



## Culture, Heritage and Libraries Committee

**Date:** MONDAY, 27 OCTOBER 2014  
**Time:** 11.30 am  
**Venue:** COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

**Members:**

Vivienne Littlechild (Chairman)	Sylvia Moys
John Scott (Deputy Chairman)	Barbara Newman
Deputy Ken Ayers	Deputy John Owen-Ward
Mark Boleat	Graham Packham
Deputy Michael Cassidy	Ann Pembroke
Dennis Cotgrove	Henrika Priest
Deputy Billy Dove	Judith Pleasance
Deputy Anthony Eskenzi	Emma Price
Kevin Everett	Deputy Gerald Pulman
Lucy Frew	Stephen Quilter
Alderman Sir Roger Gifford	Deputy Richard Regan OBE
Deputy the Revd Stephen Haines	Delis Regis
Tom Hoffman	Alderman William Russell
Wendy Hyde	Deputy Dr Giles Shilson
Jamie Ingham Clark	Mark Wheatley
Deputy Alastair King	Alderman David Graves (Ex-Officio Member)
Paul Martinelli	Deputy John Tomlinson (Ex-Officio Member)
Jeremy Mayhew	

**Enquiries:** Julie Mayer  
tel. no.: 020 7332 1410  
julie.mayer@cityoflondon.gov.uk

Lunch will be served in Guildhall Club at 1PM  
***NB: Part of this meeting could be the subject of audio video recording***

John Barradell  
Town Clerk and Chief Executive

# **AGENDA**

## **Part 1 - Public Agenda**

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3. **MINUTES**  
To approve the public minutes and summary of the meeting held on 14 July 2014.

**For Decision**  
(Pages 1 - 10)
4. **RESOLUTION FROM THE PLANNING AND TRANSPORTATION COMMITTEE**  
Review of Guidelines for Special Events on the Public Highway – a Resolution from the Planning and Transportation Committee held on 30<sup>th</sup> July 2014.

**For Information**  
(Pages 11 - 12)
5. **CULTURE, HERITAGE AND LIBRARIES BUSINESS PLAN 2014-15 - QUARTER 1 - MONITORING REPORT**  
Report of the Director of Culture, Heritage and Libraries.

**For Information**  
(Pages 13 - 42)
6. **KEATS HOUSE: TRUSTEES ANNUAL REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2014**  
Joint Report of the Chamberlain and the Director of Culture, Heritage and Libraries.

**For Information**  
(Pages 43 - 66)
7. **CITY CORPORATION SUPPORT FOR THE 800TH ANNIVERSARY OF MAGNA CARTA**  
Joint report of the Director of Culture, Heritage and Libraries and Director of Public Relations.

**For Information**  
(Pages 67 - 74)
8. **REQUEST FOR SUPPORT: FEASIBILITY STUDY FOR A GREAT FIRE OF LONDON PUBLIC SPECTACULAR**  
Report of the Director of Culture, Heritage and Libraries.

**For Information**  
(Pages 75 - 88)
9. **ONE YEAR ON: A REVIEW OF THE CITY'S VISITOR STRATEGY AND ACTION PLAN 2013/17**  
Report of the Director of Culture, Heritage and Libraries.

**For Information**  
(Pages 89 - 106)

10. **GUILDHALL ART GALLERY ACCREDITATION RENEWAL: REQUIRED REVISIONS TO ACQUISITIONS AND DISPOSAL POLICY**  
Report of the Director of Culture, Heritage and Libraries.  
**For Decision**  
(Pages 107 - 112)
11. **CITY ARTS INITIATIVE**  
Report of the Director of Culture, Heritage and Libraries.  
**For Decision**  
(Pages 113 - 116)
12. **CLOCKMAKERS MUSEUM**  
Report of the Director of Culture, Heritage and Libraries.  
**For Information**  
(Pages 117 - 120)
13. **CITY OF LONDON HERITAGE GALLERY**  
Report of the Director of Culture, Heritage and Libraries.  
**For Information**  
(Pages 121 - 124)
14. **BILLINGSGATE ROMAN BATH HOUSE - PROGRESS REPORT**  
Report of the City Surveyor.  
**For Decision**  
(Pages 125 - 128)
15. **SPITALFIELDS MUSIC GRANT FROM THE CITY OF LONDON CORPORATION**  
Report of the Director of Culture, Heritage and Libraries.  
**For Decision**  
(Pages 129 - 192)
16. **SERVICE BASED REVIEWS: CITY OF LONDON CORPORATION POCKET BOOK**  
Report of the Town Clerk. *Members are asked to note the item on Service Based Reviews at item 22 on the Agenda.*  
**For Decision**  
(Pages 193 - 194)
17. **DECISIONS TAKEN UNDER DELEGATED AUTHORITY/URGENCY PROVISION**  
Report of the Town Clerk.  
**For Information**  
(Pages 195 - 196)
18. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**  
**For Decision**
19. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**

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

**For Decision**

**Part 2 - Non-public Agenda**

21. **NON PUBLIC MINUTES**  
To approve the non-public minutes of the meeting held on 14<sup>th</sup> July 2014.  
**For Decision**  
(Pages 197 - 198)
22. **SERVICE BASED REVIEW**  
Report of the Chamberlain and the Director of Culture, Heritage and Libraries.  
**For Decision**  
(Pages 199 - 210)
23. **TOWER BRIDGE PRICING REVIEW**  
Report of the Director of Culture, Heritage and Libraries.  
**For Decision**  
(Pages 211 - 216)
24. **DECISIONS TAKEN UNDER DELEGATED AUTHORITY/URGENCY PROVISION**  
Report of the Town Clerk.  
**For Information**  
(Pages 217 - 220)
25. **NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**
26. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT AND WHICH THE COMMITTEE AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**

## CULTURE, HERITAGE AND LIBRARIES COMMITTEE

Monday, 14 July 2014

Minutes of the meeting of the Culture, Heritage and Libraries Committee held at Guildhall on Monday, 14 July 2014 at 11.30 am

### Present

#### Members:

Vivienne Littlechild (Chairman)	Sylvia Moys
John Scott (Deputy Chairman)	Barbara Newman
Dennis Cotgrove	Deputy John Owen-Ward
Deputy Billy Dove	Graham Packham
Deputy Anthony Eskenzi	Ann Pembroke
Kevin Everett	Emma Price
Lucy Frew	Deputy Gerald Pulman
Deputy the Revd Stephen Haines	Stephen Quilter
Tom Hoffman	Delis Regis
Wendy Hyde	Alderman William Russell
Jamie Ingham Clark	Mark Wheatley
Deputy Alastair King	Alderman David Graves (Ex-Officio Member)
Paul Martinelli	Deputy John Tomlinson (Ex-Officio Member)

### In Attendance

#### Officers:

Julie Mayer	
Mark Jarvis	Chamberlain's Department
Steven Chandler	City Surveyor's Department
Margaret Jackson	Culture, Heritage and Libraries Department
Emma McGovern	Culture, Heritage and Libraries Department
David Pearson	Director of Culture, Heritage and Libraries
Geoff Pick	Culture, Heritage and Libraries Department
Ian Hughes	Department of the Built Environment
Nick Bodger	Culture, Heritage and Libraries Department
Vicky Carroll	Culture, Heritage and Libraries Department
Peter Davenport	Markets & Consumer Protection Department

### 1. APOLOGIES

Apologies were received from Alderman Sir Roger Gifford; Deputy Ken Ayers; Jeremy Mayhew; Henrika Priest; Judith Pleasance and Deputy Dr Giles Shilson.

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

There were no declarations.

3. **MINUTES**

**RESOLVED, that:**

The public minutes and non-public summary of the meeting held on 27 May 2014 be approved.

Matters arising

- Given that some Members had not received their invitations to the recent Tower Bridge event, officers agreed that, in the event of email failure, any pending invitations would be sent again.
- Officers agreed to check that the new Chairman had been invited to the cart marking event next week.

4. **2013-14 CULTURE, HERITAGE AND LIBRARIES OUTTURN BUSINESS PLAN REPORT**

The Committee received a report of the Director of Culture, Heritage and Libraries, which demonstrated the outturn performance delivered against the business plan during the financial year 2013-14.

During the discussion and debate on this item, the following items were raised/noted:

- The Chairman commended the overall good performance.
- The digitisation of archival material at LMA was progressing while the large scale project (as reported to Members in January this year) was being researched in detail. As this project was likely to cost in excess of £10m, the Director could not predict a timescale, particularly in light of the on-going service based reviews and the likelihood of a further round of budget cuts.
- There had been some issues between April and September with collecting the electronic statistics for social media and Patronmail in relation to Guildhall Art Gallery (Key Performance Indicator CHL3). Using the monthly statistics for the rest of the year, officers could confidently estimate that they would have achieved at least another 25,000 usages for the missing months and, therefore, would have achieved the target.
- Members noted that some of the objectives and key performance indicators were new this year and officers had to estimate a realistic target to start from. Most targets had significantly increased, based on last year's performance and officers would examine key objectives/performance indicators every year to ensure they remain effective.

- There had been some serious IS issues at the LMA with access to the online catalogue but these had now been improved and there had been fewer incidents recently when the catalogues were down. Whilst noting that this was a large system and required robust monitoring, Members asked if they could be provided with more detailed information on the down times across the department by the Town Clerk.

**RESOLVED, that:**

The Business Plan 2013-14 Outturn Report be noted.

**5. REVENUE OUTTURN 2013/14**

The Committee received a joint report of the Chamberlain and Director of Culture, Heritage and Libraries, which compared the revenue outturn for the services overseen by the Committee in 2013/14 with the final budget for the year.

**RESOLVED, that:**

The Revenue Outturn report for 2013/14 and the proposed carry forward of underspends to 2014/15 be noted.

**6. PROVISION OF FOREIGN CURRENCY EXCHANGE SERVICES AT THE CITY INFORMATION CENTRE**

The Committee considered a report of the Director of Culture, Heritage and Libraries which sought to provide foreign currency exchange services at the City Information Centre.

During the discussion and debate on this item, the following matters were raised/noted:

- Members supported the concept, particularly in the current financial climate.
- Given that ATMs would be stand alone, building alterations would be minimal; planning permission would only need to be sought for the outside machine.
- The proposed counter space to be used for the service is not used and would be offered on a rental and commission basis.
- Extra panic buttons and cameras would be installed subject to independent risk assessment recommendations but it was noted that the site would not be suitable for use as a post office, given the additional security implications. Officers had been working with colleagues in HR, Health and Safety and the City Police to assess staff training needs and with the Chamberlains in respect of insurance.
- Officers had been consulting 'First Rate' as a potential supplier; this company provides foreign exchange services to the Post Office.

- Whilst the estimate in the report had been conservative, there were in excess of 1,400 enquiries about foreign exchange services this year.

**RESOLVED, that:**

1. In principle, that the City Information Centre (CIC) offer foreign exchange services through a supplier renting counter space and via the installation of up to two cash machines (internal and external), subject to officers being satisfied as to the suitability of the arrangements and subject to agreeing acceptable terms with any supplier.
2. Authority be delegated to the Director of Culture, Heritage and Libraries, in consultation with fellow officers, to negotiate a lease/licence and agree suitable terms with a supplier and to take any steps necessary to implement the proposals, instructing the Comptroller and City Solicitor accordingly.
3. The Finance Committee be recommended to agree to waive procurement regulations, in accordance with regulation 9.2, to enable a one-year pilot of the service to take place.
4. The Director of Culture, Heritage and Libraries proceed to the formal tender of a three-year contract for this service, in consultation with the Chamberlain and subject to compliance with procurement regulations, following his assessment of the benefits of offering the service specifically in terms of income potential, demand and value of the service to customers.

**7. REVIEW OF GUIDELINES FOR SPECIAL EVENTS ON THE PUBLIC HIGHWAY**

The Committee considered a report of the Director of the Built Environment, which summarised the findings of a review of the current procedure for considering applications to hold major special events in the Square Mile.

During the discussion and debate on this item, the following items were raised/noted:

- The proposal presented a good basic structure and the matrix in the report was particularly commended.
- Residents could be cut off for several hours during some events but officers advised that street works were cancelled during special events, so as not to compound the problem.
- Whilst commending its innovation, residents had not been advised about the unloading and erection of the blow up top hat in Paternoster Square but officers would be reviewing arrangements with the organisers.
- Consideration should be given to re-siting some of the events to parks.
- Events should be limited to those of relevance to the City and organisers should be asked to justify the continuation of their events.



