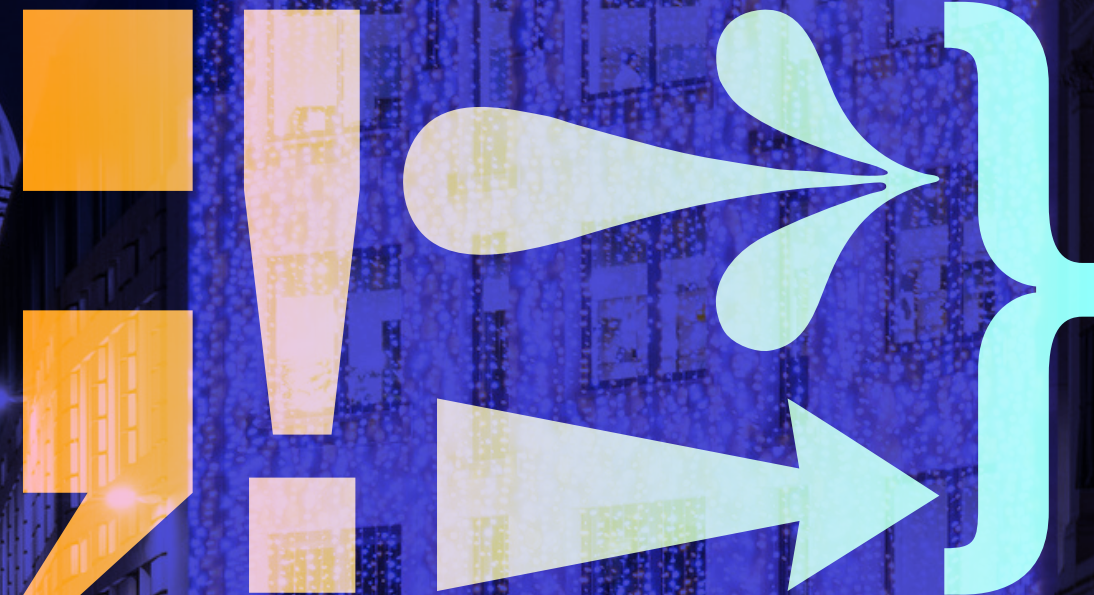


{ & CULTURAL STRATEGY



FUTURE/CITY®

FLEET STREET
QUARTER

VISION

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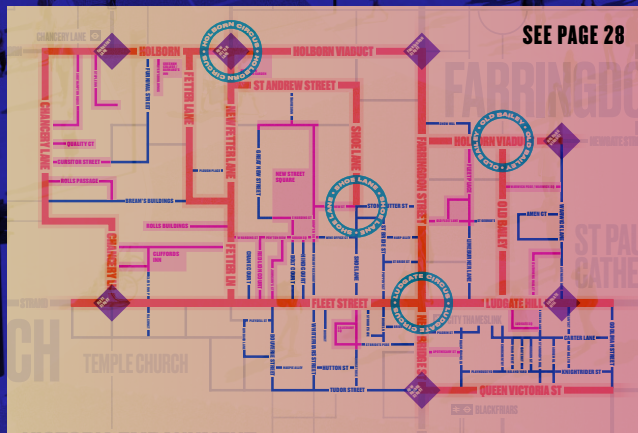


THE PLACE
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INTRODUCTION

The ambition of the FSQ Cultural Strategy is clear; to give clear direction to Fleet Street Quarter on how to use excellent cultural programming to drive their wider agenda for a great destination. In doing so, it will also support the City of London's Destination City agenda by delivering programming inflected with local flavour, and within a district that has been a thriving part of the city for over 2000 years. In this new chapter, driven by significant development and the arrival of major technology-driven businesses, there is an opportunity to reconsider the energy that defines Fleet Street for a generation. Equally proud and respectful of the area's history, there is a clear desire to speak directly to younger audiences both to share that powerful heritage in new ways, but also to give them agency in helping to define the quality of the place in which they will work. This ambition could be an internationally respected case study for enlivening historic places through building an active community of stakeholders from across demographics and institutions.

To deliver such an ambitious strategy deft intervention from FSQ itself is required. Key to long-term success is FSQ's commitment to fundraising and advocacy, creating a driven core partnership team to ensure delivery. Without the benefit of a permanent, major cultural stakeholder to drive regular cultural programming, FSQ will need to be nimble in identifying partners to support its agenda, and realistic in its understanding of what it will need to provide in order to encourage stakeholders to deliver this strategy in partnership. With limited resources - financial and human - smaller keystone institutions may struggle to deliver the kind of regular, well marketed and targeted event programming that this strategy calls for. FSQ will

establish a strong toolkit of resources (financial, infrastructural and professional) that can create the right circumstances for this strategy to be deliverable.

To attract more programming at the level from major cultural partners into the area, FSQ will consider carefully what resources it can leverage to provide cultural partners with, in order to encourage them to work in Fleet Street. The potential for cultural organisations is significant - a historic central London location with a population of affluent workers who are being encouraged away from home to work is fertile soil for creative producers. With resources being limited within the cultural sector, there is an opportunity for FSQ to advocate with the consortium of development partners working in Fleet Street for the provision of infrastructure that will make working there attractive, in particular for public realm performing arts - including but not limited to effective wifi, outdoor electricity supply, circus rigging and other embedded interventions that will make outdoor performance easier and more cost effective for producers to deliver. Picking up on existing consultancy that advises exactly these kinds of interventions (e.g. the Gensler and Benoy documents) and actively seeking ways to deliver it with private investment is a priority. In addition, being an active partner for producers in navigating permissions with the Corporation and private landowners is a role that FSQ is embracing with energy. Many organisations, particularly young ones, don't have the capacity or expertise to take on this kind of complex negotiation, and this is a practical, low financial cost role FSQ could own that would reap rich rewards.

At the other end, a well resourced marketing strategy could be persuasive in attracting private energy in support of this work; marketing is critical to reaching audiences, and FSQ is prepared to be the engine for this by creating a strong placemaking brand and delivering targeted outreach via a standalone app and website, as well as strong socials (TikTok, Pinterest & Instagram), this is another practical way in which the BID can demonstrate its determination to make this strategy successful.

Equally, FSQ is genuine in its ambition to be a catalyst for a new generation of creative practitioners, providing a significant platform for the launch of new artists and new art forms and is prepared to be interventionist in how to do so. This will not happen without knowledgeable practitioners able to identify and nurture this talent. For this reason, the strategy recommends recruiting an expert board of advisors to guide stakeholders on programming, which is an essential baseline for delivery. Alongside the Cultural Group, there is the potential for a more specialised role, of a permanent producer / director for the area to support this ambition, whose role would also encompass developing a practical, achievable model for establishing a rich feedback loop between young audiences and young creatives.

The commitment to localism is where the long term success of this strategy rests; rather than focusing on the potential global impact of its cultural programming, fostering genuinely intimate, hyperlocal experiences will lay the groundwork for the kind of community building that will ensure Fleet Street Quarter has a vibrant street-level

economy. The network of lane ways, surprising and discreet open spaces, promenades and circuses which define the geography of this area would have played host to a world of close connection between neighbour to neighbour, business to business. Outdoor, live experiences such as performance or culinary arts in the public realm, create contemporary opportunities for communal ritual, breaking bread, meeting and making space for commons. It is perhaps no coincidence that commons, the shared public realm, aligns with communication, which at its root is also to share - thoughts and feelings, as well as news and information.

The huge demand for live experience, for events that offer opportunities for connection, for self-improvement, learning and wellbeing within the digital-first generation, speak to the communications legacy of Fleet Street that FSQ is well placed to spotlight. Philosophy in the park, motivational quotes on an FSQ app, readers in residence in libraries, lunchtime "essentials" lectures that distill contemporary talking points, a bookable podcast suite & radio studio for the local community and institutions to make their own content - ideas that play with broadcast and communication, offline and online. How can FSQ join the dots between its stakeholders, amplifying existing programming to maximize opportunities, putting commons-community-communication at the heart of Fleet Street, and contributing additional energy to ensuring Fleet Street Quarter truly is the "place where stories are born".

EXECUTIVE SUMMARY

Business Improvement Districts (BIDs) represent a fusion of the commercial and civic realms. A model that allows a privately funded but publicly mandated body to deliver improvements with agility, raise funds, develop partnerships with CSR leaders and senior representatives of major companies, and work alongside the Councillors and officers of local authorities.

BIDs can achieve great things through culture, because cultural programming can inherently improve the experience of an area in terms of its presentation to visitors, as well as the people that move, work or reside within it. Culture can be a catalyst to place improvement and a valuable tool for place shaping.

As placemaking professionals, Fleet Street Quarter know how the 5C's (Commercial, Civic, Community, Consumer, and Culture) work to constitute the notion of place. This understanding is captured within this Cultural Strategy, manifested in developing cultural programmes, bringing together the 5C's, developing connections and a cultural network, drawing from the BID's aspirations and member mandate to 'Put Fleet Street back on the Map'.

In the BID's proposal of 2022, a single quote reads: 'Fleet Street Quarter: A Place with a Story to Tell'. Although there was little further reference to these stories in the BID proposal, this single quote provided the thread that winds through the whole cultural strategy – the stories of FSQ.

What is a Fleet Street story? How can we keep its old stories alive, and tell new stories? How can these stories be used to reflect areas historical character, but also used to provide a new and distinct identity? Over the pages of this strategy, we will unfurl this idea, illustrating how Fleet Street Quarter can use culture as a driver to establish the BID as custodian and narrator.

The evolution of FSQ is not simply about economic growth or architectural change—it is about creating a district where the past and future enhance one another. By embracing this duality, FSQ can become:

- * A leading example of how historic districts can evolve without losing their identity.
- * A vibrant commercial and cultural hub, where high-rise offices fuel street-level vitality.
- * A place where the workforce, visitors, and residents actively shape the Quarter's next era.
- * A destination for creative interventions, public-private collaborations, and a multi-dimensional cultural ecosystem, enhancing both the vertical and horizontal layers of the Quarter.

Although the cultural strategy is aligned with the aspirations of the City of London for a new leisure and heritage district, it has a strongly hyperlocal character. FSQ, after all, has a 2000 year old identity that comes through its transformation and the different narratives in its pockets of history. The unprecedented development pipeline within the district also enhances this idea of hyperlocality and one of the most important objectives of this strategy is to utilise this pipeline to deliver meaningful culture for the BID's members.

Equally important to vision as aspiration is the practical nature of the strategy. A kit of tools and structures to help make the big ideas tangible and deliverable. From utilising the urban fabric and buildings, to its unique architecture and streetscape to the deeply rooted, incredible cultural organisations, the globally renowned businesses, the artisan, the historic pubs etc.

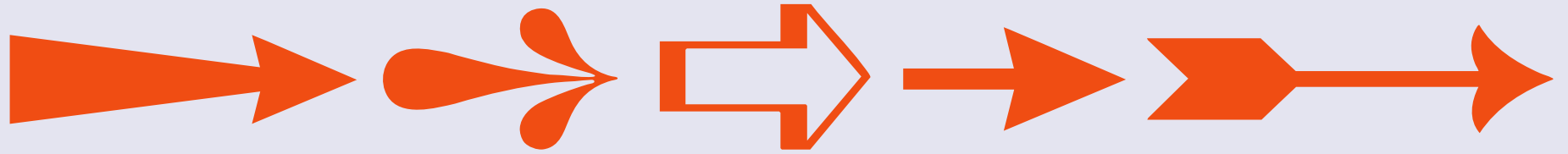
Using the vision and the toolkit, the cultural strategy aims to provide inspiration, structure and the conditions necessary to generate ambitious cultural programming, bring in new audiences, foster cultural partnerships and cross-sector collaboration, influence new cultural infrastructure, generate footfall and new user journeys and narratives.

With FSQ as the orchestrator of this transformation, the BID can set a new standard for urban development—where business, culture, education, and sustainability come together to create a district that is not only economically powerful but also socially and creatively dynamic. This is the next chapter of Fleet Street Quarter—a place where history meets the future, and where the future is built on the foundations of its past. The Place where Stories are Born.

FSQ's Cultural Strategy invites all its members, its businesses, its cultural organisations, the local authority, the communities in and around to join in collaboration and excellent culture.



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VISION

CHAPTER 1



1.1 CULTURAL STRATEGY AUDIENCES

1/ FSQ MEMBERS

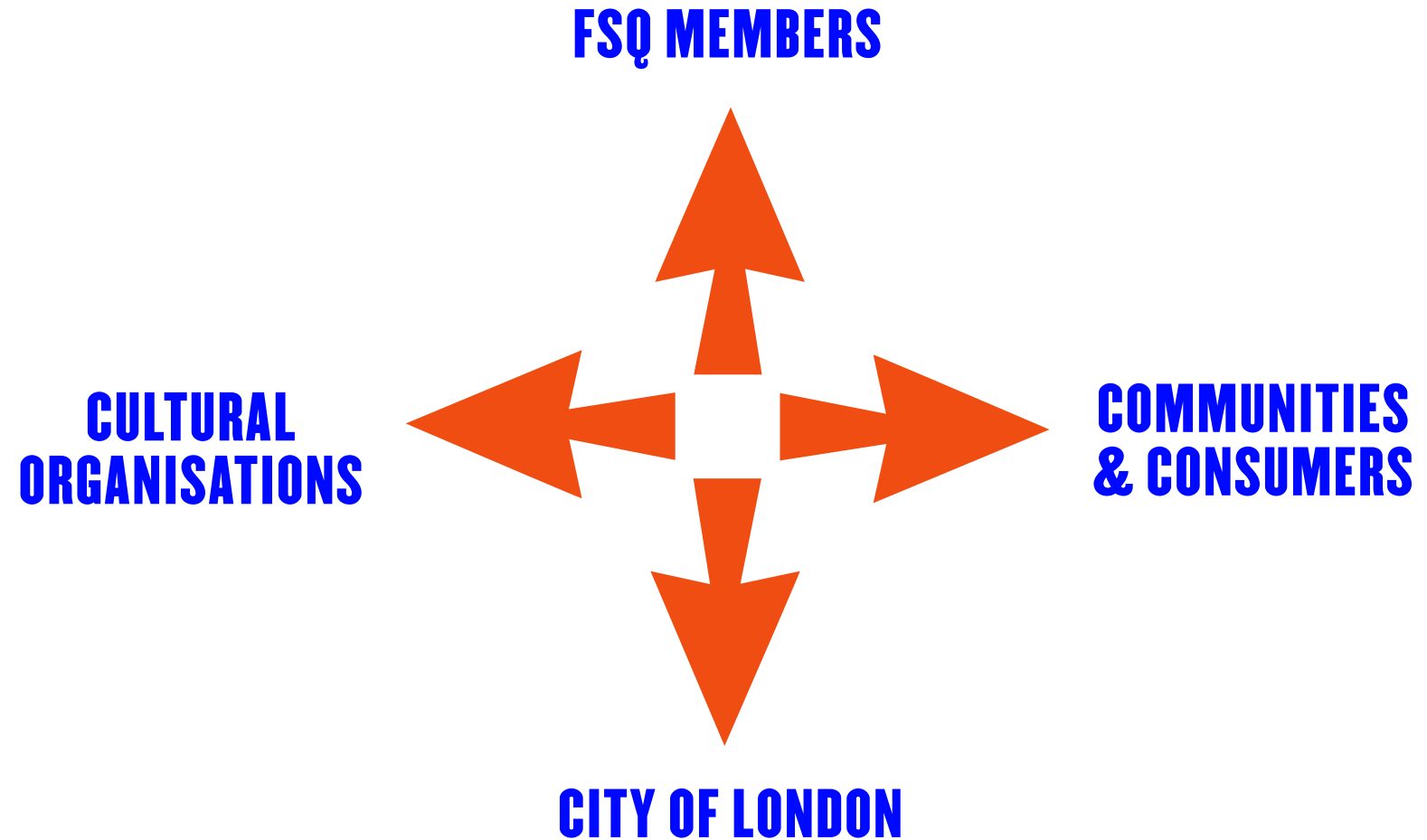
2/ CITY OF LONDON

3/ CULTURAL ORGANISATIONS

4/ CONSUMERS & COMMUNITIES

One of the most important aspects underpinning a cultural strategy for Fleet Street Quarter is understanding the four key audiences addressed by the strategy. To illustrate this, the strategy employs a compass analogy, guiding the direction and focus for each distinct group. Just as a compass has four cardinal directions—each pointing to a unique and important destination—the strategy identifies four key audiences, each serving a different function but all essential to the overall cultural landscape.

