offered to Fresh Arts rent-free under Quintain's Community Section 106 commitment, along with a package of support to help adapt the building to the organisation's needs. Signage and other practical changes were made to ensure the building felt welcoming, visible, and suited to its new function as a neighbourhood cultural hub.
Fresh Arts was fortunate to inherit a strong foundation of community activity. Building on this, they have brought in new partners such as the Royal Philharmonic Orchestra and developed new strands of programming that broaden their usual focus on children and young people.

Deepening Community Relationships
The building has allowed Fresh Arts to expand its reach across Brent, particularly engaging residents from the nearby Chalk Hill estate and wider Wembley Park community. Families who first encountered Fresh Arts through children's activities have gone on to

attend other events in the building, creating a strong intergenerational connection.
Programming includes:

- Workshops and performances by a comedian, offering new forms of engagement for adult audiences
- Partnerships with high-calibre cultural organisations like the Royal Philharmonic Orchestra
- The “Play Den” for young children, with participants often growing up to attend Fresh Arts’ classes
- Cultural events with Quintain, including:
    - A Diwali celebration featuring arts and crafts activities
    - A Christmas party with drama, music, and dance workshops

A Platform for Future Collaboration
After one successful year in the building, Fresh Arts is in discussions with Quintain to deepen the partnership. This includes the potential to deliver holiday programmes in Quintain’s outdoor spaces, offered free of charge, which could further activate Wembley Park as a family-friendly destination.
There’s clear alignment between the two organisations’ goals:

- Quintain wants children and young people on the estate to have positive opportunities, and for young people from across Brent to feel comfortable accessing Wembley Park. They also aim to establish the area as a long-term cultural destination, part of the legacy of Wembley Stadium.
- Fresh Arts is committed to developing inclusive programming, forging community connections, and creating platforms for creativity across generations.

A Strong Partnership Harnessing Shared Values
This partnership is strengthened by excellent communication, transparency, and shared vision. Quintain’s team stays actively involved — visiting the programme and maintaining ongoing dialogue. This mirrors Fresh Arts’ wider stakeholder approach, with Brent Council and the Paul Hamlyn Foundation also playing engaged and supportive roles.
With multiple stakeholders involved from both sides, the partnership is well-embedded and resilient, laying the groundwork for continued growth and deeper cultural impact.

The collaboration between Fresh Arts and Quintain showcases how shared commitment, open communication, and thoughtful use of space can spark cultural vibrancy at the heart of urban communities. By leveraging each other’s strengths, they’ve created a welcoming and dynamic environment in Wembley Park — one that reflects the area’s diversity, engages its residents, and strengthens its identity as a cultural destination.

7.4 Unique Community – Empowering English Second Language (ESL) Communities Through Culture

Overview: Inclusive Cultural Engagement in Brent
Unique Community (UC) has developed an ambitious, inclusive programme aimed at creating meaningful cultural engagement for Brent residents—particularly those for whom English is a second language (ESL). The programme spans youth theatre and movement classes, intergenerational theatre for refugees and asylum seekers

(predominantly from Ukraine), drop-in sessions in Initial Accommodation Centre Hotels, and DYCE workshops (Developing Young People's Empathy and Critical Thinking), in schools that foster critical thinking and empathy.

With 100% of intergenerational participants and 74% of young people identified as ESL, the work has focused on developing accessible, language-transcendent activities that build confidence, community, and creative expression. These sessions have combined non-verbal games and physical theatre with English-language tools like script reading and singing, encouraging participants to use and grow their language skills within a supportive environment.

Identifying and Reaching Priority Audiences

UC's engagement strategy prioritises equitable access over targeted group selection, enabling them to support a wide range of participants, including those with ESL, SEND, refugee/asylum status, and mental health challenges. The programme has expanded organically through referrals from schools, local organisations, and community word-of-mouth. Their work has particularly resonated with communities from Eastern Europe and second-generation South Asian families.

Key partners—including Brent Council, Punchdrunk Enrichment, Virtual Schools in Barnet and Harrow, and Sport at the Heart—have played a critical role in reaching and referring young people and families who may otherwise be excluded from cultural provision. Partnerships with social workers have been instrumental in supporting young women at risk of exploitation and other vulnerable groups.