- The fees were broadly in accordance with those charged by Westminster Council.
- Events bring economic benefits to the City and assist in terms of visitor profile.
- Members could make a valuable contribution to the events group, particularly resident Members. Officers explained that they need to be able to meet before putting proposals to Members but were happy to engage with Ward Members (and Port Health Committee for noise issues) at an early stage. However, it was Proposed by Mr Pulman, Seconded by Ms Newman and agreed unanimously that the Chairman and Deputy Chairman be appointed to the officer events group, with immediate effect.

**RESOLVED, that:**

1. The proposal to appoint the Chairman and Deputy Chairman of the Culture, Heritage and Libraries Committee to the Officer Events Group, with immediate effect, be noted.
  2. The proposals for a revised Special Events consideration process be agreed.
  3. The revised fees and charging structure be agreed.
  4. The changes to the Childrens' Parade event be noted, which would be subject to a full post-event review.
  5. The Royal Marines Parade be supported.
  6. The application for the 'Walk a Mile in Her Shoes' event be approved.
8. **STREET TRADING POLICY**  
The Committee received a report of the Director of Markets and Consumer Protection in respect of the Street Trading Policy. The Chairman suggested and Members agreed that the Policy involved a considerable number of departments.

**RESOLVED, that:**

The proposed Street Trading Policy be noted.

9. **CITY ARTS INITIATIVE**

The Committee considered a report of the Director of Culture, Heritage and Libraries, which presented the recommendation of the City Arts Initiative.

**RESOLVED, that:**

1. Additional information be requested regarding the Festival of Azerbaijan Arts, in order for a decision to be made at a future CAI meeting.

2. Shakespeare Night Art Trail be approved, subject to consultation with, and agreement by, Barbican residents and other relevant stakeholders.
3. Additional information be requested regarding Light Night London 2015, once the project has been further developed.
4. Additional information be requested regarding Whizz-Kidz in the City in order for a decision to be made at a future CAI meeting.

10. **LONDON METROPOLITAN ARCHIVES RECEIVES A THIRD INSCRIPTION ON THE UNESCO UK MEMORY OF THE WORLD REGISTER**

The Committee received a report of the Director of Culture, Heritage and Libraries, in respect of the LMA's success in having a third item from its collections inscribed on the UNESCO UK Memory of the World Register.

Members noted that the above item (the Robert Hooke Diary) would be available for their inspection after the meeting today.

**RESOLVED, that:**

The achievement of the third inscription on the UNESCO UK Memory of the World Register be noted.

11. **PRESENTATION OF THE LORD MAYOR'S AUTOGRAPH BOOK**

The Director of the LMA was heard in respect of the Lord Mayors' autograph book, which would also be available for members' inspection after today's meeting. Members noted that the book contained signatures of Lord Mayors, dating back to the 17<sup>th</sup> Century. The present Lord Mayor had signed the book on a personal visit to LMA in May when she had also seen the Hooke diary and LMA's work in supporting the teaching of STEM subjects (science, technology, engineering and mathematics) in schools and in promoting STEM careers for young students.

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

There were 4 questions from Members in respect of the following:

- As part of its World War 1 Exhibition, some films were available in the Mediatheque area at LMA and on You Tube. A further exhibition on the Zeppelin air raids on London was planned for 2015.
- The running repairs and maintenance issues at Keats House, which had been noticed by a Member, were now in hand with the City Surveyors' Department.

- In respect of the Lecture on 21 July; ‘*London from Peace to War*’, the Town Clerk advised that invitations had been issued on 12<sup>th</sup> June but places were still available if any members would still like to attend.
- The London Stone, which is set on the north side of Cannon Street, is owned by the current building owner. Members noted that the stone needs to be sited there as it is a protected site, close to where it was originally. However, there was a planning application pending for the site; part of this will seek to get its setting improved but this could only be achieved if the application goes ahead. Officers further advised that, several years ago, there had been some discussion around moving the stone to a better location but it was met with objections from those who wanted its location preserved.

**13. ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**

The Chairman agreed to accept a presentation on Artizan Street Library and Community Centre.

The Chairman thanked officers and particularly commended the library staff for their advice service on housing matters.

**14. EXCLUSION OF THE PUBLIC**

RESOLVED – That under Section 100A(4) of the Local Government Act 1972, the public be excluded from the meeting for the following items on the grounds that they involve the likely disclosure of exempt information as defined in Part 1 of Schedule 12A of the Local Government Act.

**Item No.**

**Paragraph No.**

16-20

3

**15. NON PUBLIC MINUTES**

**RESOLVED, that:**

The non-public minutes of the meeting held on 27 May be approved.

**16. FUNDING OF KEATS HOUSE INTERPRETATION PROJECT**

The Committee received a report of the Director of Culture, Heritage and Libraries.

**17. TOWER BRIDGE AND MONUMENT PERFORMANCE - APRIL 2013 TO MARCH 2014**

The Committee received a report of the Director of Culture, Heritage and Libraries.

**18. TOWER BRIDGE 120TH ANNIVERSARY CELEBRATIONS**

The Committee considered a report of the Director of Culture, Heritage and Libraries, which set out details of the expenditure for the promotional activities

and events in celebration of the 120<sup>th</sup> anniversary of the opening of Tower Bridge by the Prince and Princes of Wales, on 30 June 1894.

**RESOLVED, that:**

The costs relating to the 120<sup>th</sup> Anniversary Celebrations for Tower Bridge be noted.

**19. DECISIONS TAKEN UNDER URGENCY/DELEGATED AUTHORITY**

The Town Clerk was heard in respect of a decision taken under urgency (standing order 41a) as follows:

**Tower Bridge Glass Panel - Gateway 4C (detailed design) and Gateway 5 (authority to start work)**

On 17 June 2014, the Projects Sub (Policy and Resources) Committee considered a report of the Director of the Built Environment seeking approval for the installation of glass panels into the floors of both high level walkways at Tower Bridge.

Members considered that the sum of £138,000 for Risk allowance should not be included in the budget at this stage and that should any of these risks materialise resources would need to be sought at that stage.

The critical element of the programme would be to order the specialist glass in July to enable installation before the Christmas events bookings for the walkways. In order to minimise any further delays and ensure there would be no impact on the exhibition revenue and the confirmed event bookings in December, an urgent decision was sought.

It was therefore agreed, that:

- a) the tender sum of £866,551 (with no risk allowance) submitted by Keir Ltd be accepted to carry out the works;
- b) the Comptroller and City Solicitor be authorised to prepare the construction contract; and
- c) the authorised budget be set at £969,000.

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

There were no questions.

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

There were no items.

**The meeting ended at 1pm**

-----  
Chairman

**Contact Officer: Julie Mayer**  
**tel. no.: 020 7332 1410**  
**[julie.mayer@cityoflondon.gov.uk](mailto:julie.mayer@cityoflondon.gov.uk)**

This page is intentionally left blank

FROM: **PLANNING & TRANSPORTATION COMMITTEE**

**30 July 2014**

TO: **CULTURE, HERITAGE AND LIBRARIES COMMITTEE**

**27<sup>TH</sup> October 2014**

## **Review of Guidelines for Special Events on the Public Highway**

The Committee considered a report of the Director of the Built Environment which summarised the findings of a review of the current procedure for considering applications to hold major special events in the Square Mile.

Members extended their congratulations to officers for a very sound piece of work.

The Committee also considered a resolution from the Culture, Heritage and Libraries Committee which stated that the Chairman and Deputy Chairman of that Committee be appointed to the Officer Events Group with immediate effect. The Chairman stated that it was not appropriate for any Members to be appointed to an officer group, which the Committee with, and reiterated that this did not accord with what had been agreed by the Policy & Resources Committee, which set out that the Chairmen and Deputy Chairmen of the Planning and Transportation Committee and the Culture, Heritage and Libraries Committee would be consulted on special events.

### **RESOLVED – That:**

- a) the Planning and Transportation Committee do not agree to the proposal for the appointment of the Chairman and Deputy Chairman of the Culture, Heritage and Libraries Committee to the Officer Events Group.
- b) the proposals for a revised Special Events consideration process be agreed;
- c) the revised fees and charging structure be agreed;
- d) the changes to the Children's Parade event, which will be subject to a full post-event review be noted;
- e) support be given to the Royal Marines Parade; and
- f) the application for the 'Walk a Mile in Her Shoes' event be accepted.

This page is intentionally left blank



<b>Committee:</b>	<b>Date:</b>	<b>Item no.</b>
Culture, Heritage and Libraries Committee	27 October 2014	
<b>Subject:</b> Culture Heritage & Libraries Business Plan 2014-2015 – Q1 Monitoring Review		<b>Public</b>
<b>Report of:</b> Director of Culture, Heritage and Libraries		<b>For Information</b>
<b><u>Summary</u></b>		
<p>This report provides the Business Plan progress which has been made in Quarter 1 (April – June 2014) against the objectives and key performance indicators (KPIs) set out in the Culture Heritage &amp; Libraries Department’s Business Plan 2014-2015.</p> <p>Good progress has been made against the Department’s 10 Key Objectives - with Quarter 1 targets being achieved or exceeded. These have been summarised in Appendix A. Some targets have been revised.</p> <p>Appendix A also sets out performance in Quarter 1 against our key performance indicators and the relevant corporate Service Response Standards. We have met or exceeded all 10 of the reported KPIs; listed in more detail on the appendix. We have also met 3 of the 4 reported corporate Service Response Standards, and reached Amber on SRS D.</p> <p>The first quarter financial monitoring position for Culture, Heritage &amp; Libraries services covered by the Culture, Heritage &amp; Libraries Committee is provided in Appendix B. This reveals a net underspend for the 3 months from April – June for the Department of £10K (0.4%) against the overall local risk budget from April – June of £2,322K for 2014/15.</p> <p>Overall the Director of Culture Heritage &amp; Libraries is currently forecasting that his outturn will be on target, for his budgets for the City Fund, City’s Cash and Bridge House Estate services under his control.</p> <p>A few highlights of the services provided by our Department are also included for your information.</p> <p>An updated Summary Strategic Risk Register and H&amp;S Top X is set out in Appendix C.</p>		

Progress made against the Capital Projects budget is set out in Appendix D.

### **Recommendations**

I recommend that your Committee notes:-

- The Quarter 1 progress shown against our Key Objectives, Key Performance Indicators and Service Response Standards as set out in Appendix A;
- The financial information contained in Appendix B;
- The Summary Strategic Risk Register and H&S Top X in Appendix C; and
- The Capital Projects spend to date summary at Appendix D.

## **Main Report**

### **Background**

1. At your meeting of 27 May 2014, Members approved the Culture Heritage & Libraries Department's Business Plan for the period 2014–2015.
2. Ten business plan objectives were agreed by Committee which are linked to our four overarching departmental Strategic Aims:
  - 1) To refocus our services with more community engagement and partnerships with others;
  - 2) To transform the sense of the City as a destination;
  - 3) To continue to use technology to improve customer service and increase efficiency; and
  - 4) To further develop the City's contribution to the life of London as a whole.
3. Good progress has been made against the Department's 10 Key Objectives - with all 10 objectives either on target or achieved. These results have been summarised in Appendix A.
4. Performance against a range of 10 Key Performance Indicators was also agreed and progress is shown at Appendix A. We have met or exceeded all of the 10 KPIs. Targets have been reviewed and revised where necessary in line with forecasted results.

5. Performance against the 4 reported corporate Service Response Standards has been good with 100% of emails to published email addresses being responded to within 1 day (SRS C); results of 75% for responding to 3 out of 4 specific requests for information (SRS D); 93.7% of all telephone calls answered within the standard (SRS E); and only 6.6% of calls going to voicemail (SRS F).

## Financial and Risk Implications

6. The first quarter monitoring position for Culture, Heritage & Libraries services covered by the Culture, Heritage & Libraries Committee is provided in Appendix B. This reveals a net underspend for the 3 months from April – June for the Department of £10K (0.4%) against the overall local risk budget from April – June of £2,322K for 2014/15.
7. Overall the Director of Culture Heritage & Libraries is currently forecasting that his outturn will be on target, for his budgets for the City Fund, City’s Cash and Bridge House Estate services under his control.