Together, these four audiences form the compass that directs and informs the cultural strategy, ensuring a balanced and multifaceted approach to growth and engagement in Fleet Street Quarter. Each direction represents a vital part of the larger cultural ecosystem, working together to shape a vibrant, inclusive, and sustainable future for the area.



1.1 CULTURAL STRATEGY AUDIENCES

1/ FSQ MEMBERS:

FSQ businesses are a mix of traditional law and finance firms with worldwide reach. However, more recently a surge in firms such as Meta, Framestore and Lego's HQ have provided a new tech-forward profile, providing an identity to rival the newspaper cluster with which the area was previously associated.

In addition, there are many artisan and craft food businesses operating alongside long-established eateries. There is some retail, hotel uses and culture sector operators. There is also large scale development in the pipeline that will dramatically transform the area in the next decade.

Through the BID proposal, which represents the key document on which levy payers vote, FSQ has a strong mandate to achieve its four key objectives: to put Fleet Street back on the map, to create a clean and green district, to create a connected community of levy payers and stakeholders and to keep the area safe and secure.

The cultural strategy will help FSQ deliver on all 4 key strategic objectives, as well as creating a culturally rich, adaptable public realm, which offers new space for education, performance, marketing, technology, green initiatives, and health and wellness objectives. The strategy utilises empty store units, looking for new joined up ideas for their use beyond retail, F&B and offices. It aims to help increase footfall and increase dwell time, enhance connections to other parts of London and make the business experiences enjoyable and engaging.

2/ CITY OF LONDON:

The City of London is undergoing significant transformation in its built environment and its 2000 year identity as a trading and financial district into 'Destination City, a 24/7 culture and leisure destination. An Considerable change is taking place through the City's planning process, with the dialogue between planner, and developer focused on an agreement to embed culture in every incoming development, utilising S106 funds and connecting modern development with history and heritage, local communities and art.

This experiment is being reinforced by the incoming Local Plan, requiring every new planning application to submit a Cultural Plan, as well as the City of London commissioning its own Cultural Strategy. This cultural ambition will be highly visible in Fleet Street and within the BID area, where there is a development pipeline of over 30 major commercial developments. Many have robust plans for cultural infrastructure and more are expected to come forward imminently.

The Fleet Street Quarter Cultural Strategy provides a framework which can help connect up the cultural plans in a unified, neighbourhood context. Providing guidance to the development teams that sets out what is really needed in the area. The Strategy will deliver the Square Mile's cultural aspirations through innovative thinking, clear delivery targets, and maintaining a hyperlocal character that aligns with other City of London policies and strategies. Relevant and targeted cultural commissioning will help culture can to be used as a catalyst for the areas emerging identity.

3/ CULTURAL ORGANISATIONS:

Fleet Street is home to a remarkable network of historic and culturally significant organisations, each deeply rooted in the area's history and identity. Institutions such as St. Bride Foundation, Dr Johnson's House, the Arab British Centre, and Shoe Lane Library hold boundless knowledge and stories. Equally influential hubs like the Bridewell Theatre, St Dunstan-in-the-West, and Ye Olde Cheshire Cheese further enrich the area's cultural fabric, offering authentic, intimate experiences that larger institutions often cannot.

The strength of Fleet Street's cultural landscape lies in the power of these organisations and their ability to engage directly with local communities. Their size allows for flexibility, creativity, and a personal connection to the neighbourhood's evolving character.

The strategy aims to strengthen and connect these organisations, integrating their work into a shared programming framework that enhances visibility and engagement. By encouraging collaboration between cultural institutions and local businesses, the strategy will foster unique partnerships, creative exchanges, and sustainable growth.

By connecting and supporting these smaller but influential cultural forces, the strategy will create a thriving ecosystem where historic institutions and contemporary creatives work together to shape Fleet Street's future. The area's strength lies not in scale, but in the rich diversity and creative energy of its smaller institutions.

4/ CONSUMERS & COMMUNITIES:

The business community in Fleet Street Quarter is a key audience for the cultural strategy. The area has the youngest workforce within the City of London, with many Gen Z, Millennial, (and soon Gen Alpha) workers seeking more than just a place to work—they want dynamic, engaging environments that offer a balance of work, culture, and leisure. As businesses encourage a return to the office, there is a growing demand for the district to provide a compelling cultural and leisure offer that enhances the working experience and incentivises this shift in working practices.

In addition to local businesses and employees, the strategy will engage tourists, visitors from neighbouring boroughs, and local communities. Younger generations and cultural tourists are increasingly drawn to authentic, interesting spaces that reflect a mix of tradition and innovation. Fleet Street Quarter's unique combination of historic landmarks and contemporary culture creates an opportunity to deliver distinctive experiences that resonate across different audiences.

A key objective of the cultural strategy is to drive footfall through engaging and inclusive programming, creating transformative experiences for visitors and workers alike. By connecting cultural programming with the needs and interests of younger audiences and specialist business sectors, the strategy will position Fleet Street Quarter as a place where work, creativity, and culture intersect.

1.2 CONSUMER AUDIENCES

FUTURE AUDIENCES & 24/7 ECONOMY

Consumer audiences for this area are rapidly growing and diversifying, in ways that can positively shape its future as a 24/7 destination. Since 2018, the workforce population of FSQ has increased by 20.6% to over 76,000, and is expected to rise to nearly 96,000 by 2027. The vast majority of these workers (86%) are in professional services, particularly the legal and financial sectors. These high-value industries, historically located in Fleet Street's law courts and publishing houses, are now expanding into high-rise office spaces, inaugurating a new era of commercial investment and energetic expansion. The traditional horizontal street-level economy—comprising independent businesses, historic taverns, and boutique law firms—will be transformed by a new vertical world of multinational corporations, digital-first enterprises, and modern co-working spaces.

The surge in premium office development is introducing a younger, more diverse workforce into the FSQ, in addition to existing Millennial and older cohorts. Generation Z and Generation Alpha have grown up in highly digital, globally connected environments, shaping their values and expectations for work and leisure in urban life. As employees, they are in turn reshaping workplace and home life expectations, demanding flexible and hybrid working environments, with seamless transitions between office, home, and co-working spaces. Vibrant live-work-play environments, where office districts offer more than just work—embedding leisure, culture, wellness, and social spaces into daily routines, will

be necessary to retain next generation talent and secure the foundation for FSQ's future economy. Traditional office culture—characterised by fixed hours, hierarchical structures, and rigid workspaces—is giving way to a more fluid, interactive, and community-focused approach. The Fleet Street Quarter must respond to these evolving demands by rethinking how its spaces function beyond 9-to-5. This new workforce will expect FSQ to offer:

- * A 24/7 environment, where the boundaries between work, culture, and leisure are blurred.
- * More activated public spaces, featuring wellness hubs, interactive cultural events, and co-working-friendly cafés and bars.
- * A deep integration of sustainability, from green rooftops to carbon-neutral office buildings and smart energy solutions.
- * A culture-first approach, where FSQ becomes not just a business district but a place of social connection, inspiration, and creativity. Preserving street-level vitality amidst towering change

As FSQ's vertical skyline rises, it is crucial to preserve vibrancy and commercial activity at street level. Fleet Street has always thrived on human-scale interaction—a place where lawyers met in taverns, journalists exchanged stories in coffee houses, and printers lined the alleys producing newspapers that shaped public discourse. The challenge now is to leverage the influx of high-rise workers to sustain and enhance FSQ's unique street-level culture. With thousands of new employees arriving, FSQ can capitalise on this growth by fostering a thriving ground-level ecosystem that includes:

- * Boutique retail and hospitality, preserving the area's historic charm while catering to modern demands.
- * Public realm enhancements, ensuring FSQ's medieval streets and alleys remain dynamic, walkable, and engaging.
- * Cultural programming and curated experiences, making FSQ not just a workplace but an active, 24/7 destination.

By embracing these shifts, FSQ can reinvent itself as a place, blending tradition with innovation to cater to the new ways of working, living, and experiencing the City. Fleet Street Quarter BID has a crucial role to play in curating this transformation—working across the business, cultural, political and community groups to ensure all stakeholders concerned with the look and feel of the Fleet Street area, whether city planners, regeneration experts, or policy makers work together to shape an environment that will attract and retain the diverse communities that make this historic area.



1.3 VERTICALITY

Fleet Street is one of London's most historically significant districts, a place where the medieval city's fine grain of streets, courtyards, and alleys have shaped commerce, culture, and communication for centuries. Originally named after the River Fleet, which once ran openly through the area, Fleet Street grew into a bustling hub of trade, law, and print. By the 15th century, it had become the heart of England's literary and legal worlds, filled with lawyers' chambers, publishing houses, and printers. St Bride's Church, often referred to as the "journalists' church," still stands as a testament to its deep-rooted connection to the British press.

Today, the historic horizontal streetscape of Fleet Street is evolving. Fleet Street Quarter (FSQ) is entering a new phase of transformation, marked by the arrival of large commercial tower blocks that contrast sharply with the area's medieval and Victorian character. This shift will not only reshape the skyline but also redefine how people interact within FSQ, introducing a 'vertical' dimension to a district once characterised by its 'horizontal' low-rise street level energy.

Fleet River

Looking at the maps and illustrations of the Fleet Street area through time, we can start understanding a strong presence of various vertical and horizontal lines. The main arteries of the district are Fleet Street meeting Farringdon Street in Ludgate Circus with Farringdon Street and New Bridge Street cutting through down to River Thames. Underneath this vertical line, the silent presence of River Fleet, the

hidden river covered after the Great Fire of London but still flowing underground. Its influence remains in the almost Venetian architectural details, and the many alleys and courtyards and passageways that densely populate the streetscape are like the Fleet's tributaries.

Development Pipeline – the Vertical

The area describes an unprecedented pipeline of over 30 major commercial developments. Many of which will be office, some hotels and ground floor retail, food and beverage. They will bring new public realm, commercial units and new cultural infrastructure for the City of London. The anticipated worker's in the buildings is for a highly educated young workforce that will (at more flexible times than has historically been the case) use the surrounding streets, shops, bars and restaurants. The FSQ BID, CSR and ESG programmes will encourage workers to engage more in the area in which they work, to provide more things for them to see, and experience. In addition, many of those buildings will co-located cultural infrastructure such as galleries, studios, lecture theatres and maker spaces within, which will attract an additional and different audience cohort.

Public Realm and Ground Floor

The City of London is made distinctive by its ancient traditions, manifest in the design of its old buildings, its street names, its historic organisations, major corporations, the guilds, worshipful companies, temples, liveries etc. There is a unique juxtaposition of old and new; a coexistence between the historic and the contemporary. In Fleet Street Quarter this juxtaposition is highly evident. Its courtyards and alleyways provide an often-dramatic sense

of discovery, with many old, timeless buildings, coexisting with cutting edge high-rise. By looking above street level at the buildings in the City, we can understand the passage of time, the palimpsest of history.

As the City of London returns to pre-pandemic levels of occupancy and adjusts to the new paradigm of work and play, the ground floor and public realm will need to work harder to deliver on new patterns of demand (see Gensler Public Realm Strategy and Benoy, Retail Strategy). Cultural programming and new ideas on the provision of cultural infrastructure can help activate the public realm and ground floor. Outdoor activations, meanwhile programming, take-overs, pop up exhibitions, greening interventions and colourful installations, coordinated and curated by the BID, can all play their part in defining Fleet Street Quarter as having a distinct culture led placemaking identity.

The Fleet Street Quarter is a complex urban landscape—a horizontal, dense, and layered historic environment now intersecting with vertical, geometric, and more self-contained contemporary developments. While the BID acts as a guardian of this historic part of London, it also reflects the demands of change, as its members seek modern services and infrastructure. The strategy aims to use culture as a catalyst to reinvent the public realm—activating ground-floor spaces, uncovering hidden stories, and shaping a rich cultural narrative. The 'software'—the energy of the people, ideas, programmes, and knowledge within the buildings—will flow out into the 'hardware': a flexible, adaptable network of spaces designed to function as a stage for diverse physical and programmed

activity. This approach will help the BID create a vibrant, engaging environment that enhances the experience for both businesses and visitors. By blending the area's historical depth with new cultural and social opportunities, the strategy seeks to foster a dynamic, future-facing identity for Fleet Street Quarter—one that reflects both its rich past and its evolving role as a centre for creativity and enterprise.





WHAT IS
THE PLOT?



1.4 STRATEGIC ALIGNMENT

The FSQ Cultural Strategy focuses on activating and programming the BID area at a hyperlocal level. Its strategic objectives are aligned with those of the rest of the City of London and neighbouring BIDs. It is the unique cultural energy of this pocket of the Square Mile that the cultural strategy is aiming to harness, in part to address some of the challenges the area faces.

The cultural strategy is aligned with key strategic documents within the City of London, as determined through extensive review, research and consultation with key stakeholders. We have reviewed a list of documents (see end of document) and have extracted sections which the strategy aims to address. The list includes documents commissioned by Fleet Street Quarter such as the Fleet Street Quarter BID Proposal 2022 – 2027 (2021), Gensler's Fleet Street Quarter Era of Change: Strategy for Placemaking & Public Realm (2023), the newly published Retail Strategy by Pragma and Benoy, as well as a dataset on work demographics, footfall and spend that was commissioned to data agency Huq, to help understand the patterns of behaviour of consumers in the area.