Inclusive Methods and Leadership

The delivery model is deeply informed by lived experience—100% of UC's senior management and 75% of trustees are from ESL or migrant backgrounds. Their inclusive methodology is grounded in trauma-informed practice, a high facilitator-to-participant ratio, and creative scaffolding that reduces reliance on language while encouraging its use.

Staff, many with therapeutic or youth work backgrounds, provide 1:1 support where needed. Sessions begin with non-verbal activities and gradually incorporate more complex linguistic elements. Interpreters, concise communication strategies, visual aids, and multilingual elements are routinely used to build confidence and accessibility.

Prioritising Impact and Evaluation

UC measures its impact across multiple dimensions in line with Achates' 9 Types of Impact, including:

- Mental Health & Wellbeing: 80% of participants reported improved confidence and reduced isolation.
- Social & Community Building: Youth and intergenerational participants have formed strong social bonds, including intercultural connections and shared meals.
- Education & Skills Development: Participants build critical thinking, empathy, and artistic skills; some have progressed into paid roles and facilitation through UC.
- Economic Impact: Young people aged 16+ received paid summer roles as trainee facilitators, embedding a pathway for cultural employment.

UC uses qualitative and quantitative tools—such as the Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS), parental feedback, and weekly facilitator notes—to track individual progress. Behavioural indicators (e.g., mood, engagement, peer interaction) are recorded to evaluate outcomes over time.
Notably, confidence levels rose from 77% to 88.8% over one term, with over 80% of young participants reporting improved self-esteem and a willingness to try new things.

Power of Partnerships
Collaborations are foundational to UC's model. From enabling access to free venues (e.g. through Punchdrunk) to joint programme delivery with Restart and Kimspiration in refugee hotels; partners have helped to unlock space, training, and referrals. Professional exchanges with schools, universities, and community centres further enrich delivery. Placements with Central School of Speech and Drama, as well as partnerships with Harrow Voluntary Action and London Youth, offer staff ongoing training and knowledge-sharing. This reciprocal approach to collaboration has strengthened a network of organisations collectively working to empower underserved Brent communities.

Embedding Inclusive Practice
Inclusion is at the core of UC's ethos. Training and evaluation are built into every layer of the organisation: debriefings, termly appraisals, and annual training on topics like ESL, neurodiversity, and communication to ensure that the organisation's work remains responsive and reflective.

The environment that UC creates for participants follows best practice, and consideration is always given to the provision of supportive tools including wall visuals (to contextualise and remind participants of the focus of a session they are attending), creation of calm environments and emotionally safe settings in which the team can support participation. Feedback from young participants and their carers directly shapes programme development. The organisational culture is one of kindness, curiosity, and openness—modelled by senior staff and embedded into session delivery.

Cultural Placemaking in Brent
UC's work is helping redefine Brent as a dynamic, inclusive cultural destination. Their performances—often developed collaboratively with participants—explore pressing topics such as migration, the cost-of-living crisis, and the notion of failure; sparking intergenerational and intercultural conversations across the borough.

Through public performances and school-based workshops, UC challenges stereotypes and celebrates diversity. The organisation's DYCE programme (Developing Young People's Empathy and Critical Thinking), in particular, ignites reflection and empathy among students and audiences, whilst also sowing seeds of cultural curiosity and social awareness across Brent.

By enabling diverse communities to collaborate creatively and confidently, UC contributes to a local cultural identity that is both proudly pluralistic and profoundly rooted in lived experience.

7.5 Key Learning
Successful projects are rooted in meaningful and multi-layered collaboration rooted in shared values, a commitment to community enrichment and ambition to contribute to placemaking. It is also evident that the provision of free activities including those which

foster intergenerational interaction has proven to deepen engagement and further embed culture within the community.

Active dialogue and liaison between cultural organisations and other key stakeholders in the borough ensures that people can be appropriately signposted to opportunities and provides facilitated pathways into cultural engagement which is particularly important for communities currently underserved through culture.

Delivery of cultural activity and programmes which are informed by lived experience of target audiences and where the methodology underpinned by specialist knowledge can increase the impact in a wide range of key areas, from social benefit, community building, and mental health and wellbeing.