Detailed table at  
Appendix B

	3 months to 30 June 2014				Forecast for the Year 2014/15		
	Approved Budget 2014/15	Budget Quarter 1	Actuals Quarter 1	Variance Quarter 1	LAB	Forecast Outturn	Over/ (Under)
	£'000	£'000	£'000	£'000	£'000	£'000	£'000
CHL City Fund	8,257	2,064	2,075	11	8,257	8,257	0
CHL City's Cash	64	16	16	0	64	64	0
CHL Bridge House Estates *	(622)	(156)	(181)	(25)	(622)	(622)	0
<b>Total Culture, Heritage and Libraries Committee</b>	7,699	1,924	1,910	(14)	7,699	7,699	0
<b>Total Planning and Transportation Committee</b>	1,494	374	387	13	1,494	1,494	0
<b>Total Culture, Heritage &amp; Libraries Committee - City Surveyors</b>	97	24	15	(9)	97	97	0
<b>TOTAL DIRECTOR OF CULTURE, HERITAGE &amp; LIBRARIES LOCAL RISK</b>	9,290	2,322	2,312	(10)	9,290	9,290	0

\* The main reason for the income surplus is due to income targets being exceeded at Tower Bridge by 8% for the first 3 months of the year.

## Highlights

9. Some of the highlights of Quarter 1 were:

- Keats House launched a new visual identity, refreshing print and digital outputs to create a consistent look and feel that better engages audiences with the beauty of Keats' work. Through use of silhouette imagery, some one-liners from the poet's canon and a vibrant colour palette that reflects House furnishings, collateral has been given a make-over to firmly place the House in a twenty-first century context while still celebrating its heritage. A suite of icons for use on outputs targeting children and families complements the main identity and supports the House's role in the local community and across a diverse set of audiences. Leaflets for the House and its September/December events programme using the identity are already available, with more to be rolled out over the coming months.
- City Business Library exhibited at The Business Show 2014 which took place at ExCeL, London on 15th and 16th May. CBL were joined by some of the UK's finest business brains, enabling visitors to network with 25,000 business leaders and explore the latest innovative products and services available for businesses.
- Phase II of the City Visitor Trail was launched. This included a revised walking route for the main Trail; a brand new app featuring double the content of the old version, with a new and improved interface; an additional walking route highlighting the weekend markets on the City's boundary with Tower Hamlets; new webpages; and a children's map complete with shorter walking routes and fun activities. The new app was selected as 'App of the Week' in The Sun newspaper.
- The Manager of Artizan Street Library & Community Centre took over the management of the Portsoken Health & Community Centre (The Green Box) in Quarter 1. This will result in a new and expanding service for City of London residents and workers in the eastern part of the City.
- London Metropolitan Archives were successful in bidding for funds from the Heritage Lottery Fund to produce a WW1 exhibition, Emergency! 1914. At the heart of the project was a volume from the London County Council (LCC) Special Emergency Committee which documents vividly London in 1914, and the changing circumstances of women, children and other non-combatants.
- In April - Guildhall Library celebrated Shakespeare's 450th birthday with 'Shakespeare Week', featuring walks, talks and special events, including

a complete reading of Shakespeare's sonnets. Special guests reading sonnets included the Lord Mayor, Damian Lewis and Alan Hollinghurst. The accompanying exhibition 'Shakespeare in Print' explored Guildhall Library's Shakespeare collections and how they were produced.

- Tower Bridge celebrated its 120 Years anniversary with a special exhibition price of £1.20 for the day (30th June). Each visitor received a special replica ticket of the original invitation to the 1894 opening ceremony. A special sunset event was held at the Bridge on the Walkways for 120 winners of a social media competition.
- A complementary exhibition at Guildhall Art Gallery entitled Tower Bridge: A Celebration of 120 Years' displayed a series of etchings, paintings and memorabilia focusing on Tower Bridge. This exhibition showcases a range of artwork, from Wyllie's momentous painting of the opening day in 1894 to modern-day interpretations, primarily comprised of pieces from the City's own collection. (This will re-open when the Heritage Gallery opens in September).
- The Keats Festival 2014 ran from 7-15 June and featured poetry readings, workshops, dance, film, performance and family activities. Highlights included a performance of Keats's work by Simon Russell Beale and Dame Janet Suzman and a Family Day with Michael Rosen and incoming Poet in Residence Daljit Nagra.

### **Business Risks**

8. Problems have been encountered with water leaks into the Whittington Room on the Lower Ground Floor of the libraries at Guildhall. This has led to ceiling tiles being dislodged and water leaks in a venue used by the public. A regime of emptying water from trays on a daily basis is far from ideal. City Surveyor's Department have arranged for the pipes to be investigated and obvious cracks repaired; also to investigate the source of the leaks as a priority. The Summary Strategic Risk register and the H&S Top X have been amended (Appendix C). *(Update September 2014: The City Surveyor installed a temporary system to remove any water ingress. Highways and their contractor removed the paving and investigated the cause of the water ingress at street level. This did not cure the problem. The City Surveyor is undertaking further investigations and anticipates undertaking remedial works by October 2014).*
9. Another business risk which materialised after the scope of this report was a major IT failure due to the IS server fire. That risk has also been updated on the risk register.

### **Property Considerations**

10. There are a number of major capital projects planned across the Culture, Heritage and Libraries portfolio budget totalling £3.768M, which in conjunction with The City Surveyor's Department, The City of London is investing in the future of their unique collection of historically important buildings, sites and artefacts. This expenditure aims to transform the sense of the City as a destination and enhance the visitor experience to numerous places of historic interest. (See Appendix D). In addition to the Tower Bridge Glass Walkways project below, there are a number of other projects proposed for Tower Bridge which will require close coordination to ensure operations are maintained whilst efficiencies in delivery are explored e.g. the bundling together of some of the different projects.

#### The Lord Mayor's State Coach

The Gateway 4 report for the proposed £751,100 refurbishment of the Lord Mayor's State Coach, was not approved by the Project Sub Committee. However, approval was given for the production of a Conservation Management Plan for the State Coach, which is currently being prepared with completion expected in September 2014. It is likely to recommend a phased programme of works, which will ensure that the coach is available for the Lord Mayor's Show in November each year.

#### Billingsgate Roman Bath House

11. The project is to provide an access walkway above and across the Roman archaeology to enable conservators access and remove the fear of damaging the historically sensitive site. The more extensive project to include a DDA lift and longer walkway is currently on hold due to financial constraints, however a shorter walkway budgeted at £40,000 went out to tender and a specialist contractor was instructed. The City Surveyor's Department will be installing a utilitarian walkway for the site having received Scheduled Monument Consent. (*Update September 2014: The installation of a utilitarian walkway was completed on 9 September 2014*).

#### Guildhall Art Gallery

12. There are two substantial projects underway with a combined budget of £1.2million. The creation of the Heritage Gallery within the Guildhall Art Gallery to display high profile/value items e.g. the Magna Carta, was completed in June 2014 with the Gallery scheduled to open in September 2014. (*Update September 2014: The Heritage Gallery opened on schedule on Friday 12 September*).
13. The Lighting Control Project - The City Surveyor is scheduled to carry out re-lamping works in the Guildhall Art Gallery in three phases with phase one anticipated to complete in September 2014 (during a temporary closure of the Art Gallery for the whole of August) with the latter two phases scheduled to be completed in October 2014.

### London Metropolitan Archives Roof Project

14. A Gateway 4 report exploring the options was drafted by The City Surveyor (withdrawn from the Committee meeting papers in March 2014). A revised Gateway 4 report is scheduled to be presented to both Projects Sub and Culture Heritage & Libraries Committees in October & November 2014. Work on site is scheduled to start spring/summer 2015 subject to Member approval.

### Tower Bridge Glass Walkways

15. A £990,000 project (led by the Director of the Built Environment) to provide a glass floor to the elevated walkway level to enhance the visitor experience and transform the sense of the City as a destination. The Gateway 4 report has been approved by Committee (CH&L, P&T and Project Sub) and the design team appointed. Delays were experienced to our submission of Planning Applications as responses were required from both Tower Hamlets and Southwark Borough Councils. Kier were appointed as contractor in February 2014 which delayed the start of a detailed design, as the Structural Engineer was to be appointed under Contractor's appointment. Planning Application/Listed Building Consent was submitted and approved.

### 16. Tower Bridge – Car Park

17. Phase 1 of the Tower Bridge car park development (Block 9) is currently underway and is due for completion in November 2014. The development will consist of 43 social housing units to be managed by the Community & Children's Services Department and it will also provide Tower Bridge with 10 car parking spaces, a workshop, cycle bays, storage facilities, new control room and a loading bay with access from Tower Bridge Road.

18. The development of Phase 2, is currently progressing and planning and Listed Building consents have been approved. Work is anticipated to commence in November 2014. The project will extend and refurbish the existing operational accommodation and by glazing over the yard will provide a new restaurant as well as a wine bar in the redundant reservoir. The restaurant and wine bar will be marketed and asset managed by the City Surveyor for the Bridge House Trust. In addition to the main works the entrance to the Engine Rooms will be relocated into the first bridge arch with a new glazed façade. Finally the reception and retail areas in the Engine Rooms will be refurbished to a high standard in order to complement Phase 2 and increase potential tourism related revenues.

### The Monument

19. The external screen and gallery lighting project of circa £105,000 is in the early stages. The brief requires considerable input from the City Planning Officer to resolve planning issues. These involve integrating the screen within Skanska landscaping proposals for 11-19 Monument, which have not been finalised to date. (There has been minimal progress on the screen while Skanska are reviewing the new building access which affects the landscaping. The new development is currently on site, due to be completed in February 2016.)

### **Strategic Implications**

20. The work of the Department links clearly to the Corporate Plan and the City Together Strategy aims and objectives through its business plans. The business plans are part of a clearly defined annual planning cycle devised to improve the links between service and financial planning and drive service improvement.

### **Consultees**

21. The Town Clerk, the Chamberlain and City Surveyor's Department have been consulted in the preparation of this report.

### **Appendices**

Appendix A – Progress against Key Objectives/Key Performance Indicators  
Appendix B – Financial Statement  
Appendix C – Summary Strategic Risk Register  
Appendix C(i) – H&S Top X Risk Register  
Appendix D – Capital Projects spend to date

### **Background Papers:**

Culture Heritage & Libraries Department's Business Plan, 2014–2015.

### **Contacts:**

Margaret Jackson (*Performance information*)  
Policy & Performance Manager  
020 7322 3355  
[margaret.jackson@cityoflondon.gov.uk](mailto:margaret.jackson@cityoflondon.gov.uk)

Mark Jarvis (*Financial information*)  
Head of Finance  
Chamberlain's Department  
020 7332 1221  
[mark.jarvis@cityoflondon.gov.uk](mailto:mark.jarvis@cityoflondon.gov.uk)



Progress against Key Objectives and Key Performance Indicators 2014-2015 – Quarter 1 (01/04/14 – 30/06/14)

Ref:	Description	Annual Target	Q1 Progress	Q2 Progress	Q3 Progress	Status
						R/A/G
<p><b>Objective CHL1:</b> To enhance access to our collections by making catalogues and digitised archive content available for use online around the world, and broadening and deepening access in all its forms.</p> <p>Q1 - Overall usage is on target.</p>						G
KPI CHL1	To make the collections available to the public. [London Metropolitan Archives]	26 Million usages a) physical visitors b) other usages	Q1 6,608,792 usages a) 6496 (18,245 productions of original documents) b) 6,602,296 other usages (mostly online, but including 4837 remote enquiries)			G
<p><b>Objective CHL2:</b> To optimise management of storage space in support of key policy priorities including City records management, external partnerships and collections building.</p> <p>Q1 – Progress this quarter has been steady, but below that achieved for the same period last year. However, progress is not normally evenly split across all four quarters and is not consistent across different years as this is dependent on other</p>						G

<p>areas of work such as new acquisitions, community and volunteer projects. Work is usually prioritised during LMA's annual two week closure in November and so most progress is expected during the third quarter. It is important to report that one of the projects that supports this objective, the London County Council/Greater London Council Property Services case papers review, has reached the half-way mark with 1250 linear metres of files appraised. (During this quarter we have destroyed a further 72 linear metres of Property Services material and appraised 4411 files with a 15% retention rate).</p>						
<b>KPI CHL2</b>	Appraise and deaccession redundant items, and optimise storage. [London Metropolitan Archives]	1000m of shelves cleared	<b>Q1</b> 78.5m			<b>A/G</b>
<p><b>Objective CHL3:</b> To explore and exploit opportunities to support and promote London's communities, collections and heritage.</p>						<b>G</b>
<p><b>Q1</b> - 9,841 attendees to the Guildhall Library events and exhibitions programme.</p>						
<b>KPI CHL3</b>	To achieve a per annum increase of 20% in audiences to events, exhibitions, workshops and talks. (Base average figure 700). [Guildhall Library]	20% p.a.	<p><b>Q1</b> Event figures: 1,483 Exhibition figures: 8,143 Visiting group figures: 215 Total: <b>9,841</b> <b>1,300+ % increase</b></p>			<b>G</b>
<b>NOTE</b>	We have exceeded the annual target for this KPI. From Q2 onwards we will increase the annual target by amending the base average figure.					