Importantly the strategy is aligned with key policies and strategies commissioned by the City of London, complimenting the Corporation's ambition to transform the Square Mile into a world-class leisure and culture destination. The most significant complimentary documents to the strategy were the City of London Draft Local Plan 2040, commissioned by the Corporation, and the Cultural Planning Framework created by Publica and TJ Culture, both in 2024.



1.4 STRATEGIC ALIGNMENT

DAY & NIGHT

Fleet Street's night-time economy could include late-night cultural events, such as open-air theatre, music performances, and pop-up markets. Strategic lighting installations would enhance the atmosphere and improve safety. Bars, restaurants, and food trucks could stay open late, while galleries and cultural institutions could host evening events, driving footfall and engagement.

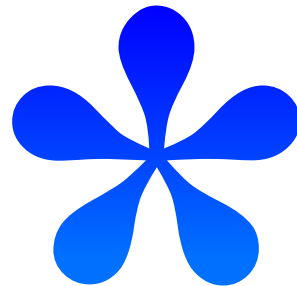
The BID would need to lobby for enhanced infrastructure like street lighting, and pedestrian-friendly spaces and partner with creative industries and local businesses to programme a range of events. The area is relatively free of residential so extending licensing hours and increasing security would help create a vibrant atmosphere and support a night-time economy.



CREATIVE INDUSTRIES

To create the conditions for a cluster of creative industries in Fleet Street, the BID should build on the area's history of makers and artisans by investing in affordable workspaces and creative hubs. Providing incentives such as reduced rents, grants, and business support would attract diverse creative enterprises.

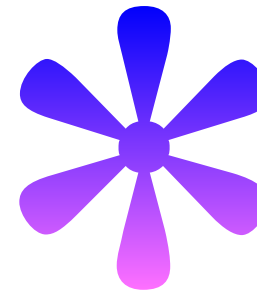
Encouraging partnerships between artists, designers, and local businesses could foster innovation and cultural production. Strategic curation of tenants—balancing established brands with emerging talent—would strengthen the creative identity. Public events, exhibitions, and maker fairs could showcase local creativity, reinforcing Fleet Street as a centre for both creative production and cultural consumption.



BRIDGING TIME

Fleet Street's rich history can be brought to life using gaming and digital technology to create immersive, multi-disciplinary storytelling experiences. Augmented reality (AR) apps could let visitors witness historical events unfold, while interactive games and digital art could reveal hidden stories and architectural details. Blending film, sound, performance, and design with historical content would create layered experiences that engage diverse audiences.

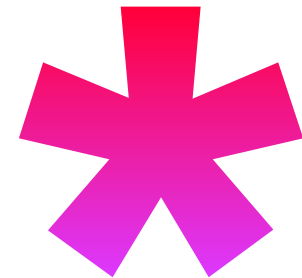
Gamified tours and mystery-solving experiences could attract younger visitors, while site-specific installations could fuse contemporary art with heritage. This multi-sensory, interactive approach would create a dynamic bridge between Fleet Street's past and its evolving future.



MEANWHILE USES

Pop-up spaces, meanwhile uses, and a programmable public realm can play a key role in nurturing new businesses and enhancing the cultural vibrancy of Fleet Street Quarter. Temporary use of vacant buildings and open spaces provides an affordable, low-risk platform for start-ups, creative industries, and independent traders to test ideas and build audiences.

The BID can support this by offering legal, business, and economic advice, helping new businesses navigate licensing, contracts, and funding. Pop-up markets, art installations, and food festivals can activate underused areas, drawing footfall and encouraging social interaction. A programmable public realm—featuring adaptable spaces for performances, exhibitions, and events—creates dynamic opportunities for both cultural expression and business activity, fostering a lively, ever-evolving environment that reflects Fleet Street's creative identity.



1.5 CULTURE IN THE QUARTER

Fleet Street's identity was shaped by its history as the heart of London's printing and publishing industry from the 16th century. Its proximity to the River Fleet supported trade and transport, while the rise of the legal profession—centred around the Inns of Court—brought a steady flow of lawyers, journalists, and merchants, creating a dynamic hub of commerce, culture, and law. Its historic taverns, churches, and markets further enriched its social and economic fabric.

Today, Fleet Street's trade can be described as a 'Cargo of Ideas,' reflecting the growth of London's creative economy and the City of London's vision as Destination City. The Fleet Street Quarter is already home to important cultural organisations, including the St Bride Foundation, Dr Johnson's House, Bridewell Theatre, Shoe Lane Library, and the Arab British Centre. Each of these institutions preserves vital knowledge, stories, and audiences connected to the area's history. Their growth and prosperity must be protected and supported to ensure the cultural life of the district remains authentic and vibrant.

As part of the cultural strategy, we conducted an audit combining data from pre-existing sources such as the GLA Cultural Infrastructure Map, City of London Culture Planning Framework and Futurecity's own research. This identified a diverse range of organisations within five key areas of interest: Cultural Consumption, Cultural Production, Greening & Growing, Skills & Training, and Community.

The audit also examined influential organisations and landmarks outside the BID boundary, including

St Paul's Cathedral, the new Museum of London in Smithfield, the pedestrianised Strand and Aldwych (featuring LSE, 180 Strand, Somerset House, UCL), and Temple Church. These are some of the cultural gateways to Fleet Street Quarter, that act as transition points between the historic City of London and the surrounding boroughs. The findings outline a unique cultural ecosystem and the ways in which the strategy can benefit from additional cultural partnerships from outside the BID.

The City of London's new planning requirements for a cultural strategy, business plan, and cultural partnership on all new developments give the BID a strategic role in shaping the cultural content and ideas submitted as part of planning obligations within the area. From 2025, significant new cultural infrastructure will emerge, including The London Tunnels, the Daily Express Building (120 Fleet Street), new gallery space in High Holborn, and a major visual arts programme for Holborn Viaduct—all at early stages of development.

A closer relationship will be developed between the BID and the design teams delivering the architecture, landscape, infrastructure, street furniture and amenities for the new developments. It is in everyone's interest that the new public spaces are designed for real activity, animation, and programming. That street furniture, including seating, lighting, public art, wayfinding, and signage should reflect the local character, reinforcing Fleet Street's identity. Some commercial space should be offered to artists and for creative and non-commercial uses to generate life and vibrancy, attracting and serving the new workforce soon to populate the new offices.

One of the key objectives of the Fleet Street Quarter Cultural Strategy is to ensure that workers, visitors and residents encounter engaging and culturally rich experiences within the Quarter and that new partnerships, funding streams and value systems should be set up.



1.6 STAKEHOLDER ENGAGEMENT

THE VOICES OF FSQ

FSQ recognises that to be able to deliver great culture for their key existing and future audiences, a cultural strategy should be a collaborative piece of work, with inclusive representation from pivotal groups associated with the district. From the outset therefore, the cultural strategy was developed with extensive consultation from various sectors within the BID.

Over the course of eight months, over 20 individual interviews were conducted, which aimed to capture the consultees' perception and connection to the area, as well as what they felt should be emphasized and included in future cultural programming. During those consultations, engagement took place with representatives from local businesses of all sizes, City of London officers and Councillors, developers working in the area and cultural organisations. A full list of the consultees is included at the end of the document.

The draft cultural strategy was presented in interactive workshops which brought together over 60 attendees who had the opportunity to feedback and comment, as well as bring their own ideas for programming in the area.

The FSQ team adopted a collaborative approach through workshops and ongoing conversations, ensuring alignment with other BID strategies. The co-development of the cultural strategy will continue after publication, with targeted events and surveys to ensure the inclusion of voices from different age groups and backgrounds.



CONSULTEES

NADIA EL-SEBAI, EXECUTIVE DIRECTOR, ARAB BRITISH CENTRE; ALISON LEE, DIRECTOR, ST BRIDE FOUNDATION & BRIDEWELL CENTRE; LUCY PETRIE, HEAD OF INCOME GENERATION, GRESHAM COLLEGE; CELINE LUPPO MCDAID, DIRECTOR, DR. JOHNSON'S HOUSE; SANDRA LYNES TIMBRELL, DIRECTOR OF VISITOR ENGAGEMENT, LAURA CALLAN: HEAD OF MARKETING AND COMMUNICATION ST PAUL'S CATHEDRAL; RACHEL LEVY, PRINCIPAL LIBRARIAN, SHOE LANE LIBRARY; STEPHANIE BRUNING, GLOBAL MARKETING DIRECTOR, FRAMESTORE; BRIAN TAPSON, CULSTER GENERAL MANAGER, APEX HOTELS; TAM MCDONALD, CHIEF EXECUTIVE, XARCHIVING; ANDREW MCVICKER, DIRECTOR, PRAGMA CONSULTING; CATARINA SAMPAIO CRUZ, ASSOCIATE DIRECTOR, BENOY; CLLR JOHN GRIFFITHS, CASTLE BAYNARD WARD MEMBER, CITY OF LONDON; CLLR MUNSUR ALI, PORTSOKEN WARD MEMBER, CHAIRMAN CITY OF LONDON CULTURE AND LIBRARIES COMMITTEE; BHAKTI DEPALA, ASSISTANT DIRECTOR, CITY DEVELOPMENT AND INVESTMENT UNIT, CITY OF LONDON; RUBY RAW STAKEHOLDER & PROGRAMMES COORDINATOR, CITY OF LONDON; DAVID HUTTON, DIRECTOR, CO—RE; SAMUEL PALK, DEVELOPMENT MANAGER, YARD NINE; LEE HIGSON, DIRECTOR, ERIC PARRY ARCHITECTS; ROY PINNOCK, PARTNER, DENTONS; MATT REDGROVE, DEVELOPMENT EXECUTIVE, HELICAL; EOIN CONROY, COUNTRY DIRECTOR, ATENOR; HAZEL LLEWELLYN ASSET MANAGER, WORKSPACE; IAN MULCAHEY, DIRECTOR OF CITIES, MICHAELA WINTER-TAYLOR, CITIES & URBAN DESIGN, EUROPEAN LEAD GENSLER;

1.7 CULTURE IN TRANSFORMATION

NEW NARRATIVES & FUTURE LANGUAGES

Fleet Street Quarter is uniquely positioned to curate, broker, and connect the many layers of the area's transformation, ensuring that the district evolves in a way that is not only commercially successful but also culturally rich, socially inclusive, and environmentally sustainable. The BID plays a powerful brokering role, bringing together businesses, cultural organisations, educational institutions, and environmental advocates to shape a forward-thinking and future-ready district. By acting as a facilitator of partnerships, the BID can help FSQ become:

- ★ A place where business meets culture, integrating the arts and creative industries into the professional world.
- ★ A leader in sustainability and green initiatives, ensuring that FSQ's urban growth aligns with environmental responsibility.
- ★ A district that nurtures education and talent, forging connections between schools, universities, and businesses to create pathways for the next generation.

The BID's ability to curate and orchestrate change is crucial. By embracing cross-sector collaboration, FSQ can become a test bed for experimental cultural programming, positioning it as a model for urban transformation.

CULTURE IN TRANSFORMATION

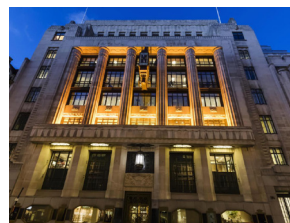
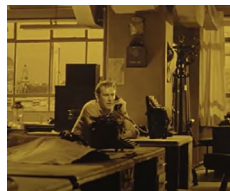
Fleet Street has always been a place of storytelling and communication, from the days of early printing presses to its role as the heart of Britain's newspaper industry. Now, it is time to write the next chapter. The narrative of FSQ's transformation must be carefully shaped to ensure that the blend of past and future is a strength, not a conflict, and all its many voices are heard.

The Quarter's history and heritage of language and communication can be the catalyst for encouraging all users to share their voice, collectively contributing new languages of creative communication. The Quarter can champion this inclusivity by creating the conditions and relationships for new types of conversation that unlock new forms of cultural expression. Culture will be both physical and digital, and across FSQ all users can contribute through creative projects that support dialogue, exchange of ideas, new experiences and interactions. New languages of cultural expression, mixing traditional and contemporary artforms, will activate and enliven daily life across this increasingly 24/7, 7 days a week environment. FSQ is the place to champion the next generation of 'storytellers' and cultural activations within a city quarter context.



THE POWER OF CURATED EXPERIENCES

This strategy is a call to arms for all FSQ's members and stakeholders to contribute their culture and creativity to the new life of the Quarter, to help write the next chapters of FSQ. This is an invitation to share approaches and forge new partnerships across the Quarter to generate new types of cultural production and presentation. Through the BID's unique position as connector and enabler, businesses, cultural organisations and communities will be supported to embrace a sense of co-creation. Projects should develop as hybrid physical and digital, cross artform, inter-cultural and generational. FSQ should nurture 'the next new ideas'; experimental modes of production and presentation that leverage the unique qualities and skills of its members and wider community. In this spirit of experimentation, FSQ will support new talent to be at the forefront of programs, enabling new voices to be heard, new cultural priorities and values to be developed, subsequently driving new forms of cultural investment and supporting a truly cutting-edge, cultural offer.



TRANSFORMATION

1.8 CULTURAL VISION

FSQ is a place with a story to tell. What would that story be, who is going to tell it and how?

The Fleet Street area holds many stories. Its rich history and presence in the City of London across time provides narratives unlike any to be found in other places.

The River Fleet predates London itself, forming a strategic basis for early settlement and trade. The prevalence of clergy in the area led to intensification well before the Great Fire of London, which decimated this part of the city. Later, Fleet Street found fame as a centre for theatre, hosting Shakespeare's theatre company, and as a legal centre. In the 19th and 20th Centuries, the area established as a printing and journalism hub for the whole of the UK until almost the present day. Fleet Street was rebuilt after its significant destruction during the Great Fire of London and then once again after the Blitz in WWII. Now it is experiencing another major transformation, an era of change arising from development and the paradigm shift in work, leisure and trade.

The area has inspired stories for hundreds of years, ranging from the Penny Dreadfuls depicting the demon barber Sweeney Todd to the works of Dryden, Milton and Dickens. The unique profession of journalism was satirised in Evelyn Waugh's *Scoop* and Frayn's *Towards the End of the Morning*. Each story catalogues the changing scenery of London and its inhabitants, inspiring the themes of transformation, adaptation and change through time.

The Place where Stories are Born

The landmark pubs, cultural institutions, Tudor and Victorian buildings, major commercial developments, small artisan businesses and eateries and legal and financial behemoths all have stories to tell that form the basis of Fleet Street's cultural life. These narratives have been passed down across 2000 years of professional practice and expertise, in the epicentre of one the most influential trading districts in the world.

As with Madison Avenue and advertising, and Wall Street with banking and finance, Fleet Street is known globally as the home of the British press. Although the last publications have moved on, Fleet Street is still a byword for the media circus.