Appendix II: List of Cultural & Heritage Organisations in Brent

A review of existing mapping has taken place to identify Brent Culture and Heritage organisations. Information in the public domain has been reviewed to ascertain the form of their work, any status such as ACE NPO, the priority audiences they super-serve and the types of impact created. Whilst this information can only be taken as indicative it acts as a useful is an indication of where strengths lie and where there is less provision.

Name of Organisation	FORM	Status Notes	Priority Audiences	Impact Created
3 Sixty Studios Ltd	Music recording studios	For Profit Company	Musicians, performers and voice over artists	Intrinsic Economic
Abbey Fabrics / Cleared Art / Modern Props Limited / Old Times / Super hire	Prop Hire	For Profit Company	TV and Film Industry	Intrinsic Economic
ACAVA (Barham Park / Honeypot Lane)	Visual Arts / Studio Spaces	Registered Charity	Creative Practitioners, Cultural organisations	Intrinsic Economic Mental Health and Well-being Social Benefit Community Building

ACME Harrow Road	Artist Studios	Registered Society	Artists in Brent	Intrinsic Economic Social Benefit Community Building
Action Space	Visual Arts / Studio Spaces	Registered Charity	Learning disabled artists across London, Arts and culture organisations	Intrinsic Economic Mental Health and Well-being Social Benefit
Artistic Spaces (Oxgate House)	Visual Arts / Studio Spaces	For Profit Company	Artists, designers, makers and content creators	Intrinsic Economic
Artists Studio Co. (Ealing Road Studios & Alperton)	Visual Arts	Registered Charity	Artists and makers, Schools	Intrinsic Economic Social Benefit Community Building
BANG	Media, Culture and heritage leadership and training - also has an earth and environment strand	Registered Charity	Young people, community leaders	Intrinsic Economic Educational
Battery Studio	Music Studios	For Profit Company	Musicians	Intrinsic Economic

Be Lifted	music, fitness and community led interaction projects	Registered Charity	Women from the age of 16-70 years old • Domestic Violence survivors • Single mothers • Women living in poverty • At risk women and women ex-offenders	Intrinsic Economic Mental Health and Well-being Physical Health Educational Social Benefit Community Building
Blue Ocean Waves	Music / Dance / Art	Not for Profit Company	Children and Young People	Intrinsic Economic Mental Health and Well-being Physical Health Educational Social Benefit
Brent Artist Network	Visual Arts	Unincorporated Group	A group of creative practitioners (individuals and grassroots organisations) who live or work in the borough. BAN provides a platform for artists to connect, collaborate, share resources, and support each other's creative endeavours.	Intrinsic Economic Social Benefit Community Building
Brent Artists Resource Company	Creative co-working desk space	Not for Profit Company	Artists in North West London	Intrinsic Economic Social Benefit Community Building

Brent Indian Association	Dance	Not for Profit Company	Indian diaspora communities	Intrinsic Economic Physical Health Community Building
Brent Museum and Archives	Museum and archive collections relating to Brent	Local Authority	Communities in Brent, academia, social researchers	Intrinsic Economic Educational Social Benefit Community Building
Brent Music Academy	Music education	Registered Charity	Young people, Musicians	Intrinsic Economic Educational
Capital City Academy	Dance/performance rehearsal studios	Not for Profit Company	Performing arts groups in Brent	Intrinsic Economic Community Building
Chalkhill Community Radio	Community Radio	Not for Profit Company	Radio station for Brent communities	Intrinsic Economic Community Building

Children's Bookshow, The	Literature	Registered Charity	School children and children's authors	Intrinsic Economic Educational Social Benefit
Cineworld Wembley	Cinema	For Profit Company	General public	Intrinsic Economic
Clube dos Brasileirinhos	Brazilian Community and Culture Support Center in London - Music	Registered Charity	Brazilian communities in Brent	Intrinsic Economic Community Building
Creative Performance	Performing arts	Registered Charity	Children and Young people	Intrinsic Economic Educational Social Benefit Community Building
Cuban Vibes Dance School	Dance	For Profit Company	Children and young adults, communities in Brent	Intrinsic Economic Physical Health Community Building
CVS Brent	Fashion and Heritage	Registered Charity	Diverse communities in Brent	Intrinsic Economic Community Building