<b>Objective CHL4:</b> To develop and promote the departmental E-offering.  <b>Q1</b> – 6 new E-initiatives created and implemented. 1. Introduction of Vine to Barbican Library 2. GHIL advance order form for closed access material created 3. Automated E-book and E-audio catalogue records to integrate with ALTO 4. Creation of Penny Dreadful boards on Pinterest 5. Launch of redesigned Prism with improved navigation and content pathways 6. Videos created for Ebook downloads to PCs/Mac, Ipad and Android devices						G
<b>KPI CHL4</b>	Initiate 1 new E-initiative each quarter [Information Services Section]	4 e-initiatives per annum	<b>Q1</b> 6 e-initiatives created and implemented as above.			G
<b>NOTE</b>	We have exceeded the annual target for this KPI. From Q2 onwards we will increase the annual target.					
<b>Objective CHL5:</b> To support the business community by developing a schedule of Advice Clinics.  <b>Q1</b> – One clinic run during this quarter. Three more are scheduled.						G
<b>KPI CHL5</b>	To provide a minimum of 10 day clinics [City Business Library]	20%	<b>Q1</b> 1			A/G
<b>Objective CHL6:</b> To support local SMEs by organising a programme of themed day events relating to international trading.  <b>Q1</b> - 1 during this quarter (Doing Business in India). Further dates are scheduled.						G
<b>KPI CHL6</b>	To deliver a minimum of 8 sessions working chiefly with BRIC & MINT countries [City Business Library]	8	<b>Q1</b> 1			A/G

<p><b>Objective CHL7:</b> Consolidate and extend partnership working to improve the range and quality of services offered.</p> <p><b>Q1</b> – 20 partnerships achieved:</p> <ol style="list-style-type: none"> <li>1. Read and Relax group – partners SPICE/FoBL;</li> <li>2. Fusion;</li> <li>3. Health MOTs – partner TLCcare;</li> <li>4. Cityread partnerships: Stella Libraries – organisers of Cityread, City Guides – provided a special WW1 walk to tie in with Cityread theme,</li> <li>5. City of London Girls School – Year 10 reading group read and discussed Louisa Young’s book,</li> <li>6. Keats House – delivered an evening of WW1 poetry and readings, 1st World War Centenary Partnership (including Imperial War Museum) – publicity and information,</li> <li>7. LMA – Cityread book group, 32 London library authorities – at Cityread meetings representatives shared knowledge and experience, also communicated with each other by email;</li> <li>8. New partnership with City Police at Shoe Lane Library, City and Hackney Early Intervention and community psychology service (will be attending the talking toddler sessions);</li> <li>9. Partnership with the artist Louis Sidoli at Barbican Music Library, ‘Most Wanted’ exhibition;</li> <li>10. The partnership with the National Jazz Archive - the Music Librarian (Barbican Library) was invited to join a group of leading figures in the jazz world, for the purpose of discussing the future of the Archive;</li> <li>11. Free ESOL class hosted weekly in term-time at Barbican Library in partnership with CoL Children’s &amp; Community Services Dept.;</li> <li>12. Dementia Awareness stand (partnership with Dementia Friends) and Dementia Awareness talk at Barbican Library;</li> <li>13. People’s Pianos, a partnership with GSMD. The Music Librarian attended the student teaching assessments at GSMD on May 16<sup>th</sup>;</li> <li>14. Authors Abroad – provided a WW1 poetry event for Yr 7 children;</li> <li>15. Read to Succeed volunteer training with the Tower Hamlets Education Business Partnership and Dept of Children’s and Community Services; Booktrust, National Children’s Book Week events. The Reading Agency - Mythical Maze 2014 Summer Reading Challenge; Reading Activists – 21 young adults recruited;</li> <li>16. 4 x Pop Up Library – Partnership with the Barbican Centre; exploratory meetings held about working more closely with Bishopsgate Institute; Partnership with the Family Of Rock who provided specific giant Rock Family Tree prints for the Pete Frame exhibition and with Pete Frame who provided “An Audience with...”;</li> <li>17. eAudio demo in partnership with WF Howes; partnership with Homeless Person’s Unit to provide films Artizan St on Tuesday evenings;</li> <li>18. partnership with MACE – looking at getting unemployed City Residents into construction jobs;</li> <li>19. new work with “Faith in Portsoken”;</li> <li>20. Long Poem Magazine – launch of new edition 28/5 and next one planned for 12/11. We provide the venue twice a year, some publicity, and staff to cover. They arrange the programme, bring their own refreshments, and invite library customers to come. (They have put us down as a partner in their funding bids.)</li> </ol>						G
KPI	Minimum of 20 partnership projects/services	20	Q1			G

<b>CHL7</b>	delivered. [Barbican & Community Libraries]		20 projects (as above)			
<b>NOTE</b>	Although we have achieved the target number for this KPI, the "consolidation" aspect will take the rest of the year to complete. However, for Q2 onwards we will raise the annual target to 30 partnerships.					
<b>Objective CHL8:</b> To build on our e-strategy for books and e-commerce.						<b>G</b>
<b>Q1</b> – 1707 downloads in Q1 from 4255 items in stock.						<b>G</b>
<b>KPI CHL8</b>	6000 e-loans/downloads. [Barbican & Community Libraries]	6,000 p.a.	<b>Q1</b> 1707 downloads			<b>G</b>
<b>Objective CHL9:</b> To develop and improve the educational offering at attractions within the VDS division and to successfully launch the Bridge Master's Learning Centre.						<b>G</b>
<b>Q1</b> – On target. Progress to date includes the completion of focus groups and consultation activities for the Bridge Master's Learning Centre and the learning programme. Phase 1 development of the Learning Centre is also complete. For the formal learning programme, the team are ahead of schedule in finalising three unique workshops, which in combination will become the standard formal learning 'product' offered at Tower Bridge.						<b>G</b>
Additional work undertaken includes a new partnership setup with the community engagement group (The Reader Organisation) with a programme of regular sessions in the pipeline. The Learning team has also identified opportunities for aligning the Learning offering at Tower Bridge with UK-wide initiatives such as the Big Draw and National Science and Engineering week.						<b>G</b>
The Learning Team is also assisting with the development of a new Education programme for the Heritage Gallery and in planning a programme of outreach family learning sessions for Keats House.						<b>G</b>
<b>KPI CHL9</b>	To achieve 50 Group bookings at the Bridge Master's Learning Centre. [Tower Bridge]	50 bookings p.a.	<b>Q1</b> 12 including schools and			<b>G</b>

			community engagement groups			
<p><b>Objective CHL10:</b> To successfully launch the Glass Walkways feature at Tower Bridge Exhibition to enhance the tourism and events business.</p> <p><b>Q1</b> – To the end of Q1, the planning stage for the installation of the glass Walkways feature has run to schedule (City Surveyor). In terms of launching and enhancing the new feature (within the control of CHL) this is also progressing to schedule: the dedicated marketing plan has been finalised and a part-time Creative Project Manager has been recruited. Research and design for complementary content has been carried out throughout June and the newly contracted PR company has been mobilised in relation to the glass flooring project, with progress reported regularly at the Glass Flooring Implementation meetings.</p>						G
<b>KPI CHL10</b>	To achieve the 2014/15 visitor income target for tourism. [Tower Bridge]	£3,637,000	<b>Q1</b> £1,125,710 (108%)			G

### Corporate Service Response Standards

	Description	Target	Q1 result	Q2 result	Q3 result	Rating
SRS C	Emails to all published (external facing) email addresses to be responded to within 1 day	100%	100%			Green
SRS D	Full response to requests for specific information or services requested via email within 10 days	100%	75%			Amber
SRS E	Telephone calls picked up within 5 rings/20 seconds	90%	93.7%			Green
SRS F	% of calls answered by voicemail	<10%	6.6%			Green
<b>NOTES</b>	<ul style="list-style-type: none"> <li>SRS A and SRS B are not applicable for Culture Heritage &amp; Libraries Department.</li> <li>SRS D – Small sample taken -4. (Artizan Street Library &amp; Community Centre failed to respond within deadline)</li> </ul>					



This page is intentionally left blank



**Department of Culture Heritage and Libraries Local Risk Revenue Budget - 1st April - 30th June 2014**  
**(Income and favourable variances are shown in brackets)**

Appendix B)

	Latest Approved Budget 2014/15 £'000	3 months to 30th June 2014			Forecast for the Year 2014/15			Note
		Budget Quarter 1 £'000	Actuals Quarter 1 £'000	Variance Quarter 1 £'000	LAB £'000	Forecast Outturn £'000	Over / (Under) £'000	
<b>Culture, Heritage and Libraries (City Fund)</b>								
Guildhall Library and Bibliographical Services	881	220	242	22	881	881	0	
City Business Library	616	154	176	22	616	616	0	
Barbican and Community Libraries	1,581	395	414	19	1,581	1,581	0	
Artizan Street Community Centre and Library	223	56	57	1	223	223	0	
Central Management of Culture Heritage and Libraries	769	192	182	(10)	769	769	0	
Guildhall Art Gallery	385	96	101	5	385	385	0	
London Metropolitan Archives	2,035	509	488	(21)	2,035	2,035	0	
City Records Services	1,057	264	258	(6)	1,057	1,057	0	
Visitor Services and City Information Centre	710	178	157	(21)	710	710	0	
	<b>8,257</b>	<b>2,064</b>	<b>2,075</b>	<b>11</b>	<b>8,257</b>	<b>8,257</b>	<b>0</b>	
<b>Culture, Heritage and Libraries (City's Cash)</b>								
Keats House	196	49	48	(1)	196	196	0	
Monument (City Cash)	(132)	(33)	(32)	1	(132)	(132)	0	
	<b>64</b>	<b>16</b>	<b>16</b>	<b>0</b>	<b>64</b>	<b>64</b>	<b>0</b>	
<b>Culture, Heritage and Libraries (Bridge House Estates)</b>								
Tower Bridge Tourism	(622)	(156)	(181)	(25)	(622)	(622)	0	1
	<b>(622)</b>	<b>(156)</b>	<b>(181)</b>	<b>(25)</b>	<b>(622)</b>	<b>(622)</b>	<b>0</b>	
<b>Total Culture, Heritage and Libraries Committee</b>	<b>7,699</b>	<b>1,924</b>	<b>1,910</b>	<b>(14)</b>	<b>7,699</b>	<b>7,699</b>	<b>0</b>	
<b>Total Planning and Transportation Committee</b>	<b>1,494</b>	<b>374</b>	<b>387</b>	<b>13</b>	<b>1,494</b>	<b>1,494</b>	<b>0</b>	
<b>Total Culture, Heritage and Libraries Committee - City Surveyors</b>	<b>97</b>	<b>24</b>	<b>15</b>	<b>(9)</b>	<b>97</b>	<b>97</b>	<b>0</b>	
<b>TOTAL DIRECTOR OF CULTURE, HERITAGE AND LIBRARIES LOCAL RISK</b>	<b>9,290</b>	<b>2,322</b>	<b>2,312</b>	<b>(10)</b>	<b>9,290</b>	<b>9,290</b>	<b>0</b>	

**Notes:**

1. The main reason for the income surplus is due to income targets being exceeded at Tower Bridge by 8% for the first 3 months of the year.