From the historical associations with theatre, to more recent links with journalism, FSQ was the place where stories were crafted. It was anecdotally said that there were direct lines from Westminster to the local pubs, from where stories were making their way to the newspapers.

FSQ is well placed to act as the custodians of Fleet Street's stories, past and future. These will be told in innovative ways as Fleet Street transforms, animating the streets and put Fleet Street back on the map.





THE PLACE WHERE STORIES ARE BORN

**FLEET
STREET
QUARTER**

1.9 CULTURAL MISSION

The mission of this cultural strategy is to help redefine Fleet Street Quarter as a dynamic cultural district within the City of London that offers rich cultural experiences, co-curated with our diverse members and communities for an ever-broadening audience.

The BID is committed to delivering a cultural vision, themed as 'Place where stories are born' by facilitating the partnerships, advocacy and support with its members and partners to achieve cultural, social and economic prosperity for the Quarter.

Over recent years, FSQ has developed a cultural programme that has impacted positively across the community. The mission of this cultural strategy is to elevate this programme into a thriving cultural ecosystem that serves business, culture and community.

Many of the Quarter's businesses produce meaningful culture for their employees and wider audiences. FSQ support these initiatives to lead the way in the cultural transformation of this historic London district.

SERVING OUR MISSION, WE SET 5 CULTURAL OBJECTIVES:

1 Protect and enliven FSQ's unique heritage and character through contemporary cultural expression.

2 Galvanise new investment, partnership and networking between the Quarter's Commercial, Civic, Community, Cultural & Consumer sectors.

3 Grow exciting, sustainable cultural infrastructure and activity programmes.

4 Champion the ingenuity and creativity of our future generations.

5 Increase and diversify visitor footfall and spend.

1.10 CULTURAL PRINCIPLES

To deliver our cultural vision, four cultural principles guide cultural activity and its evaluation across the Quarter. They help our members and wider partners identify, co-create and support a shared cultural identity and direction.

All culturally driven initiatives and projects should align with these Principles. They will assist the BID and its partners to proactively evaluate past achievements and strategically develop future opportunities.

1: THEATRICALITY

2: GLOBAL INNOVATION

3: PARTICIPATION & INTERACTION

4: CULTURAL DIVERSITY

1.10 CULTURAL PRINCIPLES

THEATRICALITY

Culture across Fleet Street Quarter enlivens our spaces and places with a theatrical flourish. It surprises, engages, and entertains through diverse experiences. FSQ culture encompasses all scales of expression, from the minute and fleeting encounters such as APP based daily activations to subtle moments of public art encounters, to the epic and embedded experiences of annual festivals and new creative areas of public realm.

Whatever it is, FSQ culture enlivens peoples spirits, nurtures our wellbeing, and inspires new ideas and connections, by embracing culture in all its forms.

Through the cultural mapping within the Framework chapter of this strategy and aligning with clustering and areas of focus identified in the Public Realm and Placemaking, as well as the Retail Strategies of FSQ, Theatricality can be manifested through culture-ready, specific infrastructure within the BID area. The public realm will work hard to deliver exceptional culture and an activated streetscapes – by identifying points of loading, power, wifi, hanging etc, cultural partners can be enabled to deliver programming in an easier and more cohesive way.



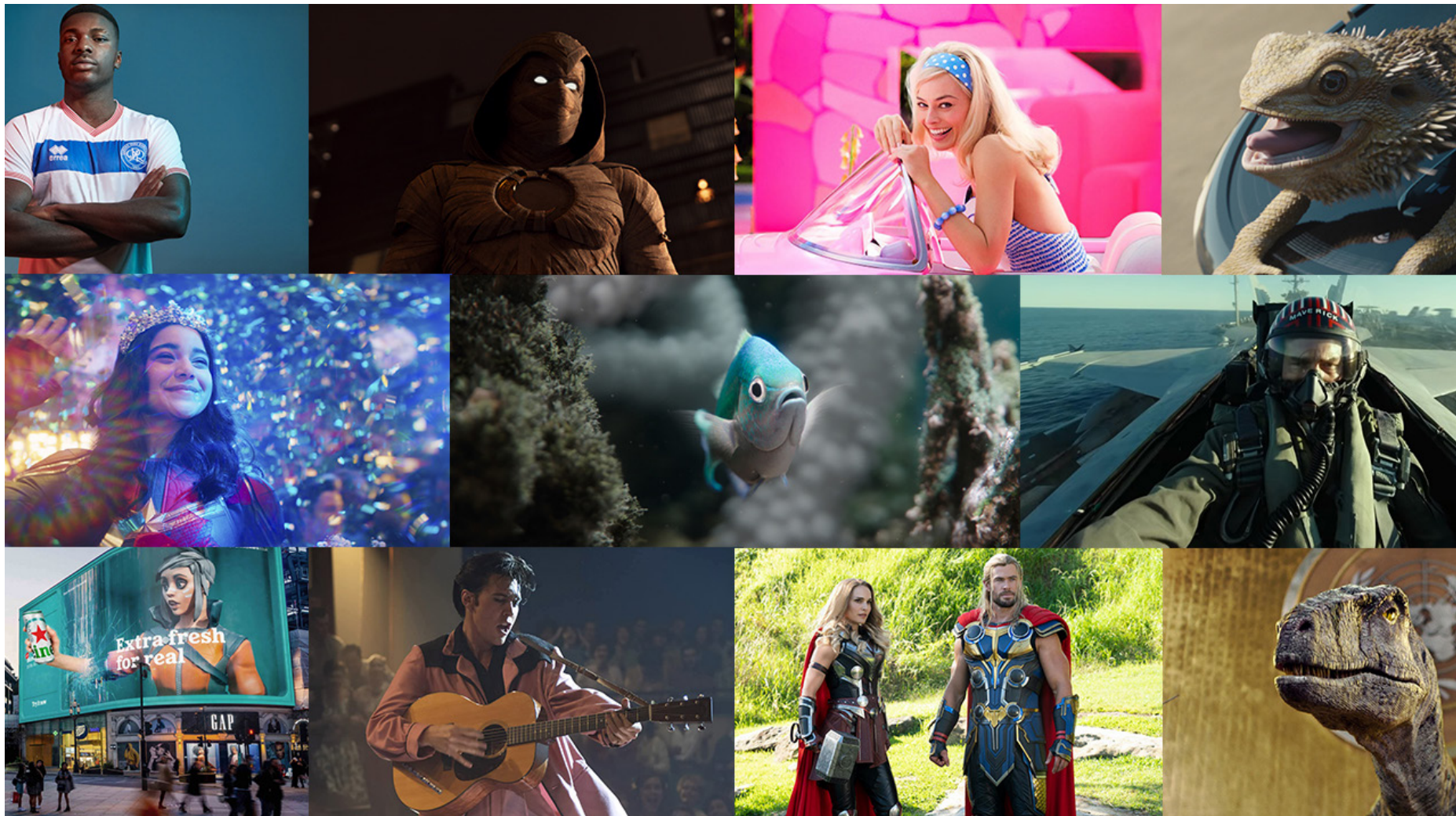
1.10 CULTURAL PRINCIPLES

GLOBAL INNOVATION

FSQ leads London as a platform for cultural ingenuity, presenting novel, sensory, cultural experiences that help our community and visitors see and shape our world in positive ways.

Our cultural projects support creative experimentation that innovates across all our artforms, whether visual, performing, literary, culinary or design and craft. Part of this innovation comes from embracing new technological developments and bringing together digital arts and creative practice into the public realm to support personal and social development and wellbeing.

This theme also celebrates the innovations, technology and creative output of members, using the area as a backdrop to showcase them in creative and collaborative ways.



1.10 CULTURAL PRINCIPLES

PARTICIPATION & INTERACTION

FSQ culture puts human engagement at its heart. Every FSQ cultural activity explores different ways of involving its communities and audiences in positive and exciting ways.

FSQ culture aspires to be a constant conversation between cultural producer and consumer, enabling new forms of co-creation between our multitude of communities of employees, visitors and residents. In this way, new forms of expression evolve the FSQ experience, with all users enjoying agency in its cultural life and vibrancy.

This principle can manifest through collaborative, hybrid programming, new gamefied experiences and co-designed physical programming, where the audiences are invited to participate and interact as opposed to just spectate.



1.10 CULTURAL PRINCIPLES

CULTURAL DIVERSITY

FSQ's transformation as a creative district for London relies on all our cultural projects championing a genuine approach to cultural inclusion and diversity.

FSQ culture embraces our fantastic communities across race, ethnicity, language, nationality, religion, traditions, and other cultural expressions that characterise our Quarter. Diversity is our strength and builds on our heritage of trade and ideas that have forged the way London has developed as a global city.

FSQ culture is an inclusive cultural offer celebrating all our people, places, facts and fictions, as an open 'welcome' to all through creative expression and exchange.





CHAPTER 2

FRAMEWORK

1 VISION

2 FRAMEWORK

3 INSPIRATION

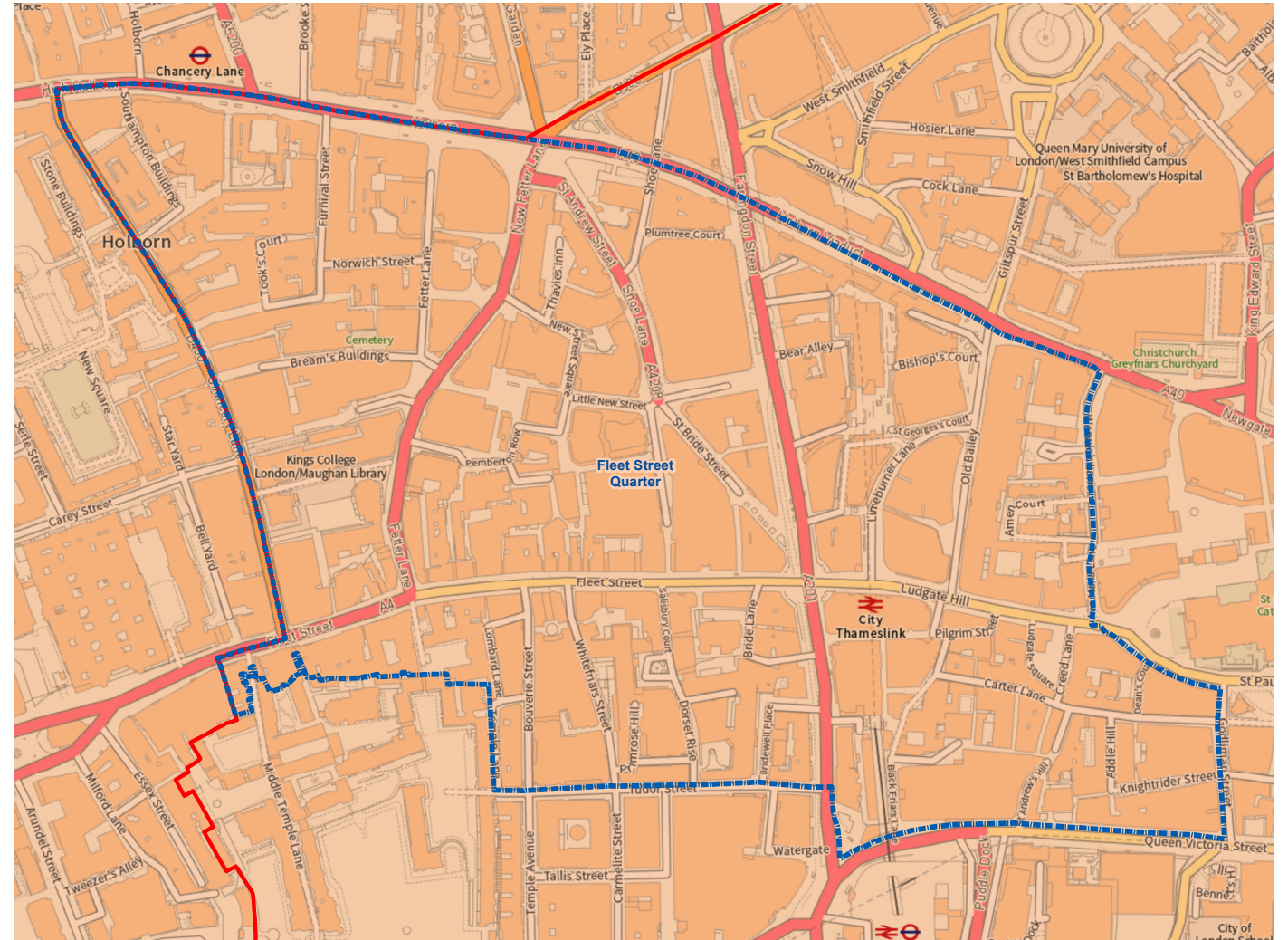
4 WORK WITH US

INTRODUCTION

The framework identifies how programs and partnerships can be constructed to deliver the strategy. Members assemble elements into an equation that can match their goals with the FSQ cultural vision, cultural principles, cultural mission and the BID's four objectives.

To shape public and consumer engagement with FSQ, the framework offers step-by-step guidance for developing customised cultural projects for the Quarter.

The framework equips FSQ and its members to create cultural experiences through a range of activations and programming. Members can access these tools to shape new forms of public engagement and communication. Cultural programs animate FSQ's public realm through inventive collaborations between business, culture and community.



2.1 PROJECT EQUATION

This step-by-step process illustrates how to identify and deliver cultural programming across FSQ. The 'equation' approach shows how to form a cultural project by using the framework to construct an idea that activates and promotes members' business, products and purpose, outside of the day-to-day operation, and connect to the Quarter's cultural infrastructure and expertise.

From the below equation, potential cultural programmers are invited to select one or more of each of the 4 components. The Themes, Spaces, Canvases and Art which result to a Cultural Project. The 4 key components of the Equation are detailed out over this section of the cultural strategy.

THE FRAMEWORK SETS OUT 4 KEY COMPONENTS:



2.2 THEMES

Themes provide the 'plot' of the stories we want to tell about the Quarter.

They originate in moments in time that have shaped the area – the professions, crafts, physical attributes, architecture and values of the district.

In addition, the themes can be connected to the contemporary objectives of the BID – 'Putting Fleet Street back on the Map', 'Clean and Green', 'Creating a Connected Community' and 'Safe & Secure', can also be included in the themes for cultural programming. Fleet Street Quarter can use the opportunity of its cultural strategy to lead contemporary debates about the capital and its future.

Example historic themes could include:

Juxtaposition of old and new, finance and law, the Knights Templar, The Inns of Court, clergy, River Fleet, publishing, printing, journalism, the Livery Companies, the Great Fire of London, the WWII Blitz, literature etc.

Example contemporary themes could include:

Sustainability, green futures, environmental awareness, creative tech, gamefication, development, creative economy, lifelong learning, inclusion etc.