Deafinitely Theatre	Theatre	Registered Charity	Deaf artists and theatre makers, deaf and hearing audiences of all ages, families and schools	Intrinsic Economic Educational Social Benefit Community Building
Ealing Road Library	Libraries	Local Authority	Local communities, families, schools, young people, community groups, older people	Intrinsic Economic Educational Social Benefit Community Building
Exib	Set and exhibition building	For Profit Company	TV theatre Film and event industry	Intrinsic Economic Economic
Film Medical / Curious Science / Electro props	Prop and costume making	For Profit Company	TV, Film, theatre and events Industry	Intrinsic Economic Economic
Fresh Arts	Combined Arts	CIC	Fresh Arts offers a wide range of arts and education programs for all ages	Intrinsic Economic Educational Social Benefit Community Building
FUBU Nation	Dance	Not for Profit Company	a Brent-based dance company that offers workshops, classes, and dance intensives for professional and non-dancers	Intrinsic Economic Physical Health Educational Social Benefit

Garden Studios	Visual Arts / Film / TV	For Profit Company	Film and TV production industry	Intrinsic Economic
Granger Hertzog	Prop and costume making	For Profit Company		Intrinsic Economic
Harlesden High Street	Gallery	For Profit Company	Bridge the social and culture gaps within the field of contemporary art by working with underrepresented artists	Intrinsic Economic Social Benefit
Harlesden Library	Libraries	Local Authority	Local communities, families, schools, young people, community groups, older people	Intrinsic Economic Educational Social Benefit Community Building
Hillside Performing Arts	Theatre	CIC	Young families, older people, schools, community organisations in Brent and neighbouring boroughs	Intrinsic Economic Mental Health and Well-being Physical Health Educational Social Benefit Community Building
Institute of Contemporary Music (Kilburn Campus)	Music education	For Profit Company	Adult learners	Intrinsic Economic Educational Social Benefit

Kilburn Library	Libraries	Local Authority	Local communities, families, schools, young people, community groups, older people	Intrinsic Economic Educational Social Benefit Community Building
Kilburn State of Mind	IT, computing and music	Registered Charity	Children – babies (and caregivers) and children under 11 and adults	Intrinsic Economic Educational Social Benefit Community Building
Kiln Theatre	Theatre / Cinema / Comedy	Registered Charity	Brent and Camden Residents, Schools, Young people, Emerging creatives, older people, underserved audiences	Intrinsic Economic Educational Social Benefit Community Building
Kingsbury Library	Libraries	Local Authority	Local communities, families, schools, young people, community groups, older people	Intrinsic Economic Educational Social Benefit Community Building

Kinspiration	Literature / Drama / Crafts	CIC	Provide workshops and sessions to engage and inspire children, young people and adults alike, to fulfil their potential using creative learning activities such as storytelling, story writing, drama, arts and crafts and through collaborations with other facilitators	Intrinsic Economic Mental Health and Well-being Educational Social Benefit
Lexi Cinema	Film	For Profit Company	Offering mainstream, independent and world cinema alongside a diverse programme of special screenings including black history studies, a women-only refugee film club, a neighbourhood film school and events for LGBT seniors, carers and the hard of hearing.	Intrinsic Economic Social Benefit Community Building
Light Factory Studios	Artist Studios	CIC	Artists Designers and makers	Intrinsic Economic Social Benefit

Lin Kam Art	Festival Arts / Sound System Culture	For Profit Company	Local communities	Intrinsic Economic Mental Health and Well-being Physical Health Educational Community Building
Magic Sound	Asian Music and Culture	For Profit Company		Intrinsic Economic Community Building
Mahogany	Combined Arts / Carnival	Not for Profit Company	group of multi-disciplinary artists who design and create large scale kinetic sculptures/carnival costumes utilising the human body in the art form of “Mas Making”, Masquerade or Street Theatre.	Intrinsic Economic Community Building
MAMA Youth Project	Media training	Registered Charity	Young people	Intrinsic Economic Educational Social Benefit
Met Film School	Academia / Film	For Profit Company	Emerging Film TV and Media Artists	Intrinsic Economic Educational Social Benefit