**Department of Culture Heritage and Libraries Local Risk Revenue Budget - 1st April - 30th June 2014**

Appendix B(ii)

(Income and favourable variances are shown in brackets)

	Latest Approved Budget 2014/15 £'000	3 months to 30th June 2014			Forecast for the Year 2014/15			Note
		Budget Quarter 1 £'000	Actuals Quarter 1 £'000	Variance Quarter 1 £'000	LAB £'000	Forecast Outturn £'000	Over / (Under) £'000	
<b>Planning and Transportation (Bridge House Estates)</b>								
Tower Bridge Operational	1,494	374	387	13	1,494	1,494	0	
<b>Total Planning and Transportaion Committee</b>	<b>1,494</b>	<b>374</b>	<b>387</b>	<b>13</b>	<b>1,494</b>	<b>1,494</b>	<b>0</b>	
<b>TOTAL PLANNING AND TRANSPORTATION COMMITTEE LOCAL RISK</b>	<b>1,494</b>	<b>374</b>	<b>387</b>	<b>13</b>	<b>1,494</b>	<b>1,494</b>	<b>0</b>	

**Department of Culture Heritage and Libraries Local Risk Revenue Budget - 1st April - 30th June 2014**

Appendix B (iii)

(Income and favourable variances are shown in brackets)

	Latest Approved Budget 2014/15 £'000	3 months to 30th June 2014			Forecast for the Year 2014/15			Note
		Budget Quarter 1 £'000	Actuals Quarter 1 £'000	Variance Quarter 1 £'000	LAB £'000	Forecast Outturn £'000	Over / (Under) £'000	
<b>City Surveyor (City Fund)</b>								
Lower Thames Street - Roman Bath	9	2	1	(1)	9	9	0	
	9	2	1	(1)	9	9	0	
<b>City Surveyor (City's Cash)</b>								
Mayoralty and Shrievalty	88	22	14	(8)	88	88	0	
	88	22	14	(8)	88	88	0	
<b>TOTAL CULTURE, HERITAGE AND LIBRARIES COMMITTEE LOCAL RISK</b>	<b>97</b>	<b>24</b>	<b>15</b>	<b>(9)</b>	<b>97</b>	<b>97</b>	<b>0</b>	

This page is intentionally left blank

<b>Culture Heritage &amp; Libraries Department Summary Strategic Risk Register</b>	<b>Owned By</b>	David Pearson, Director	<b>Version</b>	1.4
	<b>Administered By</b>	Margaret Jackson	<b>Date</b>	August 2014

Risk No.	Risk Details	Gross Risk		Risk Owner/ Lead Officer	Existing Controls	Net Risk			Planned Action	Control Evaluation
		Likelihood	Impact			Likelihood	Impact	Risk status & Direction		
CHL1	The effect of terrorism on the tourism business at Tower Bridge and The Monument.	Likely	Major	Jamie Bottono /Chris Earlie	Business and Marketing continue to develop our wider markets. These, along with the corporate hospitality provision continue to offset reliance on the single stream tourist business. Mitigation measures are in place to cover instances such as lift failure, road/ Bridge closures.	Likely	Major	<b>R</b>	Continuation of existing controls which are regularly reviewed.	<b>R</b>
CHL2	The maintenance of the bascule resting blocks is key to enabling the bridge to be raised for river traffic and lowered for road traffic.	Unlikely	Moderate	Jamie Bottono	Regular maintenance is carried out by our in-house technical team. We also have a control system contract.	Unlikely	Moderate	<b>A</b>	Continuation of existing controls which are regularly reviewed.	<b>A</b>
CHL3	Partial insurance of collections held within the Department's premises.	Unlikely	Major	Jeremy Johnson/ Tim Harris/ Sara Pink/ Carol Boswarthack	Security measures are regularly reviewed by both internal staff and external agencies.	Unlikely	Major	<b>A</b>	External Assessor carried out visit in 2013. CCTV upgrade for Heritage Gallery and Guildhall Library stores has been carried out in 2014.	<b>A</b>

CHL4/ CS	Flooding to Guildhall /City Business Library and manuscript stores below.	Likely	Moderate	<b>City Surveyor</b> and Saeed Khadki for Guildhall Library/City Business Library	Regular patrols of all areas are carried out by CHL and Guildhall Security staff. Water sensors with alarms are in place.	Likely	Moderate	<b>A</b>	CHL – as currently set out. Keep channels of communication open on a regular basis with City Surveyor staff. Maintenance and reactive programmes need to be agreed. Responsibility for actions and meeting deadlines must also be set out.	<b>A/G</b>
CHL5	IT failure to multiple CHL sites, especially public use equipment.	Likely	Major	<b>Chamberlain (IS Division)</b> and Sara Pink for CHL	Within IS remit. (Potential reputational damage)	Likely	Major/ Moderate	<b>R/A</b>	Liaison with Chamberlain's staff. Maintenance programmes and effect on public need to be agreed. Responsibility for actions and meeting deadlines must also be set out and communicated.	<b>R/A</b>

		Likelihood				
		Rare (1)	Unlikely (2)	Possible (3)	Likely (4)	Almost Certain (5)
Impact	Catastrophic (5)					
	Major (4)		CHL3		CHL1	
	Moderate (3)		CHL2	CHL4	CHL5	
	Minor (2)					
	Insignificant (1)					
<b>Key</b>		<b>Red / High Risk</b>	<b>Amber / Medium Risk</b>	<b>Green / Low Risk</b>		

## Department of Culture Heritage & Libraries

Appendix C(i)

### Top 'X' Reporting

Reference:	Task	Hazard and Consequence	Rating	Likelihood	Rating	Risk	Proposed Action	Revised	Current Tolerance	Revised Tolerance
1	Deliveries often on trolleys, via the back door, on the lower ground floor of Guildhall Libraries. (This door leads from the loading bay at the entrance to the Members' car park, into the building).	The ramp is short and steep and the delivery trolleys come down it very quickly. The door to the toilet is on the left at the bottom of the ramp, through an inner door (which opens into the passage) into the Libraries' lower ground floor lobby area. Members of the public coming out of the toilet are at risk of being hit by a trolley.	3	Occasionally, staff from other services within the Department, negotiate this area on their own, thus increasing the risk of a collision.	2	6	Develop a procedure to enable safe deliveries to take place. A member of staff to be present each time. Toilets to be checked before temporarily closing whilst the delivery takes place. Manual handling training of all staff to be refreshed and include site trolley handling.  <b>COMPLETE</b>	2		
2	<ul style="list-style-type: none"> <li>• Working with children, staging talks and other events.</li> <li>• Children attending the children's library.</li> </ul>	A child at risk of harm or getting lost.	2	Children in groups are supervised by school staff. Designated room capacities are adhered to. All relevant staff are DBS checked (Disclosure and Barring Service).	1	2	A checklist is completed by teachers and/or leaders of all school groups. The checklist is sent in beforehand or on arrival at CHL premises. A copy of the general risk assessment is made available to all groups.	1		

**Department of Culture Heritage & Libraries**

Appendix C(i)

**Top 'X' Reporting**

Reference:	Task	Hazard and Consequence	Rating	Likelihood	Rating	Risk	Proposed Action	Revised	Current Tolerance	Revised Tolerance
3	<b>Accumulator Seal Change</b>	<ul style="list-style-type: none"> <li>• Crushing</li> <li>• Trapping</li>   <li>• Falling objects</li>   <li>• Falling from height</li>   <li>• Manual Handling</li> <li>• COSHH</li> </ul>	<b>3</b>	<p>Competent personnel. Alarms installed. Safety lock-out system employed.</p> <p>Area screened off to public. Hard hat area.</p> <p>Full body harness and lanyards worn. Fall arrest devices installed.</p> <p>PPE including protective footwear and gloves. First aid available. Emergency services to be called. No history of any accidents. Task seldom carried out – every 10 years.</p>	<b>2</b>	<b>6</b>	A full manual handling risk assessment to be carried out during next seal change and procedures put in place to try and reduce risk.	<b>3</b>		



**Department of Culture Heritage & Libraries**

Appendix C(i)

**Top 'X' Reporting**

Reference:	Task	Hazard and Consequence	Rating	Likelihood	Rating	Risk	Proposed Action	Revised	Current Tolerance	Revised Tolerance
4	River Signals Maintenance	<ul style="list-style-type: none"> <li>• Falling from height</li> <li>• Electricity</li> <li>• Manual Handling</li> <li>• Falling Objects</li> </ul>	3	No history of any accidents. Task carried out 6 monthly. Dedicated ladders used. Barriers used to cordon off area. Signage displayed to warn of work. 3 man task. Procedure in place. Low voltage system 12V. Staff have received manual handling training and refresher training as required. Compound gates are locked closed – restricted access. All tools tethered to user.	2	6	Design and fit new ladder resting points and hand rails. Carry out structural survey of platforms. Fit intermediate hand rails to working platforms to achieve gap of 470mm or less. Fit hand rails around cabin roof or provide guarded walkway to river signal platform.	3		

## Department of Culture Heritage & Libraries

Appendix C(i)

### Top 'X' Reporting

Reference:	Task	Hazard and Consequence	Rating	Likelihood	Rating	Risk	Proposed Action	Revised	Current Tolerance	Revised Tolerance
<b>5</b>	Flooding at Guildhall (CBL/GHL/ISS/ basement levels)	<ul style="list-style-type: none"> <li>• Damage to collections.</li> <li>• Closure of public service.</li> <li>• Contaminated water clearance by staff.</li> <li>• Damage to paintwork and carpets, electrical equipment.</li> <li>• Reputational damage.</li> </ul>	<b>2</b>	2013 incident identified various issues for City Surveyor's Property Team to deal with. Siting of alarms and sensors has been reviewed.	<b>1</b>	<b>2</b>	<p>Raised stacks used to keep material off the floor as standard.</p> <p>Work closely with City Surveyor's and Corporate H&amp;S to ensure all recommendations are carried out within the timescales agreed.</p> <p>City Surveyor's tendered investigation and repair work (April 2014) scheduled.</p> <p>Ongoing issues to be resolved.</p>	<b>1</b>		

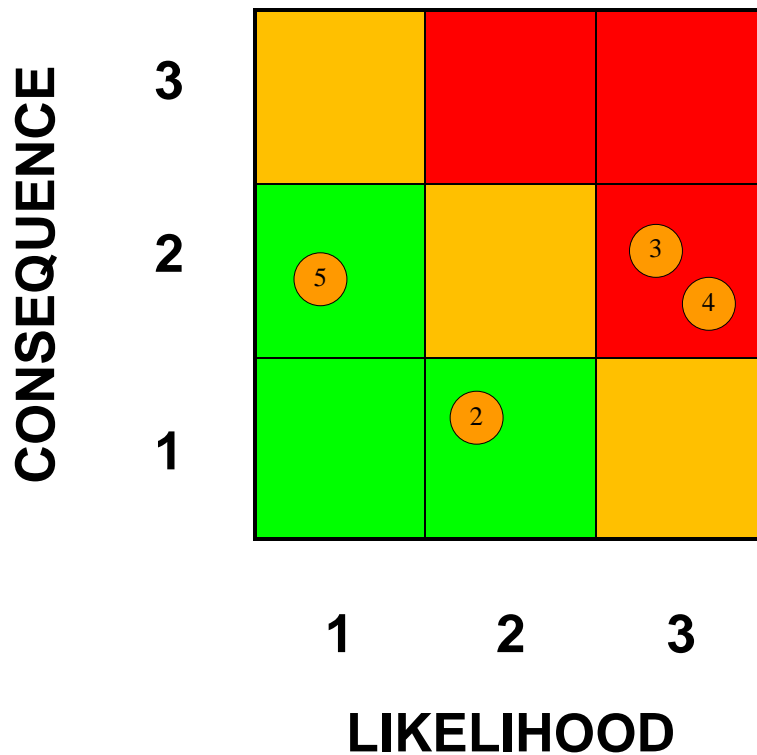
## Department of Culture Heritage & Libraries

Appendix C(i)

### Top 'X' Reporting

Reference:	Task	Hazard and Consequence	Rating	Likelihood	Rating	Risk	Proposed Action	Revised	Current Tolerance	Revised Tolerance
<b>6</b>	Working on the public reception and enquiries desks, often alone. Duties include: answering queries, giving guidance on the collections, directing people, logging people onto PCs; collecting money for paid services; carrying out bag checks on all visitors leaving the premises.	<p>a. We have experienced an increase in visitors behaving aggressively and being verbally abusive. This could have an adverse psychological impact on staff and other members of the public using the service.</p> <p>b. A visitor could become physically abusive. This could have a severe psychological impact as well as result in physical injuries.</p>	<b>2</b>	Front line staff are trained in basic customer care skills and attend mandatory equal opportunities courses. Panic alarms are fitted on all enquiry desks.	<b>2</b>	<b>4</b>	<p>Specialist training in conflict management and how to deal with difficult situations is needed. To be sourced by the Department in conjunction with corporate H&amp;S. Clear signage displayed including library byelaws.</p> <p style="color: green; font-weight: bold; text-align: center;">COMPLETE</p>	<b>3</b>		

Top 'X' Reporting



*The ratings in the above matrix are the revised ratings after mitigating/control actions have been taken into account.*

## Capital Projects - Quarter 1, 2014-15 update

**Planning Ahead** - The following Culture Heritage & Libraries projects will require around £3.768M of capital expenditure in the next 5 years.