2.3 SPACES

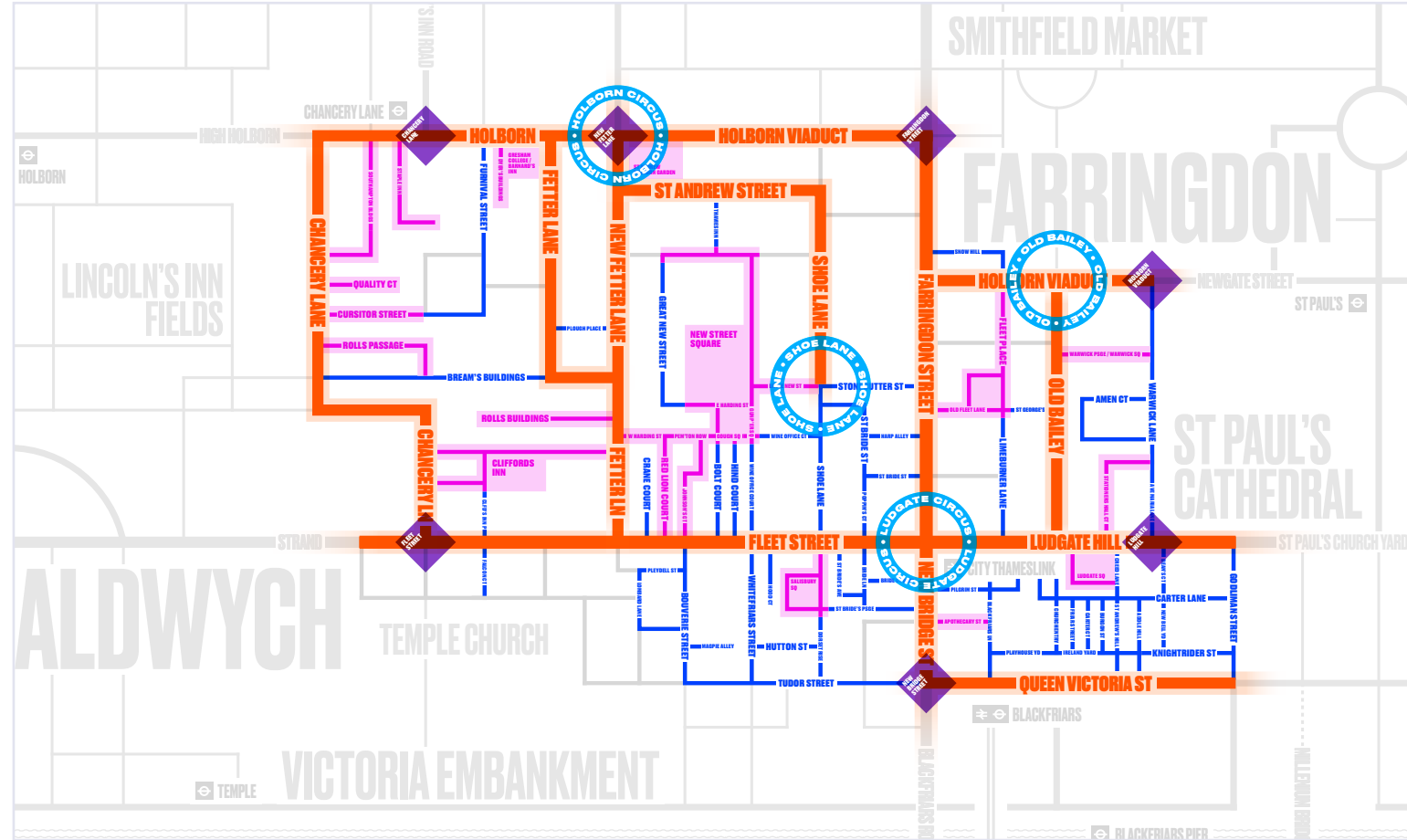
Spaces are the starting point in understanding the district's potential for cultural programming.

We have redesigned and represented the BID area and surrounding context in terms of developing cultural programming – the starting point of every cultural activation.

For that purpose we have also assigned a new space typology to each of the streets, squares, avenues etc. The identified typologies are: Promenades, Stages, Gateways, Circuses and Connectors.

To use the map, click on a selected Space, at the top right of the screen. The layer with the selected Space will appear. Click on the Space name and you will be directed to its description and details.

A detailed list of all the Spaces is provided at the end of this section.



PROMENADES

Large-scale linear routeways, wide boulevards, roads and avenues.

STAGES

Self-contained urban spaces.

GATEWAYS

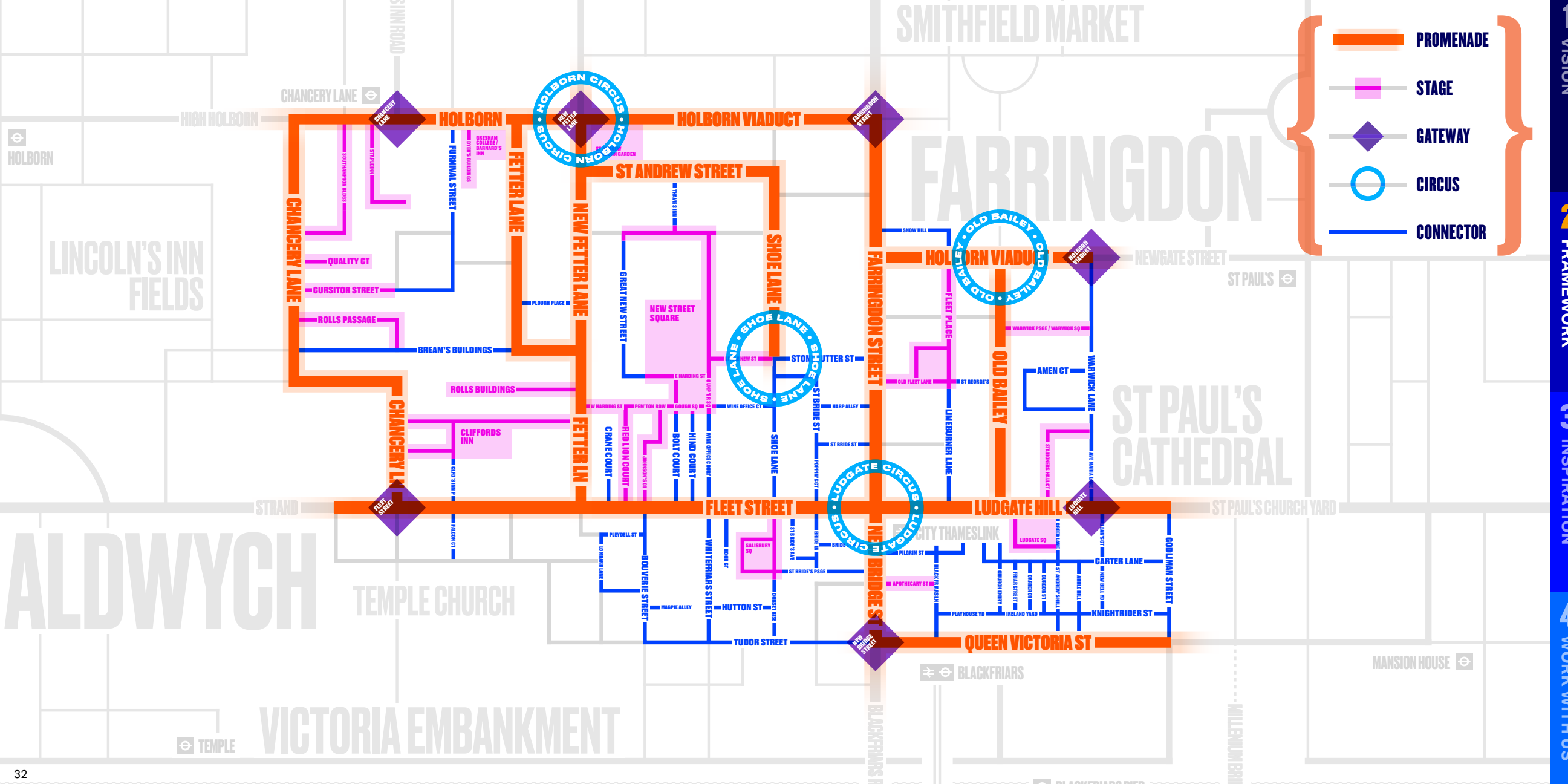
Major routeway or junction threshold.

CIRCUSES

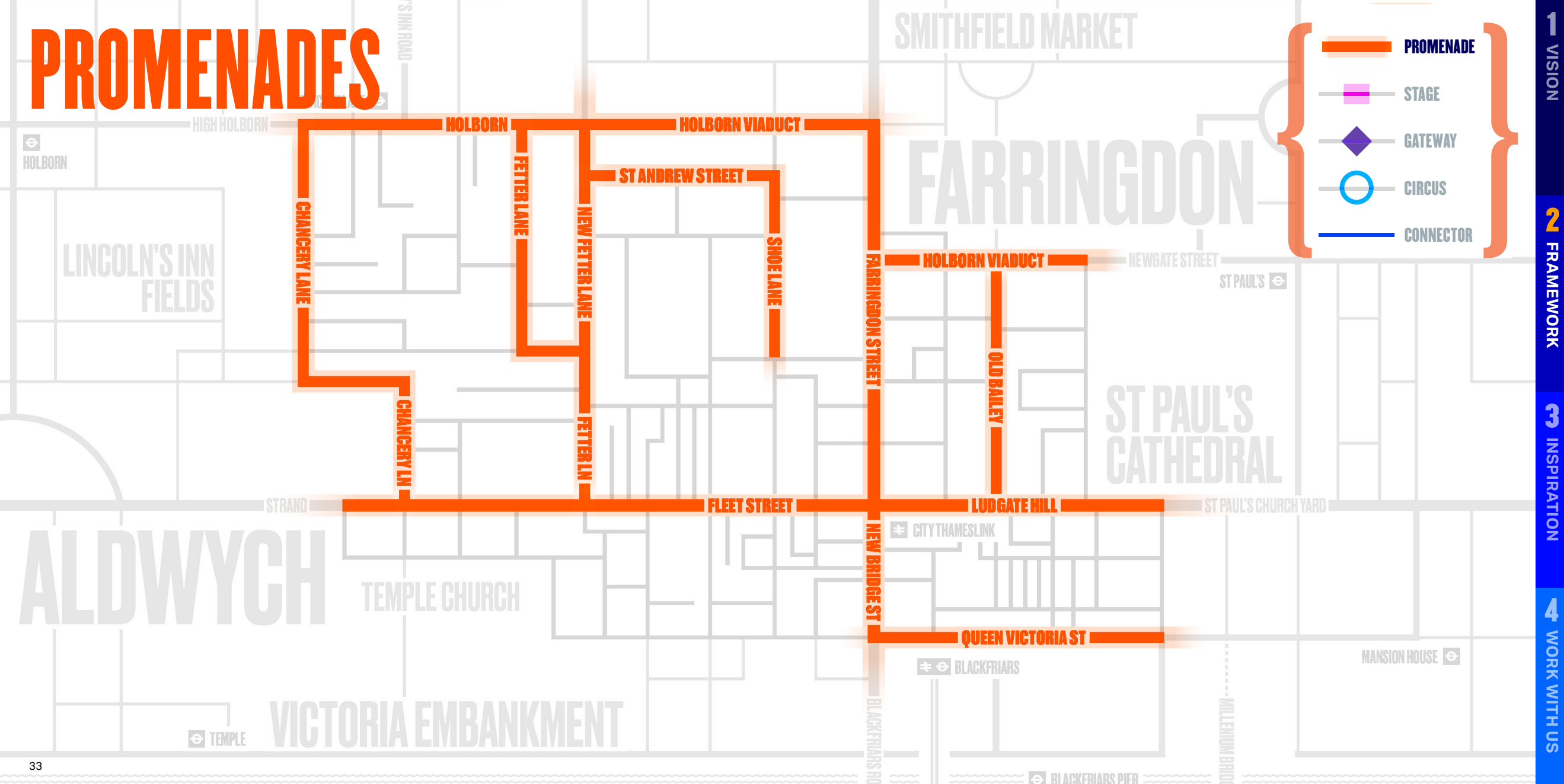
Large-scale focal points with multiple entrance and exit points.

CONNECTORS

Secondary and tertiary streets and alleyways.



PROMENADES



- PROMENADE**
- STAGE**
- GATEWAY**
- CIRCUS**
- CONNECTOR**

1 VISION

2 FRAMEWORK

3 INSPIRATION

4 WORK WITH US

PROMENADES

**Large-scale linear routeways,
Wide boulevards, roads and avenues**

Identified in the area: 9

FUNCTIONS:

*** Processions**

Celebratory events hosting large numbers of people safely moving through wide streets (e.g. sporting celebrations, festivals).

*** Linear experiences**

Events that benefit from a linear route and open vista (e.g. races, markets).

*** Trails**

Events and cultural experiences that engage people in interaction with the streetscape (e.g. walking tours, promenade theatre).

*** Large scale hanging**

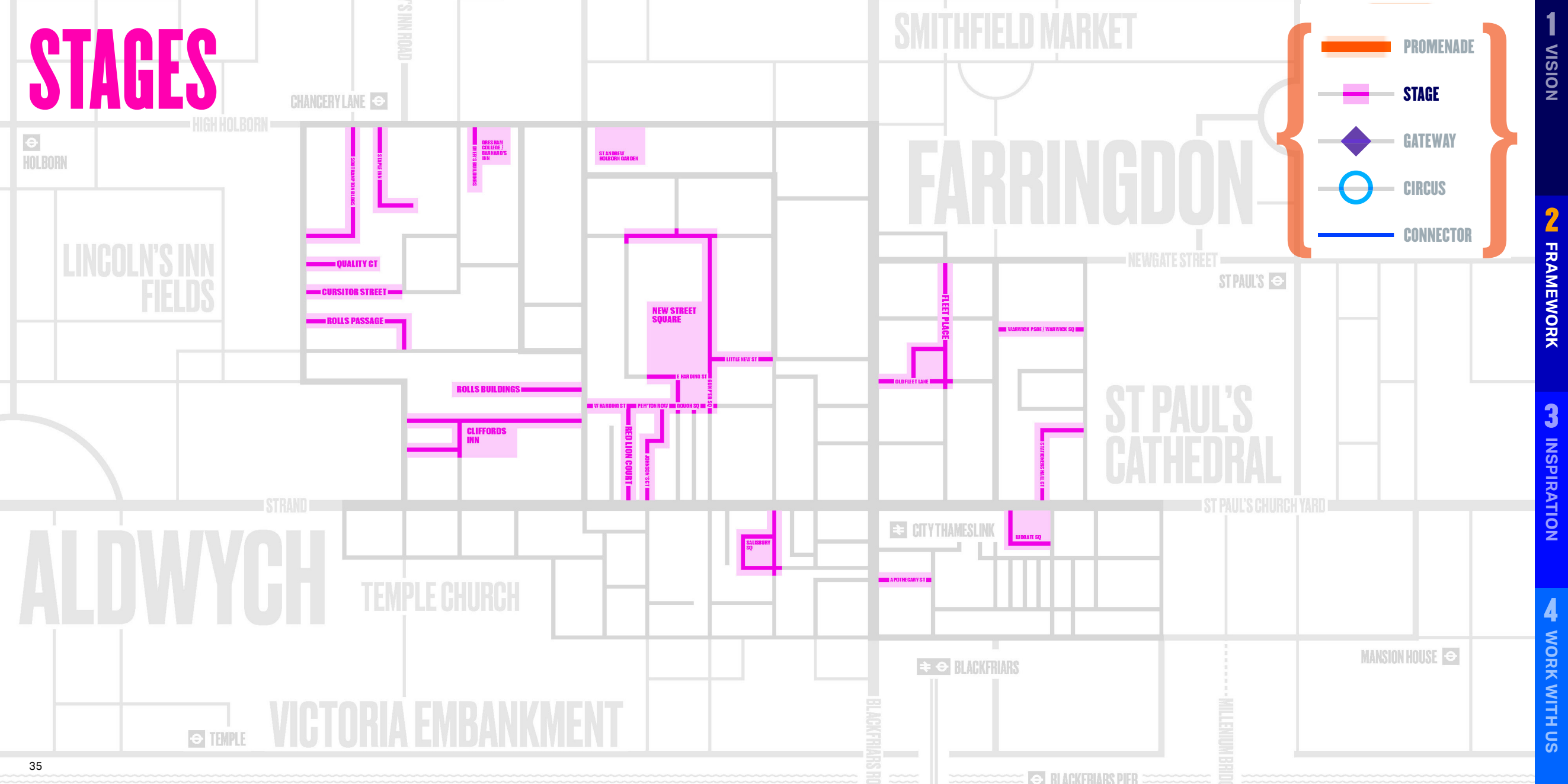
Interventions that benefit from wide, long, open vistas (e.g. architectural murals, banners, artistic lighting).