Metroland Cultures	Visual Arts	Registered Charity	Brent's artistic community	Intrinsic Economic Social Benefit Community Building
Papatango Theatre Company	Theatre	Registered Charity	New writers, emerging talent	Intrinsic Economic Social Benefit
Pirate Studios - Wembley	Music Studios	For Profit Company	Musicians - runs a residency programme and recording facilities for podcasts, dance, DJs and rehearsal space	Intrinsic Economic Social Benefit
Produbbing	Music Studios	For Profit Company	Voice over and dubbing studio	Intrinsic Economic
Prop Hire and Deliver	Prop and costume making	For Profit Company	Film and TV production industry	Intrinsic Economic
Punchdrunk Enrichment	Theatre	Registered Charity	Schools Families and Communities	Intrinsic Economic Educational Social Benefit Community Building
Red Lotus Events	South Asian Music and Dance	Not for Profit Company	Families – focus on second generation South Asian residents in Brent	Intrinsic Economic Social Benefit Community Building

RPO (Brent)	Music	Registered Charity	Moved headquarters to Wembley Park to become even more embedded in the community - Brent workers, Musicians and community groups	Intrinsic Economic Educational Social Benefit
Scenic Sets	Set and exhibition building	For Profit Company	TV theatre Film and event industry	Intrinsic Economic Economic
Second Floor Studios & Arts	Artist Studios	CIC	Artists and makers in Wembley	Intrinsic Economic Social Benefit Community Building
Sherine's Dance School (formerly Adele's)	Dance	For Profit Company	3-16 year olds	Intrinsic Economic Physical Health
SKLPC Saturday School	Dance (Bollywood)	Registered Charity	Children aged 5 - 18	Intrinsic Economic Educational Community Building

Sparks Film School	Film and media education for young people	For Profit Company	Youth film and media courses for children aged 5-18	Intrinsic Economic Educational Social Benefit
St Michael and All Angels Steel Orchestra	Steel band orchestra	Registered Charity	Provide access for children, young people and adults to play steel pan and perform in the community.	Intrinsic Economic Social Benefit Community Building
Stockyard Backdrops	Prop and costume making / Set and exhibition making and design	For Profit Company	TV, Film, theatre and events Industry	Intrinsic Economic
Synergy Theatre Project	Theatre	Not for Profit Company	Ex-offenders, young people at risk of offending - work with Young Foundation in Brent but based in South London	Intrinsic Economic Mental Health and Well-being Physical Health Educational Social Benefit Community Building
TAIT	Set and exhibition building	For Profit Company	Event production companies / large scale venues	Intrinsic Economic

The Granville	Workspace and community hub within a converted Victorian church hall in South Kilburn	Registered Charity	Local community Entrepreneurs, community groups	Economic Social Benefit Community Building
Theme Traders	Prop and Costume Making	For Profit Company	TV theatre Film and event industry	Intrinsic Economic Economic
Troubadour Wembley Park Theatre	Theatre	For Profit Company	General public	Intrinsic Economic
TurtleKey Arts	Combined Arts	Registered Charity	disabled, disadvantaged and socially excluded people	Intrinsic Economic Mental Health and Well-being Educational Social Benefit Community Building
Unique Community	Theatre	Registered Charity	Young people / emerging artists	Intrinsic Economic Educational Social Benefit Community Building

We Restart	visual art, performing and video art, video	Registered Charity	Refugee Artists	Intrinsic Economic Mental Health and Well-being Physical Health Social Benefit Community Building
Wembley Library	Libraries	Local Authority	Local communities, families, schools, young people, community groups, older people	Intrinsic Economic Educational Social Benefit Community Building
Wembley Operatic Society	Music	Registered Charity	Amateur musical theatre group	Intrinsic Economic Mental Health and Well-being Social Benefit Community Building
Wembley Arena (OVO Arena)	Music venues	For Profit Company	Local audiences, community groups	Intrinsic Economic Mental Health and Well-being Educational Social Benefit Community Building

Willesden Green Library	Libraries	Local Authority	Local communities, families, schools, young people, community groups, older people	Intrinsic Economic Educational Social Benefit Community Building
Wow Wembley	Workspaces for creative professionals	For Profit Company	creative businesses, including content creators, photographers, videographers, and other professionals in similar fields	Intrinsic Economic
Yogi Divine Society	Drama / Dance / Music	Registered Charity	Families, faith community	Intrinsic Economic Physical Health Community Building

Appendix III – Priority Audiences & Types of Impact Matrix

The tables below include Arts Council England National Portfolio Organisations and cultural organisations registered as charitable in Brent. The first table details which priority audiences that these organisations are deeply engaging with, and the second table captures the types of impact that they are creating through their work.