Brief description of potential project	Estimated cost	Expended Prior to 30 June 2014	Indicative source of funding	Indicative timetable for project
<b>Guildhall Art Gallery – Heritage Gallery</b> – construction	£612k	£527k	City's Cash	Work started in February 2014; opening in September 2014
<b>London Metropolitan Archives</b> - The renewal of the roof	£1,375-£1,725K; part of 20-yr plan	£16k	City Fund / General Revenue Reserves	Planned to begin Summer 2015
<b>Tower Bridge</b> – Glass Walkways	£960K	£48k	Bridge House Estates	Planned to begin 2014/15
<b>Lord Mayor's Show Historic Carriages</b>	£650K-£680K	£163k	City's Cash	By End Year 2015

This page is intentionally left blank

# Agenda Item 6

<b>Committee(s):</b>	<b>Date(s):</b>	<b>Item no.</b>
Culture, Heritage and Libraries	27 October 2014	
<b>Subject:</b> Keats House Trustees Annual Report and Financial Statements for the Year Ended 31 March 2014		<b>Public</b>
<b>Report of:</b> The Chamberlain and the Director of Culture, Heritage and Libraries Department		<b>For Information</b>
<b><u>Summary</u></b>  The Trustees Annual Report and Financial Statements for the Year ended 31 March 2014 for Keats House are presented in the format required by the Charity Commission.  <b>Recommendations</b> <ul style="list-style-type: none"><li>• It is recommended that the Trustees Annual Report and Financial Statements be noted.</li></ul>		

## **Main Report**

1. The Trustees Annual Report and Financial Statements in the format required by the Charity Commission are presented for information, having been signed on behalf of the Trust by the Chairman and Deputy Chairman of the Finance Committee and the auditors Moore Stephens. The information contained within the Annual Report and Financial Statements has already been presented to your Committee via budget and outturn reports.
2. The Trustees Annual Report and Financial Statements will be submitted to the Charity Commission within the agreed deadline of 31 January 2015.

### **Appendix**

- Appendix 1 – Keats House Report and consolidated Financial Statements for the year ended 31 March 2014

**Contact:**

*Mark Jarvis | mark.jarvis@cityoflondon.gov.uk*

This page is intentionally left blank



***KEATS HOUSE***

***REPORT AND FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2014***

***Charity Number: 1053381***

**KEATS HOUSE**  
**Trustee's Annual Report and Financial Statements**  
**For the period from 1st April 2013 to 31st March 2014**

<b>Contents</b>	<b>Page</b>
Trustees' Annual Report	2-8
Report of the Auditors	9-10
Statement of Financial Activities	11
Balance Sheet	12
Notes to the Financial Statements	13-20

**KEATS HOUSE**  
**Trustee's Annual Report and Financial Statements**  
**For the period from 1<sup>st</sup> April 2013 to 31<sup>st</sup> March 2014**

**1. Reference and Administrative Details**

<b>Charity Name:</b>	Keats House
<b>Charity Registration Number:</b>	1053381
<b>Principal Address:</b>	Guildhall, London EC2P 2EJ.
<b>Trustee:</b>	The Mayor, Commonalty and Citizens of London
<b>Chief Executive:</b>	The Town Clerk of the City of London
<b>Treasurer:</b>	Chamberlain of London
<b>Solicitor:</b>	Comptroller and City Solicitor Guildhall, London EC2P 2EJ
<b>Bank:</b>	Lloyds TSB Bank plc PO Box 72 Bailey Drive Gillingham Business Park Gillingham, Kent ME8 0LS
<b>Auditors:</b>	Moore Stephens LLP 150 Aldersgate Street London EC1A 4AB

**2. Structure Governance and Management**

**Governing Document**

Scheme of the Charity Commissioners Sealed 6 November 1996

**Trustee Selection methods**

The Mayor, Commonalty and Citizens of London are interpreted by various statutes to mean the Court of Common Council of the City of London Corporation. The Court annually appoints the Culture, Heritage and Libraries Committee from among its elected Aldermen and Members to govern the Charity on its behalf, taking into consideration particular expertise and knowledge.

**The policies and procedures for the induction and training of trustees**

The City of London Corporation provides Members (from within and outside the Corporation) with briefings and visits on various aspects of the City of London's activities, including those concerning Keats House, as it considers are necessary to enable the Members to carry out their duties effectively and efficiently.

# **KEATS HOUSE**

## **Trustee's Annual Report and Financial Statements**

### **Organisational structure and decision making process**

The Culture, Heritage and Libraries Committee governs the Charity on behalf of the City of London Corporation. The Committee is responsible to the Court of Common Council of the City of London. The terms of reference of the Culture, Heritage and Libraries Committee in relation to the Keats House charity are as follows: 'the development and implementation of a strategy for the management of Keats House (registered charity no. 1053381) and all of the books and artefacts comprising the Keats collection, in accordance with the relevant documents governing this charitable activity'.

The Culture, Heritage and Libraries Committee conducts its business in accordance with the Standing Orders and Financial Regulations of the Court of Common Council of the City of London Corporation and with current charity law. The Standing Orders and Financial Regulations are available from the Town Clerk at the principal address.

Under the Committee's direction, Keats House is administered as part of the City of London Corporation's Culture, Heritage and Libraries Department. Legal, accounting and other administrative and technical support is provided by the relevant City of London departments.

### **Details of related parties and wider networks**

The City of London Corporation, acting as trustee of the charity, is responsible for appointments of representatives to the Committee as noted above. The City of London employs all staff and allocates the time of its staff to the various activities it controls in accordance with the activities worked on by its staff.

### **Risk Management Statement**

The Trustee is committed to a programme of risk management as an element of its strategy to preserve the Charity's assets, enhance productivity for service users and members of the public and protect its employees.

In order to embed sound practice a Risk Management Group is in place to ensure that risk management policies are applied, that there is an ongoing review of risk management activity and that appropriate advice and support is provided to members and officers.

The City of London Corporation has approved a strategic risk register for all of its activities. This register helps to formalise existing processes and procedures and enables the City of London to further embed risk management throughout the organisation.

A key risk register has been prepared for this Charity, which has been reviewed by the Trustee. It identifies the potential impact of key risks and the measures which are in place to mitigate such risks

## **3. Objectives and Activities for the Public Benefit**

### **The Charity's origin**

In 1921, a body called the Keats Memorial House Committee appealed to the public for funds to purchase the property and archive from the then private owners to save it from being destroyed or dissipated, and in order to preserve John Keats' former home in which most of the poet's finest work was written. The public appeal was successful, and the property was acquired and vested in the then Corporation of Hampstead "as a permanent

# **KEATS HOUSE**

## **Trustee's Annual Report and Financial Statements**

trust to be restored and equipped with relics of the poet and to be maintained in perpetuity as a Keats Museum and a live memorial to his genius, a shrine of pilgrimage for his world wide admirers and a literary meeting place and centre". Camden Borough Council became the successors of the former Corporation of Hampstead on 1 April 1965, pursuant to the London Government Act 1963.

Keats House was registered as a charity in March 1996. The City of London Corporation acquired ownership of the land and buildings and responsibility for the administration and management of Keats House with effect from 1 January 1997. The object of the Charity is 'to preserve and maintain and restore for the education and benefit of the public the land with the buildings known as Keats House as a museum and live memorial to John Keats and as a literary meeting place and centre'.

The Charity shall first defray out of the income of the Charity the cost of maintaining the property (including the repair and insurance of any buildings thereon) and all other charges and outgoings payable in respect thereof and all the proper costs, charges and expenses of and incidental to the administration and management of the Charity.

### **Explanation of Aims and objectives for the year including the changes or differences it seeks to make through its activities**

The Trustees have due regard to the Charity Commission's public benefit guidance when setting objectives and planning activities.

The vision for Keats House is as laid down in its Object above and the philosophy that underpins that vision is rooted in the mission statement and strategic aims of the City's Culture, Heritage and Libraries Department within which it is managed.

The mission statement of the Department is 'to educate, entertain and inform, through discovery of our amazing range of resources':

The strategic aims are:

- to refocus our services with more community engagement and partnership with others
- to transform the sense of the City as a destination
- to continue to use technology to improve customer service and increase efficiency

The specific objectives for the year are detailed below under Plans for Future Periods.

## **4. Achievements and Performance**

During 2013-14 the public programme was transformed to include a much greater number of public events aimed at a wider and more diverse audience, and more ambitious display, volunteer and education programmes. New partnerships were formed, and a strong working relationship was established with Keats Community Library. New income opportunities were developed through events ticketing, local fundraising, grant applications and a rationalisation of pricing.

### **Key targets for 2013-14 and review of achievement**

*To increase usage of Keats House by developing the events, education and community programmes in partnership with others*

## **KEATS HOUSE**

### **Trustee's Annual Report and Financial Statements**

Visitor figures have increased during 2013-14 compared with the previous year. For quarters 1, 2 and 3 we received a total of 22,480 visitors, compared with 18,108 in the same period of the previous year, an increase of 24%. This was in large part driven by the expansion of the public programme, which in turn generated positive press coverage and social media content, helping to raise awareness of Keats House.

A highlight for summer 2013 was the Keats Festival, which was the biggest and most international yet, with more than 40 events featuring poets from the UK, Europe, the Americas and Australasia. Jo Shapcott commenced her Residency, delivering high profile events with Andrew Motion and *Medicine Unboxed*, plus a popular series of creative writing workshops.

Between September 2013 and March 2014 Keats House held over 50 public events, attracting 2,500 visitors. The programme featured partnership events with Poet in the City, Vivienne Westwood, *Poems on the Underground*, *Medicine Unboxed*, Keats Community Library and the Poetry Society amongst others, and included a new monthly family series, which has so far attracted 500 visitors (children and accompanying adults). A new 'Keats House Poets Present...' monthly series launched in January 2014. Funded by Arts Council England, the project aims to develop a young adult audience, an objective which was also supported by our first 'Late Night Keats' event on Valentine's Day, which was a sell-out.

School visits have increased during 2013-14 compared with the previous year, receiving 1,513 school pupils, compared with 1,008 during the previous year, an increase of 50%. In addition, Keats House received funding to develop a partnership with UCL English Department, to deliver workshops for students, public events and an audio walk during 2014.

#### *To develop income opportunities, including via the Keats Foundation*

In quarter 1, earned income from admissions, retail and events was down by 8% on the previous year. This trend reversed from the second quarter onwards. In quarter 2 income was up 18% and in Quarter 3 it was up 15% on the previous year. Overall this represents an increase of 6.4% for the period.

Keats House applied for and was awarded the following external grants during the period:

- Share Academy for partnership with UCL: £10,000 (between the two organisations)
- MDO conservation grant for light meter: £650
- Share London grant for visual merchandising training: £400

The Keats Foundation have continued to be supported and are now taking a more active approach to fundraising by hiring a professional fundraiser.

A wedding licence was applied for. Following objections from local residents this plan has been put on hold and we are instead working with local residents on new fundraising initiatives led by them.

#### *To develop the volunteer programme*

Volunteer numbers have more than doubled, thanks to proactive recruitment. Keats House currently has 25 volunteers, compared with 9 in April 2013. A further recruitment drive is

# **KEATS HOUSE**

## **Trustee's Annual Report and Financial Statements**

currently underway. Volunteers now work in a wider range of roles, including tour guides, events, collections care and learning. A further recruitment is underway during February and March 2014.

All the performance indicators were exceeded.

1. The number of usages of Keats House comprising: personal and group visits, school visits, remote enquiries and online contacts – target = 320,000 aggregate usages; actual = 338,955 aggregate usages
2. High overall visitor satisfaction – target = 96% for the aggregate of Good and Very Good responses to the annual visitor survey; actual = 98%

### **5. Financial Review**

#### **Review of financial position**

Total resources expended for the year were £335,979 (2012/13: £438,800) and total income was £342,103 (2012/13: £412,664) of which the City of London Corporation contributed £261,751 (2012/13: £325,379). The fund balance of £200,934 represents the unspent balance of an unconditional bequest (including accrued interest), profit on trading income and unspent admissions income and donations (2012/13: £194,810).

#### **Going Concern**

The Trustee considers the Trust Fund to be a going concern. Please see note 1(b) to the Financial Statements.

#### **Reserves Policy**

The Trust owns the land and premises and the Charity has no underlying fixed assets. The annual deficit of the Charity is funded by the City of London Corporation's City Fund. The only reserve held by the Charity is the net current assets carried forward from one year to the next as unrestricted funds. A reserves policy is therefore inappropriate.

#### **Investment Policy**

The Charity has no underlying supporting funds (other than as noted above) or investments. Consequently an investment policy is inappropriate.