*** Art 'takeovers'**

Events that lead the attendee from one installation to the next along an uncomplicated linear route (e.g. projection, mural, sculpture).



STAGES



-  PROMENADE
-  STAGE
-  GATEWAY
-  CIRCUS
-  CONNECTOR

STAGES

Self-contained urban spaces.

Identified in the area: **24**

FUNCTIONS:

- * Small and mid-scale events
- * Human scale public art and activation
- * Gathering points
- * Social stages
- * Quiet respite
- * Moments of surprise



GATEWAYS



GATEWAYS

Major routeway or junction threshold.

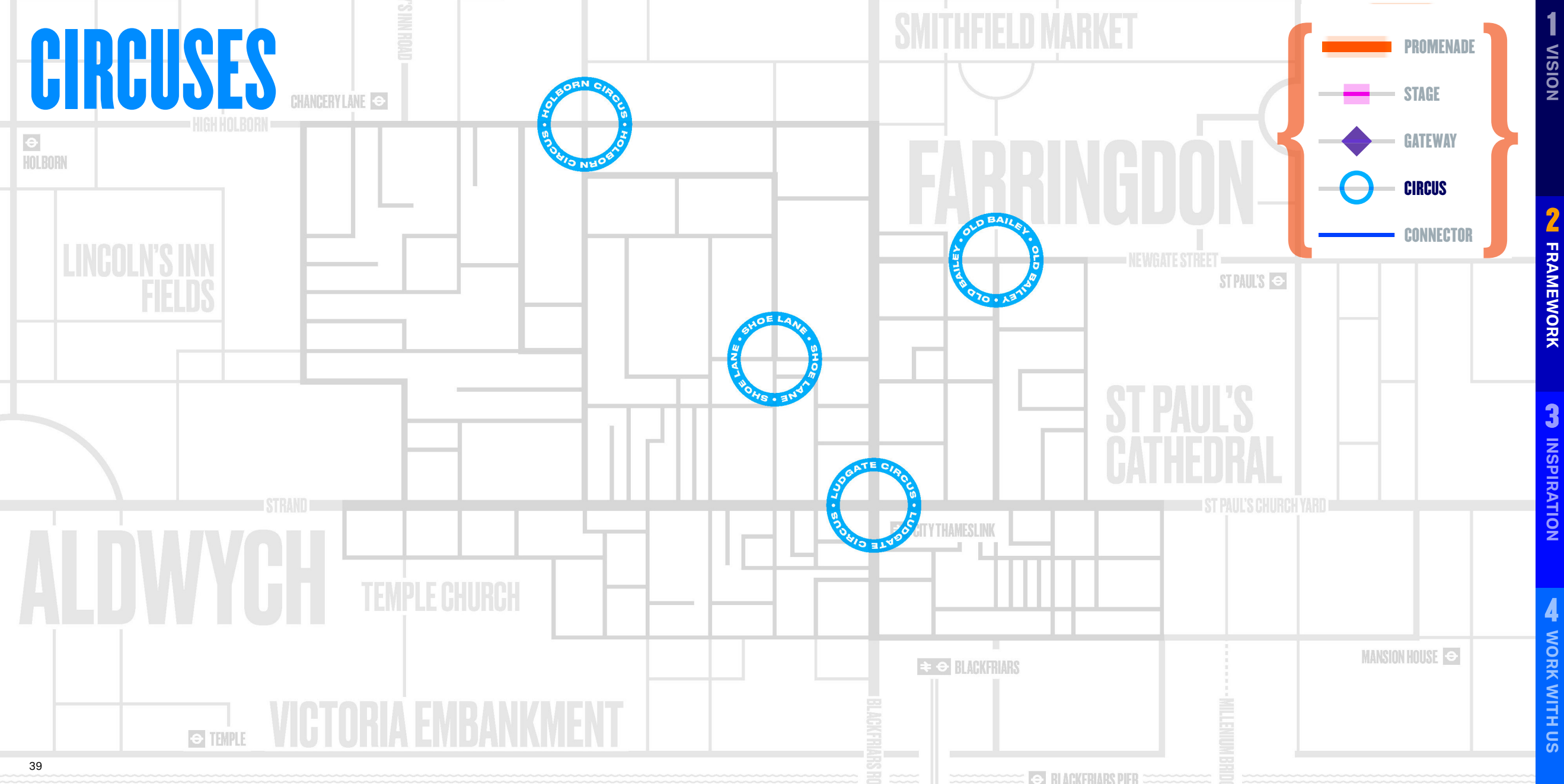
Identified in the area: 7

FUNCTIONS:

- * Significant entrance points into the BID area
- * Markers
- * Points of architectural or natural distinction inside the BID area that can be passed through



CIRCUSES



CIRCUSES

Large-scale focal points with multiple entrance and exit points.

Identified in the area: 4

FUNCTIONS:

- * Large-scale events
- * Moments of spectacle
- * Large scale objects and installations



Ludgate Circus



Holborn Circus

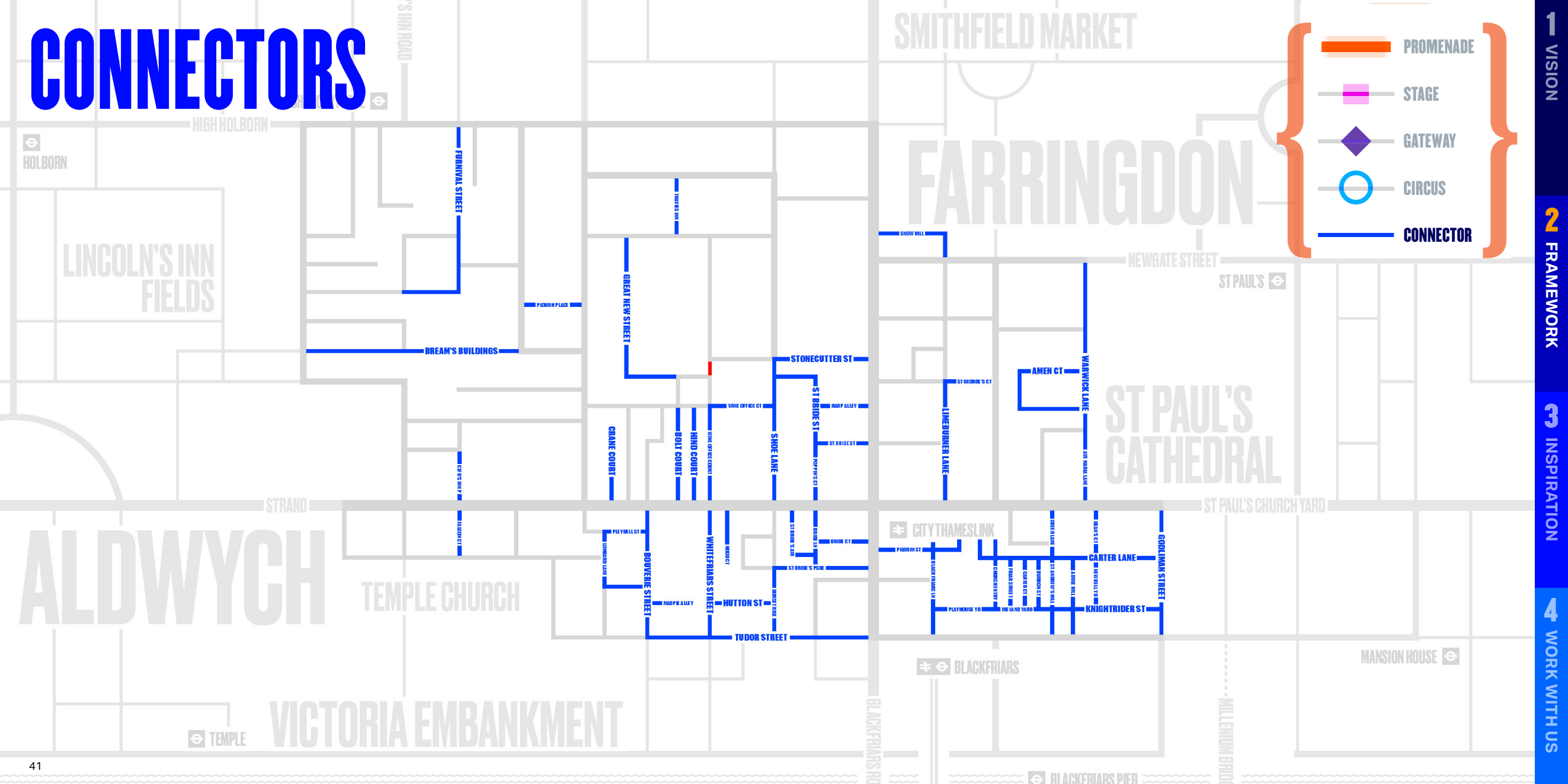


Old Bailey



Shoe Lane

CONNECTORS



- PROMENADE
- STAGE
- GATEWAY
- CIRCUS
- CONNECTOR

CONNECTORS

Large-scale focal points with multiple entrance and exit points.

Identified in the area: 59

FUNCTIONS:

- * Draw footfall away from Promenades to quieter areas
- * Connect-up the Stages
- * Present intimate cultural moments of discovery
- * Link together as networks of cultural trail and experience



SPACES DIRECTORY

PROMENADES

Fleet Street/Ludgate Hill
Farringdon Street/New Bridge Street
Holborn Viaduct
Chancery Lane
Fetter Lane
Old Bailey
New Fetter Lane
St Andrew Street/Shoe Lane
Queen Victoria Street

STAGES

New Street Square
Clifford's Inn
Rolls' Passage/Bream's Buildings
Cursitor Street
Quality Court
Southampton Buildings
Staple Inn
Gresham College (Barnard's Inn)
St Andrew Street Holborn Garden
West Harding Street
Gough Square
Johnson's Court
Roll's Building/New Fetter Lane
Fleet Place

Warwick Square/Passage
Apothecary Square
Ludgate Square
Salisbury Court
Gunpowder Square
Dyers Building
Little New Street
Old Fleet Lane
Red Lion Court
Stationers Hall Court

GATEWAYS

Fleet Street
Chancery Lane
Ludgate Hill
Holborn Viaduct
Farringdon Street
New Bridge Street
Warwick Lane

CIRCUSES

Holborn Circus
Ludgate Circus
Old Bailey
Shoe Lane

CONNECTORS

Addle Hill
Amen Court
Ave Maria Lane
Black Friars Lane
Bolt Court
Bouveire Lane
Breems Buildings
Bride Court
Bride Lane
Burgon Street
Carter Court
Carter Lane
Church Entry
Clifford's Inn Passage
Cobbs Court
Crane Court
Creed Lane
Deans Court
Dean Lane
Dorset Rise
Falcon Court
Friar Street
Furnival Street
Godliman Street
Great New Street

Harp Alley
Hind Court
Hood Court
Hutton Street
Ireland Yard
Knightrider Street
Limeburner Lane
Little New Street
Lombard Lane
Ludgate Broadway
Magpie Alley
Neville Lane
New Bell Yard
New Bridge Street
Newgate Street
Old Bailey
Old Fleet Lane
Pilgrim Street
Playhouse Yard
Pleydell Street
Plough Place
Poppin's Court
Tudor Street
Serjeants Inn
St Andrews Hill
St Brides Passage
St Brides Street

St Brides Avenue
St George's Court
Snow Hill
Stone Cutters Street
Thavies Inn
Whitefriars Street
Wine Office Court



2.4 CANVASES

We have walked the area and identified items, surfaces and objects which can be used for culture to be displayed on, in various ways.

Those objects are categorized between buildings (external and internal) and public realm (urban surfaces or street furniture & other external objects).

Canvases are used only in the event that the correct permissions are obtained by the owner.

Canvases for cultural programmes are displayed on the following pages.



2.4 CANVASES

BUILDINGS

External

- * Facades
- * Windows
- * Doorways & Gates
- * Soffits
- * Railings

Internal

- * Empty retail units
- * Commercial Lobbies



2.4 CANVASSES

PUBLIC REALM

Urban Surfaces

- * Pavements
- * Soft landscaping
- * Steps
- * Trees
- * Road
- * Junction
- * Crossing
- * Cycle Lanes
- * Bus Lanes
- * Tube Entrances
- * Passageways



2.4 CANVASSES

PUBLIC REALM

Street Furniture & Objects

- * Wayfinding & signage
- * Electrical boxes
- * Bollards
- * Cycle storage
- * Seating
- * Lamp columns
- * Bus Stops
- * Advertising spaces
- * Hoarding & scaffolding
- * Flag poles
- * Banner points
- * Newspaper stands
- * Planters
- * Telephone boxes
- * Pop-up stalls
- * Monuments / public art



2.5 ART TYPES

ART AS A CATALYST

The Cultural Strategy aims to provide direction to the cultural programming that happens within the district.

An individual area has its limitations hence choosing which fields of art & culture to champion is crucial. FSQ will use Art as a Catalyst. A golden thread which connects all programming together and leverage to help the BID and its stakeholders achieve their strategic goals.

FSQ will own and promote these 4 main cultural forms:

- * **VISUAL**
- * **PERFORMING**
- * **LITERARY**
- * **CULINARY**

The 4 art types have been selected based on the ability of the framework to host programming, existing activities and areas of interest of the BID, the cultural organisations and assets of the area, as well as the local historical context.