Priority Audiences

	Early years and families	Primary Schools	Secondary Schools	Young People aged 12-18 (not in education)	Young people aged 19-24	Culturally engaged adults 30-44	Culturally engaged adults 45-65	Young people aged 19-29 lower socio-economic income	30+ years lower socio-economic income	Identify as D/deaf	Identify as Disabled	19-29 years who identify as being from the Global Majority	30+ who identify as Eastern European	19-29 years, identify with mental health condition/ need well-being support	30+ who identify as having a mental health condition or needing well-being support	People with Learning Disabilities	Brent and intersecting boroughs artists and creatives	International (diaspora community linked) artists and creatives
ACAVA (Barham Park / Honeypot Lane)	X																X	X
Action Space														X	X	X	X	
Artists Studio Co. (Ealing Road Studios & Alperton)		X		X		X	X										X	X
BANG	x	x	x	x	x													
Be Lifted	X							X	X			X						
Brent Music Academy	X	X	X														X	X
Children's Bookshow, The	X	X																

Clube dos Brasileirinhos	X			X	X												X
Creative Performance	X			X								X					
CVS Brent																X	X
Deafinitely Theatre						X	X			X						X	X
Fresh Arts	X	X	X	X													
Hillside Performing Arts	X	X	X	X												X	
Kilburn State of Mind	X							X	X			X	X				
Kiln Theatre					X	X	X	X	X			X	X			X	X
Kinspiration	X											X					
Light Factory Studios		X														X	X
MAMA Youth Project				X	X			X		X	X	X				X	X
Metroland Cultures					X			X									
Papatango Theatre Company					X	X	X	X	X							X	

Punchdrunk Enrichment	X	X		X												X	X
RPO (Brent)		X	X	X		X	X									X	X
Second Floor Studios & Arts																X	X
SKLPC Saturday School	X	X	X	X													
St Michael and All Angels Steel Orchestra	X			X								X					
TurtleKey Arts						X	X								X	X	X	X
Unique Community		X	X	X	X			X	X			X	X	X			X	X
We Restart Wembley Operatic Society					X	X	X										X	

Types of Impact

	Intrinsic	Economic	Social Benefit	Community Building	Mental Health	Physical Health	Education	Innovation	Environmental
ACAVA (Barham Park / Honeypot Lane)	X	X	X	X	X				
Action Space	X	X	X	X					

Artists Studio Co. (Ealing Road Studios & Alperton)	X	X	X	X					
BANG	X	X	X	X	X				X
Be Lifted	X	X	X	X	X				
Brent Music Academy	X	X	X						
Children's Bookshow, The	X	X	X				X		
Clube dos Brasileirinhos	X	X	X	X			X		
Creative Performance	X	X	X	X					
CVS Brent	X	X	X	X	X				
Deafinitely Theatre	X	X	X	X			X		
Fresh Arts	X	X	X	X					
Hillside Performing Arts	X	X	X	X	X				
Kilburn State of Mind	X	X	X	X					
Kiln Theatre	X	X	X	X					

Kinspiration	X	X	X	X	X				
Light Factory Studios	X	X	X						
MAMA Youth Project	X	X	X						
Metroland Cultures	X	X	X	X					
Papatango Theatre Company	X	X	X						
Punchdrunk Enrichment	X	X	X				X		
RPO (Brent)	X	X	X		X				
Second Floor Studios & Arts	X	X	X						
SKLPC Saturday School	X	X	X				X		
St Michael and All Angels Steel Orchestra	X	X	X						
TurtleKey Arts	X	X	X	X					
Unique Community	X	X	X	X					
We Restart Wembley Operatic Society	X	X	X						