### **6. Plans for Future Periods**

The key targets for 2014-15, which all focus on delivering public benefit, are:

1. To enhance the Keats House interpretation in line with best practice to enable all visitors to enjoy a world-class visitor experience
2. To develop usage of Keats House and Ten Keats Grove by delivering and promoting events and activities in partnership with others
3. To deliver a learning programme which promotes literature and creativity for schools, colleges, universities and families
4. To increase our earned income through venue hire, retail and fundraising.

# KEATS HOUSE

## Trustee's Annual Report and Financial Statements

### KPIs for 2014-15

1. Number of physical visits (including individual, group, school, events and private hire but excluding garden only estimate)[Target: 25,000 visitors]
2. Total number of usages including visits, remote enquiries and online and social media contacts [Target: 350,000 aggregate usages]
3. High overall visitor satisfaction [Target: 96% for aggregate of Good and Very Good returns to include 60% Very Good, based on responses to the annual visitor survey]

### 7. The Financial Statements

These consist of the following and include comparative figures for the previous year.

- **Statement of Financial Activities** showing all resources available and all expenditure incurred and reconciling all changes in the funds of the Trust.
- **Balance Sheet** setting out the assets, liabilities and funds of the Trust.
- **Notes to the Financial Statements** explaining the accounting policies adopted and explanations of information contained in the financial statements.

Under Financial Reporting Standard 1, the trust is not required to produce a cash flow statement.

The financial statements have been prepared in accordance with statutory requirements and the Statement of Recommended Practice *Accounting and Reporting by Charities (Revised 2005)*. The Trustee confirms that the Trust's assets are available and adequate to fulfil the obligations of the Trust.

### 8. Statement of Trustees' Responsibilities

The trustees are responsible for preparing the Trustees' Report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice)

The law applicable to charities in England & Wales requires the trustee to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the trustee is required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.



**KEATS HOUSE**  
**Trustee's Annual Report and Financial Statements**

The trustee is responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the trust deed. It is also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

**9. Statement as to Disclosure of Information to Auditors**

The Trustees have taken all the necessary steps to make us aware, as Trustees, of any relevant audit information and to establish that the auditors are aware of that information.

As far as the Trustees are aware, there is no relevant audit information of which the Charity's auditors are unaware.

**10. Adoption of the Annual Report and financial statements**

Adopted and signed for and on behalf of the Trustee.

Roger Chadwick  
Chairman of Finance Committee

Jeremy Mayhew  
Deputy Chairman of Finance Committee

Guildhall  
London  
22<sup>nd</sup> July 2014

# **KEATS HOUSE**

## **Trustee's Annual Report and Financial Statements**

### **Independent Auditor's Report to the Trustees of Keats House**

We have audited the financial statements of Keats House for the year ended 31 March 2014, which are set out on pages 11 to 20. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

This report is made solely to the charity's trustees, as a body, in accordance with Chapter 3 of Part 8 of the Charities Act 2011 and regulations made under section 154 of that Act. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and its trustees as a body, for our audit work, for this report, or for the opinions we have formed.

### **Respective responsibilities of trustees and auditor**

As explained more fully in the Trustees' Responsibilities Statement set out on pages 7 to 8, the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view.

We have been appointed as auditor under section 144 the Charities Act 2011 and report in accordance with regulations made under section 154 of that Act. Our responsibility is to audit and express an opinion on the financial statements in accordance with applicable law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's (APB's) Ethical Standards for Auditors.

### **Scope of the audit of the financial statements**

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the charity's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the trustees; and the overall presentation of the financial statements. In addition, we read all the financial and non-financial information in the Trustee's Annual Report to identify material inconsistencies with the audited financial statements and to identify any information that is apparently materially incorrect based on, or materially inconsistent with, the knowledge acquired by us in the course of performing the audit. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

### **Opinion on financial statements**

In our opinion the financial statements:

- give a true and fair view of the state of the charity's affairs as at Year End and of its incoming resources and application of resources, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

**KEATS HOUSE**  
**Trustee's Annual Report and Financial Statements**

**Matters on which we are required to report by exception**

We have nothing to report in respect of the following matters where the Charities Act 2011 requires us to report to you if, in our opinion:

- the information given in the Trustees' Annual Report is inconsistent in any material respect with the financial statements; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit.

Moore Stephens LLP

Statutory Auditor

Moore Stephens LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006.

150 Aldersgate Street  
London  
EC1A 4AB

**KEATS HOUSE**  
**Trustee's Annual Report and Financial Statements**

**Statement of Financial Activities**  
**For the year ended 31 March 2014**

	Notes	2014	2014	2014	2013
		Unrestricted Funds £	Restricted Funds £	Total Funds £	Total Funds £
<b>Incoming resources</b>	<b>3</b>				
<b>Incoming resources from generated funds</b>					
Voluntary income		263,441		263,441	335,725
Interest receivable		64		64	90
<b>Incoming resources from charitable activity</b>		<b>78,598</b>		<b>78,598</b>	76,849
<b>Total incoming resources</b>		<b>342,103</b>		<b>342,103</b>	412,664
<b>Resources expended</b>	<b>4</b>				
<b>Costs of Generating Funds</b>					
Fundraising trading: costs of goods sold		10,252		10,252	14,390
<b>Charitable activities</b>		<b>325,727</b>		<b>325,727</b>	422,810
<b>Governance costs</b>		-		-	1,600
<b>Total resources expended</b>		<b>335,979</b>		<b>335,979</b>	438,800
<b>Net incoming/(outgoing) resources before transfers</b>		<b>6,124</b>		<b>6,124</b>	(26,136)
<b>Net incoming/(outgoing) resources for the year and net movement in funds</b>					
Funds brought forward		94,810	100,000	194,810	220,946
<b>Funds carried forward</b>		<b>100,934</b>	<b>100,000</b>	<b>200,934</b>	194,810

There are no recognised gains or losses other than as shown in the statement of financial activities above.

All incoming resources and resources expended derive from continuing activities.

**KEATS HOUSE**  
**Trustee's Annual Report and Financial Statements**

**Balance Sheet**  
**as at 31 March 2014**

	Notes	2014 £	2013 £
<b>Heritage assets</b>	7	<b>100,000</b>	100,000
<b>Current assets</b>			
Stock	8	11,323	16,037
Debtors	9	21,560	26,675
Cash at Bank and in Hand		87,292	63,879
		<b>220,175</b>	206,591
<b>Liabilities:</b>			
<b>Creditors:</b>	10		
Amounts falling due within one year		(19,241)	(11,781)
<b>Net Assets</b>		<b>200,934</b>	194,810
<b>The funds of the charity:</b>			
<b>Unrestricted income funds</b>		<b>100,934</b>	94,810
<b>Heritage Valuation</b>		<b>100,000</b>	100,000
<b>Total charity funds</b>		<b>200,934</b>	194,810

The notes on pages 13 to 20 form part of these financial statements.

Approved and signed for and on behalf of the Trustees.

---

Dr Peter Kane  
 Chamberlain of London  
 22<sup>nd</sup> July 2014

**KEATS HOUSE**  
**Trustee's Annual Report and Financial Statements**

**Notes to the Financial Statements**

**1. Accounting Policies**

The following accounting policies have been applied consistently in dealing with items which are considered material in relation to the charity's financial statements.

(a) ***Basis of Preparation***

The financial statements have been prepared in accordance with the Charities Act 2011 and Statement of Recommended Practice *Accounting and Reporting by Charities (Revised 2005)* and under the historical cost accounting rules, and in accordance with applicable accounting standards.

Activity is accounted for in the year that it takes place on an accruals basis, not simply when cash payments are made or received. In particular:

- Where revenue and expenditure have been recognised but cash has not been received or paid, a debtor or creditor for the relevant amount is recorded in the Balance Sheet. Where debts may not be settled, the balance of debtors is written down and a charge made to revenue for the income that might not be collected.

(b) ***Going Concern***

The Trustees consider that the charity will continue to function as a going concern for the foreseeable future as the charity is operated as part of the City of London Corporation's City Fund and the City of London Corporation is committed to fund the ongoing operational costs of the charity.

(c) ***Heritage Assets***

A heritage asset is an item that has value because of its contribution to a nation's society, knowledge and/or culture. The Keats Love Letter is considered to be a heritage asset and is included in these accounts at its cost amount. This letter is on the City of London Corporation's Fine Arts Insurance Policy which covers a number of the Corporation's Fine Art Work. The letter was purchased at auction in March 2011 and is valued at cost on the Balance Sheet. The letter is kept at London Metropolitan Archives.

In accordance with the Trust Deed two buildings and the land were transferred at no cost to the ownership of the Trust on 1st January 1997. The buildings comprise the Grade 1 listed Keats House itself valued at £738,457 (for insurance purposes) and a 1930s building called the Heath Library valued at £890,334 (for insurance purposes). This latter building is now used by cultural and community groups, primarily the Keats Community Library Phoenix Group, with one room set aside to be used in compliance with the objectives of the Keats House Charity.

(d) ***Other Tangible Fixed Assets***

The acquisition of minor capital items such as furniture and office equipment below a cost of £50,000 are charged to revenue in the year purchased.

**KEATS HOUSE**  
**Trustee's Annual Report and Financial Statements**

(e) ***Stocks***

Stocks are valued at the lower of cost or net realisable value.

(f) ***Pension Costs***

The City of London's Pension Scheme is a funded defined benefits scheme. City of London Corporation staff are eligible for membership of the pension scheme and may be employed in relation to the activities of any of the Corporation's three main funds, or any combination of them (i.e. City Fund, City's Cash and Bridge House Estates).

Following the statutory triennial valuation of the pension fund as at 31st March 2013, completed by independent consulting actuaries, an employer's contribution rate of 17.5% has been applied for 2014/15, 2015/16 and 2016/17.

In 2013/14, employer's contributions to the scheme for staff engaged on City's Cash activities was £8.6m (2012/13 £8.5m). There are no outstanding or pre-paid contributions at the balance sheet date.

The deficit of the scheme at 31 March 2014 is £401m (2012/13 £342m) as calculated in accordance with FRS17 disclosures.

(g) ***Fund Accounting***

The charity has two funds – the unrestricted and restricted income funds. The unrestricted fund comprises an unconditional bequest and a number of unrestricted donations that have been carried forward to assist towards future development costs. The restricted fund comprises of the value of the Keats Love Letter. The City of London Corporation is committed to fund the ongoing operational costs of the charity.

(h) ***Cash Flow Statement***

The Trust has taken advantage of the exemption in Financial Reporting Standard 1 (Revised) from the requirement to produce a cash flow statement on the grounds that it is a small entity.

(i) ***Governance Costs***

The nature of costs allocated to Governance are detailed in note 5.

## **2. Tax Status of the Charity**

As a registered charity Keats House is exempt from direct taxation on its charitable activities.

**KEATS HOUSE**  
**Trustee's Annual Report and Financial Statements**

**3. Incoming Resources**

Income resources are derived from the following activities:

	<b>2014 Unrestricted Funds £</b>	2013 Total Funds £
<b>Incoming resources from generated funds</b>		
<b>Voluntary income</b>		
City of London Corporation funding	<b>261,751</b>	325,379
Contributions	<b>1,094</b>	6,204
Donations	<b>596</b>	4,142
<b>Total voluntary income</b>	<b>263,441</b>	335,725
<b>Investment income</b>	<b>64</b>	90
<b>Incoming resources from charitable activities</b>		
Sales of souvenirs and books	<b>15,828</b>	18,117
Admission charges	<b>34,110</b>	30,109
Charges for services	<b>28,660</b>	28,623
<b>Total incoming resources from charitable activities</b>	<b>78,598</b>	76,849
<b>Total incoming resources</b>	<b>342,103</b>	412,664

**Contributions**

The lower income in 2013/14 was due to the projects finishing in 2012/13.

**Donations**

The total amount received of £596 comprises sums deposited in the two collections boxes and other unsolicited sums received. (2012/13: £4,142)

**Sale of Souvenirs and Books**

The income represents sales of relatively inexpensive souvenirs such as pens, postcards and specialist books.



**KEATS HOUSE**  
**Trustee's Annual Report and Financial Statements**

**Charges for Services**

Charges for services are comprised as follows:

	<b>2014</b> £	2013 £
Keats Community Library	<b>24,755</b>	21,384
Camden Library	-	138
Use as Polling Station	-	4,000
Photography Charges	<b>3,905</b>	3,101
<b>Total</b>	<b>28,660</b>	28,623

Keats Community Library provide a community library service from the building and reimburse the running costs.