2.5 ART TYPES

VISUAL ARTS

Urban Surfaces

- * Painting
- * Photography
- * Digital Art
- * Design & Craft
- * Typography
- * Sculpture
- * Moving Image
- * Installation
- * Street Art
- * Graphics
- * Multimedia

Street Furniture & Objects

- * Graphics
- * Building wraps
- * Projections mapping
- * Functional Art
- * Small & mid-scale public art
- * Participatory Art



2.5 ART TYPES

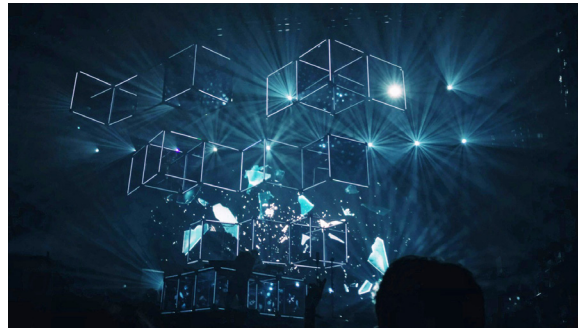
PERFORMING ARTS

Mediums

- * Music
- * Theatre
- * Dance
- * Circus
- * Comedy
- * Spoken word
- * Multimedia

Example applications:

- * Outdoor theatre
- * Outdoor music concert
- * Brand Collaborations
- * Outdoor dance
- * Comedy Open Mics
- * Pavilion Performances



2.5 ART TYPES

LITERARY ARTS

- * Fiction
- * Non-Fiction
- * Poetry
- * Drama
- * Print
- * Digital

Example applications:

- * Book fairs
- * Festivals
- * Conferences and summits
- * Celebrity readings
- * Poetry readings



2.5 ART TYPES

CULINARY ARTS

Street food

- * International food
- * Fine dining
- * Patisserie
- * Vegetarian, vegan, raw
- * Circular economy
- * Beverages (bar, barista, oenology etc)

Example applications:

- * Classes & workshops
- * Pop-up restaurants
- * Exhibits & installations
- * Festivals & fairs
- * Immersive experiences
- * Food & technology collaboration
- * Artist-led / experiential dining
- * Markets
- * Urban growing & farming
- * Food sustainability and education



2.6 CULTURE WITH A ‘SMALL C’

CULTURE AS A LENS: PROVIDING PERSPECTIVE

Art and culture simplify complexity by offering new perspectives. Metaphor, symbolism, and storytelling make abstract ideas like climate change and sustainability relatable and emotionally engaging. A play about rising sea levels, for example, can humanise scientific data, while a mural about local food systems can highlight issues around sustainability and community resilience. The rise of the experience economy means audiences increasingly seek immersive, meaningful encounters with these themes, turning understanding into action.

CULTURE AS A FRAME: CONTEXTUALISING INFORMATION

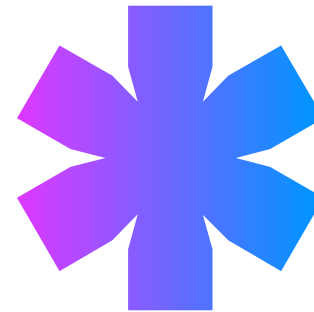
Art and culture frame complex ideas within familiar references, making them more accessible. An exhibition on renewable energy can use interactive installations to explain technology, while a food festival can highlight issues around supply chains and sustainable agriculture. Training and education through creative workshops and public art projects can deepen understanding, equipping communities with knowledge and skills. By connecting global challenges to everyday experiences, the arts make complex information intuitive and engaging.

CULTURE AS A GLUE: CONNECTING COMMUNITIES AND DISCIPLINES

Art and culture foster connection by translating complex issues into shared experiences. A light installation powered by solar energy can engage the community while demonstrating green technology. Festivals combining art, food, and music create spaces for dialogue and understanding. The arts also provide platforms for education and professional development within the creative sector, strengthening the experience economy and supporting careers in creative industries and IP-based businesses. Contemporary creatives work together to shape Fleet Street's future. The area's strength lies not in scale, but in the rich diversity and creative energy of its smaller institutions.

CULTURE IN ACTION: DRIVING ENGAGEMENT AND LEARNING

Theatre, film, and music can dramatise environmental and technological issues. Visual art and design simplify data into compelling infographics or public installations. Food and drink events can highlight sustainability and local sourcing. Training opportunities, from arts-based environmental education to creative tech skills, help embed learning and engagement, making complex ideas around science, sustainability, and community accessible to all.



INSPIRATION

CHAPTER 3



3.1 PLAYBOOK OF IDEAS

The framework and equation helps to generate future cultural projects but can also enable retrospective assessment of past projects. Therefore, the knowledge bank of FSQ projects will be consistent under a unified system which can be developed further if needed to adjust to the cultural ambitions of the quarter.

In this chapter, we outline a series of case studies, using the equation as a system. The project examples are under 2 categories – Existing and Concept.

For existing projects, we have chosen a few of FSQ's most successful past projects, to indicate how programming has been responding the area's themes, as well as how the equation has been tailored to FSQ's unique cultural programming.

For the Concept projects, we provided a short brief of the cultural vision, mission and objectives, as well as the framework chapter of the strategy, to a group of culture professionals, curators, programmers and strategists, to create their own projects and test the system.

The result of the above exercise is a playbook of ideas, which is intended to inspire, challenge and indicate 'the art of the possible'.



THE ART OF THE POSSIBLE

3.2 EXAMPLE PROJECTS

THE GREEN SKILLS HUB & THE FLEOT

Existing
Author: FSQ, Atenor

A training hub and art studios focusing on upskilling and reskilling for the green construction revolution and providing much-needed affordable art workshop space in an urban centre. The 2 components of the hub are being delivered through free courses for young people which are co-designed with the programme's delivery partners.

Featuring a gallery space to showcase artists on the ground floor, open to the public.

The Fleot is utilising 6000 sq.ft. of an empty building in New Bridge Street owned by Atenor.



$$\{\text{THEME}\} + \{\text{SPACE}\} + \{\text{CANVAS}\} + \{\text{ART}\} = \text{PROJECT}$$

- Sustainability
- Development Pipeline
- Young People
- Skills Development

- Promenades

- Empty units

- Poetry
- Painting
- Photography
- Digital
- Music

3.2 EXAMPLE PROJECTS

ASSEMBLY

Existing

Author: FSQ, Kings College London,
London Festival of Architecture

A remarkable open-air amphitheatre in the courtyard of King's College London.

The installation is created by Urban Radicals, AKT II and Millimetre for the London Festival of Architecture 2024.

The amphitheatre hosted a series of incredible free alfresco performances, talks, public debates and workshops throughout the summer of 2024 (from 11 June – 31 July) hosted with key cultural partners such as Sadler's Wells, Kings College London, London Metropolitan University, Troubadour Stageworks.



{THEME} + {SPACE} + {CANVAS} + {ART} = PROJECT

- World Culture
- FSQ History

- Stages

- Pavilion

- Music
- Dance
- Talks
- Seminars

3.2 EXAMPLE PROJECTS

SNOWMAN TRAIL

Existing

Author: FSQ, WWF

Christmas trails of artist-designed or decorated sculptures. Dotted around FSQ to attract visitors and encourage exploration of the area.

The programme urges audiences to discover 12 sculptures of The Snowman throughout the Quarter, each individually painted and designed by British-based artists and inspired by the carol 'The Twelve Days of Christmas', paying homage to the animation and the original picture book by the late Raymond Briggs.

The trail is also partnering with WWF to raise funds for endangered penguin populations.



{THEME} + {SPACE} + {CANVAS} + {ART} = PROJECT

- Hidden Stories
- Climate change

- Connectors
- Stages
- Promenades

- Public realm?

- Sculpture

3.2 EXAMPLE PROJECTS

FESTIVAL OF WORDS

Existing

Author: FSQ, Various partners

The Fleet Street Quarter Festival of Words (14-17 May) is a major new cultural initiative, with a programme of leading authors spanning multiple genres. It capitalises on the heritage of literature and publishing in the area.

The Fleet Street Quarter Festival of Words will spotlight this storied history whilst exploring the ability of words to shape our world. From the ways that words can shift the balance of power, through the control of words by censorship or through freedom of speech, to the shift in communication and knowledge driven by technology and AI, the themes that the Fleet Street Quarter Festival of Words will explore have never been more relevant or important.

The Festival programme will feature events spanning current affairs and journalism, fiction, screenwriting, poetry and spoken word, and family and children's events.



{THEME} + {SPACE} + {CANVAS} + {ART} = PROJECT

- Publishing
- Heritage of Literature
- Current affairs
- Journalism

- Connectors
- Stages
- Promenades

- Shop windows
- Lobbies

- Fiction
- Non-fiction
- Screenwriting
- Poetry
- Spoken word

3.2 EXAMPLE PROJECTS

CIRCUSES OF TOMORROW

Concept

Author: Bradley Hemmings,
Artistic Director, Greenwich + Docklands Festival

Circuses of Tomorrow is an annual programme of events for FSQ Circuses, using these large-scale focal points with multiple entrance and entry points as performance arenas, thus building spectacle into the DNA of the area.

The festival draws its thematics on the diverse architectural heritage, facades, streetscapes and vistas of focal points such as Ludgate Circus, juxtaposing them with contemporary performance which can showcase familiar landscapes in a new and unique light, which is totally specific to FSQ.

The proposed programme operates each year over a consecutive two day period, moving to a different circus/focal point each year.

The programme would include extraordinary, contemporary parkour performances, integrated into the architectural built form of the environments in which it is presented.

The performers work at street level as well as at great height to create distinctive performances which offer unforgettable images of architecture reimagined. Other projects might include ground-based large-scale dance performances, potentially involving mass participation by local residents and employees, street theatre, installations or special effects/pyrotechnics to create iconic images of FSQ spaces.



$$\{\text{THEME}\} + \{\text{SPACE}\} + \{\text{CANVAS}\} + \{\text{ART}\} = \text{PROJECT}$$

- Architecture
- Juxtaposition of old and new

- Circuses

- Terraces
- Facades
- Lobbies
- Pavement
- Streetscape

- Dance
- Parkour

3.2 EXAMPLE PROJECTS

THE BOWIE ICONS EXPERIENCE

Concept (existing, adjusted for FSQ)
Author: Marcus Foley, Co-Founder and Chief Marketing Officer, Tommy

Combining Bowie's intuition for culture and his obsession with books, art, and film, both avant-garde and mass in appeal, with the FSQ's position as the custodians of millions of stories – the Bowie Icons Experience.

Through immersive experiences across FSQ audiences are transported into the Starman's world. Art forms to explore include music, literature and films that changed his life, stories and backdrop of shifting pop-culture over his career. Audiences can create their own interpretations via the Adobe x Bowie Icon's Experience.

The programme utilises empty units and commercial lobbies to create hybrid physical and digital experiences which are gamified through social media and participation of audiences attending in person and online.

Audiences can scan QR codes, interact with AR avatars and leave with social media filters and audio/visual materials of Bowie's concert outfits.

A series of immersive events such as immersive artist-led dining in collaboration with partners such as Le Cordon Blue, reenacting Ziggy Stardust's Last Supper, Labyrinth Pop-up Cinema experiences displaying Bowie's films, scavenger hunts, amongst others.



$$\{\text{THEME}\} + \{\text{SPACE}\} + \{\text{CANVAS}\} + \{\text{ART}\} = \text{PROJECT}$$

- Pop culture
- Creative Tech

- Connectors

- Vacant units
- Commercial Lobbies

- Digital Art
- Participatory Art
- Film
- Music
- Dance
- Culinary workshops
- Artist-led Dining

3.2 EXAMPLE PROJECTS

THE HONOURABLE COMPANY

Concept

Author: Chris Michaels, Chris Michaels
Digital Consultancy

The Honourable Company is an interactive experience powered by world-leading British artificial intelligence that will bring the Fleet Street Quarter's lost voices back to life as "digital humans", avatars that today's visitors can talk to in live, real-time dialogue, revealing the secret histories of the Quarter's streets, its spaces and sites.

Across Fleet Street Quarter, a series of QR code markers will be installed with a message: "Meet the Honourable Company". Scanning them will take visitors to a mobile website where they will meet one of a dozen characters that they can talk to in real-time.

The characters are digital humans, artificial intelligence powered characters who will be trained on data on and about the Fleet Street Quarter, its history, its people and the stories of its past.

The digital human will be different depending on where you go. At Dr Johnson's house it will be the great intellect himself, answering with all the wit and insight you'd expect. But he's not the only voice. Walk along Holborn Viaduct and it might be a voice from the nineteenth century slums, from a lost age of poverty. Or the voice might be from a member of today's LGBT community, or the keeper of one of the Quarter's parks and courtyards.

Whoever and wherever they are, they will be able to answer your questions, in an experience that uses emerging technology to bring history to life.



$$\{\text{THEME}\} + \{\text{SPACE}\} + \{\text{CANVAS}\} + \{\text{ART}\} = \text{PROJECT}$$

- FSQ history & heritage
- Pockets of history

- Connectors
- Gateways

- Staircase
- Bus stop
- Facade
- Window
- Door

- Digital Art
- AR
- AI
- Screen-based
- Story-telling
- Non-fiction

3.2 EXAMPLE PROJECTS

FSQ PROMENADE

Concept

Author: Sinead McCarthy, Curatorial Director, Futurecity

This immersive promenade performance will weave together the multi-layered histories of the Fleet Street Quarter (FSQ), bringing to life key moments from its past through theatrical storytelling. Rooted in themes of clergy, climate change, publishing, journalism, law, finance, and heritage, the performance will juxtapose historical narratives—such as the Great Fire of London, the Blitz, and the legacy of the Worshipful Companies—with the modern-day evolution of FSQ.

The choreographed route will guide audiences through gateways and promenades, transforming the public realm into a dynamic stage where actual and imagined histories unfold. Inspired by experimental theatre practices like Punchdrunk and literary walking tours, the project could be developed in collaboration with the Bridewell Theatre, Dr Johnson's House, and local communities through workshops and consultations.

A ticketed experience lasting 1–1.5

hours, the event will run in staggered performances throughout the evening, enhancing public engagement with FSQ's streets and cultural sites. It aims to boost footfall, encourage longer visits, and deepen audience connections to FSQ's historic and commercial landscape. Targeting tourists, experience seekers, and cultural enthusiasts, this unique performance will reimagine FSQ's public spaces as a vibrant intersection of past and present.



$$\{\text{THEME}\} + \{\text{SPACE}\} + \{\text{CANVAS}\} + \{\text{ART}\} = \text{PROJECT}$$

- FSQ history & heritage
- Pockets of history

- Connectors
- Promenades
- Gateways

- Laneways
- Buildings

- Non-fiction
- Fiction
- Multimedia
- Storytelling
- Spoken word

3.2 EXAMPLE PROJECTS

FSQ POETRY CORNERS

Concept

Author: Vestalia Chilton, Director of Arts, Futurecity

The Fleet Street Quarter Poetry Corner acts as a vibrant connector between local organisations, linking the area's past and present. It creates opportunities for collaboration between institutions, and people living and working locally. The open call welcomes all abilities, regardless of age, background, ensuring that all entries are considered irrespective of professional experience.

Through an annual open call for poets, local voices are invited to reflect on Fleet Street's evolving narrative, weaving together the rich history and contemporary stories of the area. Selected poems are displayed across the neighborhood, highlighting its urban fabric, architecture, and the hidden stories of this historic district. The map showcases the locations where these literary works are exhibited, with each piece inviting visitors to explore Fleet Street Quarter's unique blend of cultural heritage and modern dynamism. It also connects the past to the present, capturing who is here now and what this

place means to them.

Finalists' poems are displayed across the area in unexpected places, inviting the general public to discover them through a Poetry Corner Trail Map. An event in a form of a Poetry Circle is hosted by a renowned local institution such as Dr. Johnson's House, or an alternative that is rarely used for public performances. A poetry circle is organised in partnership with experts or cultural centres such the Institute of Contemporary Performance, leading the readings.



$$\{\text{THEME}\} + \{\text{SPACE}\} + \{\text{CANVAS}\} + \{\text{ART}\} = \text{PROJECT}$$

- Print
- Publishing
- Typography

- Promenades
- Connectors
- Stages

- Shop Windows
- Pavements

- Poetry
- Graphics
- Projections

3.2 EXAMPLE PROJECTS

CRAFTS JOURNEY THROUGH FSQ

Concept

Author: Vestalia Chilton, Director of Arts, Futurecity

Crafts Journey through FSQ is a unique public art initiative focused on creating a temporary art trail that celebrates the rich history of typography, local printing traditions, and the craft heritage of the area in collaboration with the Apothecaries and Worshipful Companies, including the Painters and Stainers Company, as well as local educational institutions and artists.

The project seeks to foster collaboration and create a vibrant cultural experience. An award ceremony will be held at one of the participating venues to announce the chosen proposals, which will then be installed at various sites with accompanying maps, guided tours, and informational points to engage and inform visitors. The project is designed to run over a period of 1-3 years. The initiative aims to enhance the Business Improvement District (BID) by amplifying hidden stories, promoting collaboration among local organisations, celebrating local heritage, and increasing the visibility of cultural and heritage institutions. The target audience includes members of local livery and worshipful

companies, residents, students, stakeholders, and tourists. The art trail is publicly accessible and embraces various art typologies, providing comprehensive support to participating artists, covering aspects such as installation, public liability, insurance, engineering approvals, safety inspections, council permissions, and associated expenses related to the delivery, installation, display, publicity, and secure return of artworks to the artist's studio.

The overarching aim is to spotlight the local craft heritage related to printing and typography, uncover hidden histories, celebrate local urban communities, define a distinct identity for the area, foster dialogue, and facilitate professional development. This project is an open call for partner organisation focused on craft and at all stages of their careers, from emerging talents to established figures who have not previously exhibited in public.



$$\{\text{THEME}\} + \{\text{SPACE}\} + \{\text{CANVAS}\} + \{\text{ART}\} = \text{PROJECT}$$

- River Fleet
- Livery Companies

- Promenades
- Connectors
- Stages

- Shop Windows
- Lobbies

- Crafts
- Prints
- Typography

CHAPTER 4

2

WORK WITH US



WORK WITH US

The cultural identity of Fleet Street Quarter only works if it is widely-owned and inclusive.

We aim to implement the strategy the same way we developed it – through a collaborative and participatory approach, involving our members, stakeholders and audiences.

Through this section of the strategy we're inviting our member businesses, corporations, developers, SME's, local authorities, cultural institutions, practitioners and creatives – our collaborators – to join us in the a journey that will see Fleet Street Quarter's strong identity come to the forefront.

Join us in telling the Stories of Fleet Street!

This section of the cultural strategy lays out the ways in which we can work together to plan the district's cultural programme.



4.1 CULTURAL GROUP

PURPOSE

Throughout the culture strategy engagement process, a shared desire was identified, to work in collaboration. Therefore a dedicated forum is to be established in which culture and cultural programming can be conceived, and cultural partnerships and cross-sector collaboration can be fostered in a supportive environment.

The purpose of the Cultural Group is to champion and support the delivery of the cultural strategy, and advocate for the delivery of FSQ and members' strategic ambitions through the medium of culture.

The Cultural Group will to strengthen the connections between cultural organisations in the quarter and will aim to integrate their work into a shared programming framework that enhances visibility and engagement.

Members outside the cultural sector will bring collaboration between local businesses and cultural institutions. The Cultural Group as a whole will foster unique partnerships, creative exchanges, and sustainable growth.

The programming Framework as a key element and resource of the strategy will enable partners to curate and deliver their own events and initiatives. This will empower Cultural Group members to amplify their impact and engage new audiences.

The Cultural Group, will act as the **'custodians of the stories'**. It will sit alongside FSQ's other working groups - 'Putting Fleet Street back on the Map', and

the Sustainability and Developer Groups.

As a connected and supported by the BID network of influential cultural forces and businesses, the Cultural Group will support the utilisation and delivery of the cultural strategy.

The formation of a Cultural Group will create a thriving ecosystem where historic institutions and contemporary creatives work together to shape Fleet Street's future.

MEMBERSHIP

Membership to the group will be annually renewed and is not limited to participants from cultural organisations. However, participation from cultural organisations is central to the process, to ensure representation and communication in the district's cultural ecosystem. Participants from other sectors are encouraged to enable cross-sector collaborations, including those from business, local authority and the community sector.

GOVERNANCE

The Cultural Group should meet 3 times a year. Terms of reference will be set by the BID.

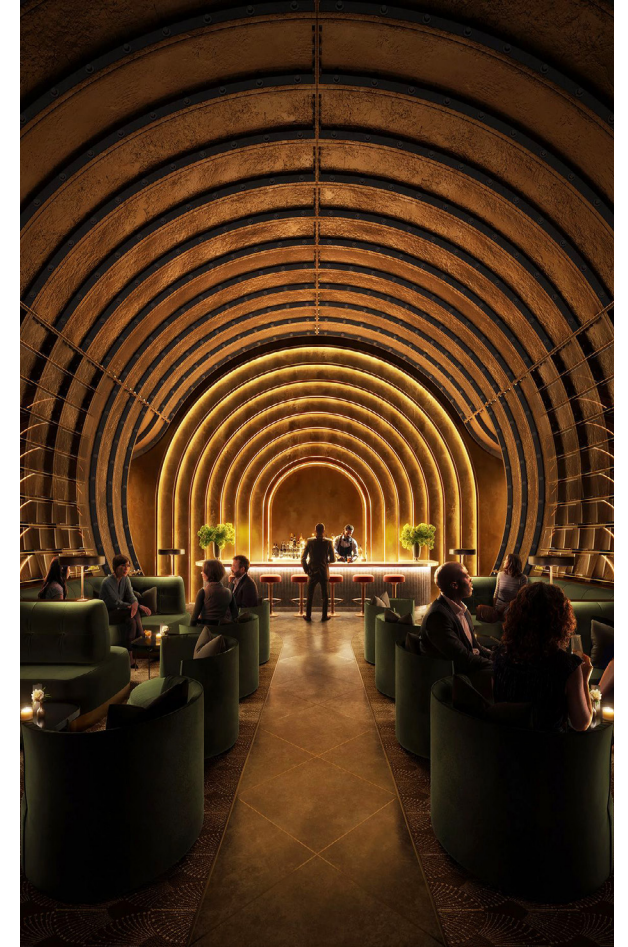


4.2 RESPONSE TO DEVELOPMENT PIPELINE

FSQ recognises the importance of property development within its boundary and the Square Mile. Development-led cultural infrastructure is an important part of FSQ and we are keen to speak to developers on all new schemes that are coming forward and understanding the wholistic approach a site.

Specifically on matters of culture, public benefit and social value generated through a scheme (potentially through S106 agreements), we encourage developers to reach out to our team separately, to discuss the cultural opportunity of the site, and potential collaboration in the district.

Through FSQ's awareness of developer-led Cultural Plans in production within the area, as well as the strategic objectives of this strategy, FSQ can, at the invitation of the developer, review and feed back on the cultural proposals of the scheme and connect to collaboration opportunities where appropriate. This process can be in the form of individual consultation with the BID, as well as through presentations to the Cultural Group, where more specific and technical feedback can be provided, as well as gauging the appetite for potential collaboration with local cultural institutions.



4.3 RAISING THE CULTURAL PROFILE

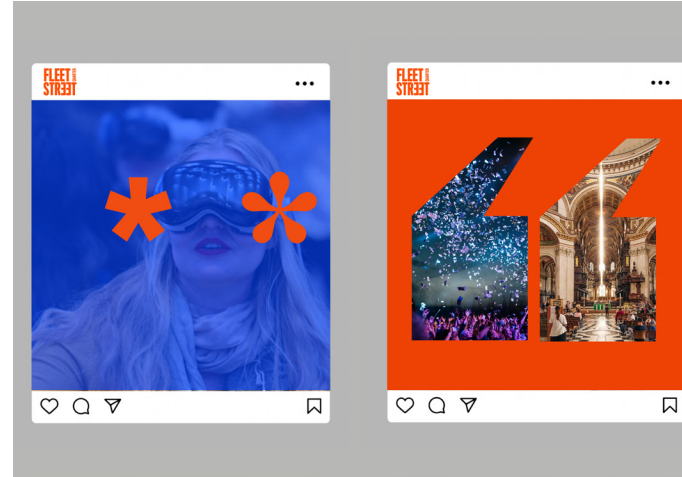
DIGITAL & PHYSICAL AWARENESS

To make an impact, cultural programming must be communicated properly to reach as many people as possible. FSQ uses its unique and vibrant place brand to communicate the identity of Fleet Street as a place.

The cultural work of the BID is represented by a parallel identity, deriving from FSQ's existing brand and utilising elements alluding to the history and heritage of FSQ. The separation helps to make the distinction between the public-facing cultural activity of the BID and its existing brand, which is developed to communicate the district both to members and consumers.

FSQ will create a dedicated channel within its website and social media, using the visual language of the cultural strategy, to raise awareness and drive attendance to cultural programming within the area.

In the public realm, the cultural brand can be articulated in 3-dimensional elements, using the canvasses identified in the framework, to draw the attention of audiences and signify the boundaries and presence of Fleet Street Quarter.



4.4 MEASURING & MONITORING

Cultural programming in FSQ should demonstrate how it responds to the cultural strategy. The criteria for a successful new cultural activation should be as shown opposite.

Measuring the impact of cultural programmes is important to secure future investment and buy-in to future projects as a driver of the district's objectives. FSQ will set the metrics and documentation required to then simply assess the impact and outreach of a project, in terms of reached audiences, attendance, longevity etc. Impact metrics will be agreed at the start of a cultural project, with the associated delivery partners.

ESSENTIAL CRITERIA

- 1: Delivers the Cultural Vision.**
- 2: Addresses several or all cultural principles.**
- 2: Delivers the cultural mission.**
- 4: Addresses one, several or all BID objectives.**

DESIRABLE CRITERIA

- 1: Aligns with wider City of London aspirations for a cultural and leisure destination.**
- 2: Brings new cultural partnerships in the area.**
- 3: Fosters cross-sector collaboration.**

APPENDIX



METHODOLOGY

Fleet Street Quarter commissioned Futurecity to develop a Cultural Strategy for the BID area in March 2024. From the outset the purpose of the cultural strategy was to connect the dots within the area, identify the hidden narratives of its history and cultural assets, and bring forward a strong cultural vision and big ideas for cultural programming.

The vision of 'The Place where Stories are Born' is underpinned by a set of cultural principles and a clear sense of mission and objectives. A strategic framework will give guidance as to how the vision can:

- * Tangibly be turned into cultural programming which fosters cross-sector collaboration.
- * Delivers against the BID objectives and mandate.
- * Connects up the business community, cultural organisations, local authority and consumer communities.

The Equation is a step-by-step system which can enable the development of cultural projects in a cohesive way as well as help bank knowledge for previous cultural projects.

To deliver the FSQ Cultural Strategy, Futurecity conducted research in the area's history and heritage, its association with key moments in the historic trajectory of the immediate area and the City of London which provided elements of place identity through time. The contextual research was complemented by local demographics and data provided by the BID, as well as review and analysis

of the BID's internal documents, such as the BID proposal and other strategies commissioned by the BID (retail, placemaking and public realm etc). The cultural strategy is also aligned with local policies and strategies of the City of London regarding culture, creative economies and leisure.

The development of the Cultural Vision was a result of extensive consultation with local stakeholders through individual interviews and collaborative workshops, during which participants were asked their views and association with the immediate area, as well as what they would want to see come out of a cultural strategy.

The schematic mapping and classification of streetscape into the various space and art typologies, are resulting of multiple site visits, walks, desk research, collaborative workshopping and specialist work.

The Cultural Vision and Equation were extensively tested with cultural practitioners and specialists, who were asked to use the strategy to generate new ideas for cultural programming.

The Cultural Strategy components were tested in consultation workshops and interviews in their entirety and will continue to be tested with various groups, as the BID area transforms throughout time.



**9-MONTH RESEARCH-
LED APPROACH;
CONTINUOUS SITE
VISITS; SCHEMATIC
MAPPING**



**CONTINUOUS
WORKSHOPPING
AND COLLABORATION
WITH FSQ TEAM**



**OVER 20 CONSULTATION
SESSIONS INCLUDING
INDIVIDUAL INTERVIEWS
AND COLLABORATIVE
WORKSHOPS WITH
DISTRICT MEMBERS**



**OVER 15 CULTURAL
PRACTITIONERS &
SPECIALISTS INPUTTED
IN THE DEVELOPMENT OF
THE CULTURAL STRATEGY**

RELEVANT STRATEGIES

FSQ PUBLICATIONS

Clean & Green: Public Realm Vision Launch (2023)
Fleet Street Quarter BID Proposal 2022 – 2027 (2021)
Fleet Street Quarter Era of change: Strategy for Placemaking & Public Realm (2023)
Fleet Street Quarter Annual Report 2023/24 (2024)
HUQ Data Insights (2024)

CITY OF LONDON PUBLICATIONS

City of London National Planning Policy Framework by Publica (2024)
Draft City Plan 2040 (2024)
Visualising Destination City (2023)
Culture and Commerce Taskforce: Fuelling Creative Renewal (2021)
Light + Darkness in the City/ A Lighting Vision for the City of London (2018)

GLA PUBLICATIONS

Mayor of London's Cultural Strategy (2018)
GLA Cultural Infrastructure Plan (2019)
London Recharged (2021)
The London Plan (2021)



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