**4. Resources Expended**

Resources expended are analysed as follows:

	Activities undertaken directly £	Support costs £	<b>Total 2014 £</b>	Total 2013 £
<b>Costs of generating funds</b>				
Fundraising trading	10,252	-	10,252	14,390
<b>Charitable activities</b>	296,025	29,702	325,727	422,810
<b>Governance costs</b>	-	-	-	1,600
<b>Total</b>	<b>306,277</b>	<b>29,702</b>	<b>335,979</b>	<b>438,800</b>

**Fundraising trading costs** relate mainly to the purchase of stock for sale.

**Charitable activities** includes the direct employee costs, premises, travel, equipment purchases and other supplies and services involved in running Keats House.

**Governance costs** are costs relating to the general running of the charity as opposed to direct management functions. Following the change in auditors, the audit fee is now picked up centrally by the City of London Corporation. The only costs previously incurred were in respect of external audit £nil (2012/13 £1,600).

**5. Support costs**

The cost of administration which includes the salaries and associated cost of officers, together with premises and office expenses is allocated by the City of London Corporation to the activities under its control, including Keats House, on the basis of employee time spent on the respective services. These expenses include the cost of administrative and technical staff including surveyors and external consultants.

**KEATS HOUSE**  
**Trustee's Annual Report and Financial Statements**

Support costs are analysed by activity as follows:

Support costs	Charitable activities £	Governance £	2014 Total £	2013 Total £
Chamberlain	20,837	-	<b>20,837</b>	18,940
Comptroller and City Solicitor	5,092	-	<b>5,092</b>	4,607
Surveyors	2,352	-	<b>2,352</b>	1,688
Miscellaneous	1,421	-	<b>1,421</b>	1,472
External audit	-	-	-	1,600
<b>Total</b>	<b>29,702</b>	-	<b>29,702</b>	28,307

Chamberlain Accounting services, insurance, cashiers, revenue collection, payments, financial systems and internal audit.

Comptroller and City Solicitor Property, litigation, contracts, public law and administration of commercial rents and corporation records.

City Surveyor Advice on historic buildings, energy conservation, repairs and maintenance and improvement programmes.

Miscellaneous Various services including corporate training, staff canteen, various premises costs (including Members Committee Rooms) and corporate printing.

External Audit Following the change in auditors, the audit fee is now picked up centrally by the City of London Corporation. Previously, the cost of services provided by the external auditor had been borne by the City Of London Corporation and was treated as a 'gift in kind'. Consequently a corresponding increase was made to the contribution from the City of London.

## 6. Staff numbers and costs

Trustees are unpaid and do not receive any out of pocket expenses. Officers employed by the City of London Corporation work on a number of the City of London's activities. The cost of these staff is charged to Keats House and other City of London activities on the basis described in note 5 above. The whole time equivalent number of staff charged directly to Keats House is 4.6 (2013: 7.5). The reduction in staffing was due to a restructure which saw Services assistants previously part-charged to the London Metropolitan Archives (LMA), become fully charged to the LMA. There were no members of staff charged wholly to the Trust whose remuneration exceeded £60,000 (2013 Nil). There are no members of staff charged partly to the Trust whose total remuneration exceeded £60,000 (2013: 1). Staff were charged wholly to the charity whose remuneration fell in the following bands:

**KEATS HOUSE**  
**Trustee's Annual Report and Financial Statements**

<b>Employees who earn less than £60,000 per annum</b>						
	No. of employees	Band	Gross Pay	Employer's National Insurance	Employer's Pension Contribution	<b>Total</b>
		£	£	£	£	£
Charitable activities	4.6	< 60,000	151,849	11,218	21,163	<b>184,230</b>

**7. Heritage Assets**

Keats House holds a collection of Keats related materials the majority of which is not recognised in the Balance Sheet as cost information is not readily available and the Trustees believe the benefits of obtaining valuations for these items would not justify the costs. The exception to this is the Keats Love letter which is valued at £100,000. The asset was purchased at auction in March 2011 and has not been revalued since. The City of London Corporation instructed their Insurers to note this letter on 7 June 2011. A schedule of individual items is not kept, but the letter is stored at London Metropolitan Archives as part of the overall Keats Collection. The total value for the whole Collection is £1,400,000.

At 31 March 2014 the net book value of heritage assets relating to direct charitable purposes amounts to £100,000 (31 March 2013 £100,000) as set out below.

	<b>2010/11</b>	<b>2011/12</b>	<b>2012/13</b>	<b>2013/14</b>
	£	£	£	£
<b><u>Cost</u></b>				
At 1 April	-	100,000	100,000	100,000
Additions	100,000	-	-	-
<b>At 31 March</b>	<b>100,000</b>	<b>100,000</b>	<b>100,000</b>	<b>100,000</b>
<b><u>Depreciation</u></b>				
At 1 April	-	-	-	-
Charge for year	-	-	-	-
<b>At 31 March</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b><u>Net book value</u></b>				
<b>At 31 March</b>	<b>100,000</b>	<b>100,000</b>	<b>100,000</b>	<b>100,000</b>
At 31 March	100,000	100,000	100,000	100,000

**KEATS HOUSE**  
**Trustee's Annual Report and Financial Statements**

**8. Stock**

The value of stock at 31 March 2014 was £11,323 (2013: £16,037) and is constructed of: Souvenirs (£10,135) and Books (£1,188).

**9. Debtors**

Debtors consist of :-

	<b>2014</b>	2013
	£	£
Sundry Debtors	2,112	625
Payments in Advance	2,110	2,047
Value Added Tax	-	596
Other Debtors	17,338	23,407
<b>Total</b>	<b>21,560</b>	<b>26,675</b>

**10. Creditors**

Creditors consist of :-

	<b>2014</b>	2013
	£	£
Sundry Creditors	(1,810)	(4,047)
Other Creditors	(10,431)	(7,734)
Receipts in Advance	(7,000)	-
<b>Total</b>	<b>(19,241)</b>	<b>(11,781)</b>

**11. Contingent Liabilities**

No contingent liabilities have been identified.

**12. Related Parties**

The following disclosures are made in recognition of the principles underlying Financial Reporting Standard 8 concerning related party transactions.

The City of London Corporation provides management, surveying and administrative services for the Trust. The costs incurred by the City of London Corporation in providing these services are charged to the Trust. The cost of these services is set out in the Statement of Financial Activities under 'Resources expended' and an explanation of these services is set out in note 5 to the financial statements.

The City of London Corporation is also the Trustee of a number of other charitable Trusts. These Trusts do not undertake transactions with Keats House, with the exception of the Keats Foundation (charity number 1147589). The Keats Foundation's relationship to the Keats House Charity is that officers from Keats House will provide administrative support where necessary, for example in the banking of subscriptions and other income. The Keats Foundation works alongside the Keats House Charity, but whilst Keats House has the main focus on the house and gardens, (its maintenance and the activities which take place in it),

## **KEATS HOUSE**

### **Trustee's Annual Report and Financial Statements**

the Foundation was set up to promote education around the poetry of John Keats in any location, including Keats House. The Keats Foundation's transactions are made up of poetry events expenses (including poets fees and hospitality) of £465, (2012/13 £324 including poets fees and postage, as well as membership cards printing costs), donations income of £346, (2012/13 £6,824), membership fee income of £825, (2012/13 £711) and investment income of £182, (2012/13 £207).

A full list of these Trusts is available on application to the Chamberlain of the City of London.

Members of the City of London Corporation responsible for managing the Trust are required to comply with provisions of the Local Government and Housing Act 1989 and the City of London Corporation's guidelines which require that:

- Members sign a declaration agreeing to abide by the City of London Corporation's code of conduct
- a register of interests is maintained
- pecuniary and non-pecuniary interests are declared during meetings
- members do not participate in decisions where they have an interest

There are corresponding arrangements for staff to recognise interests and avoid possible conflicts of those interests.

In this way, as a matter of policy and procedure, the City of London Corporation ensures that Members and officers do not exercise control over decisions in which they have an interest. There are no material transactions with organisations related by virtue of Members' and officers' interests, which require separate reporting. Transactions are undertaken by the Trust on a normal commercial basis.

This page is intentionally left blank

<b>Committee:</b> Policy and Resources Culture, Heritage and Libraries	<b>Date(s):</b> 2 October 2014 27 October 2014
<b>Subject:</b> <b>City Corporation Support for the 800th Anniversary of Magna Carta</b>	<b>Public</b>
<b>Report of:</b> Director of Public Relations Director of Culture, Heritage and Libraries	<b>For decision</b> (P&R) <b>For information</b> (C,H&L)

### Summary

2015 marks the 800<sup>th</sup> anniversary of the sealing of the Magna Carta in 1215. The Magna Carta Trust has set up an 800<sup>th</sup> Anniversary Committee, chaired by Sir Robert Worcester, to coordinate all activities surrounding the anniversary through a mixture of events, exhibitions, commemorative wares, academia, and press and broadcast media.

The City of London Corporation has a number of links with the Magna Carta. Most importantly, the Charter itself sets out (Article 13) the rights of the citizens of London to govern their own affairs. It holds an exemplar copy (i.e. the specified London copy) of the 1297 issue of the Charter. In addition, as a “charter” town or city (those holding an original 13<sup>th</sup> century version of Magna Carta), the Lord Mayor has been invited since its inception in 1956 to be a Trustee of the Magna Carta Trust. This role is currently fulfilled, on behalf of the Lord Mayor, by the City Remembrancer.

In 2011 your Committee agreed to provide financial support of £10,000 per year for four years (2011/12 - 2014/15) to help fund the work of the 800<sup>th</sup> Anniversary Committee. In March 2014, your Committee agreed to provide further support in the form of additional central support costs (£25,000) and three particular projects (£63,000).

As the 2015 anniversary approaches, the City of London Corporation has intensified its work in this area and approval is now sought for a number of additional activities and expenditure as follows: financial support for the cost of including the London copy of Magna Carta in the 2014 Lord Mayor’s Show (£6,000); a one-third share of the cost of creating a new permanent Magna Carta exhibition in the Temple Church (£15,000); a half share of the cost of an event in Temple Church, a reception in

Middle Temple Hall and a dinner in Inner Temple Hall, co-hosted by the City Corporation, on 14 May 2015 to mark the 800<sup>th</sup> anniversary of King John's sealing of the London Charter (£12,000); a reception in Mansion House to mark the 800<sup>th</sup> anniversary of the convening in London of the Barons in May 1215, prior to the sealing of Magna Carta (£10,000); and a contribution towards the cost of the prime national and international event to mark the anniversary, in the presence of HM The Queen, at Runnymede on 15 June 2015 (£85,000).

### **Recommendation**

Your Committee is recommended to agree the following activities to mark the 800<sup>th</sup> anniversary of the Magna Carta in 2015:

1. The inclusion in the 2014 Lord Mayor's Show, in a suitably safe and appropriate manner, of the London copy of Magna Carta, at a cost not exceeding £6,000;
2. A one-third share of the cost of creating a new permanent Magna Carta exhibition in the Temple Church, £15,000;
3. A half share of the cost of an event in Temple Church, a reception in Middle Temple Hall and a dinner in Inner Temple Hall, co-hosted by the City Corporation, on 14 May 2015 to mark the 800<sup>th</sup> anniversary of King John's sealing of the London Charter, £12,000;
4. A reception in Mansion House to mark the 800<sup>th</sup> anniversary of the convening in London of the barons in May 1215, prior to the sealing of Magna Carta, not exceeding £10,000; and
5. A contribution of £85,000 towards the cost of the prime national and international event to mark the anniversary, in the presence of HM The Queen, at Runnymede on 15 June 2015.

This expenditure, which would not exceed £128,000 in total, would be met from your Committee's contingency (£21,000 in 2014/15 and £107,000 in 2015/16) and be charged to *City's Cash*.

## **Main Report**

### **Background**

1. In October 1956 the Magna Carta Trust was established as the successor to the Magna Carta Society. The Trust has the following objectives:
  - The perpetuation of the principles of Magna Carta;
  - The preservation for reverent public use of sites associated with Magna Carta; and



- The commemoration triennially, and on such special occasions as shall be determined by the Trust, of the grant of Magna Carta as the source of the constitutional liberties of all English-speaking peoples, and a common bond of peace between them.
2. As part of the Magna Carta Trust's objective to commemorate the grant of the Magna Carta, it established the Magna Carta 800th Anniversary Committee and invited Sir Robert Worcester to chair the Committee. In November 2010, the Committee organised at Runnymede the launch of the 800<sup>th</sup> anniversary of the sealing of the Magna Carta.
  3. A number of objectives for the 800<sup>th</sup> Anniversary were agreed by the Trustees of the Trust in October 2009. These include:
    - to co-ordinate the 800<sup>th</sup> anniversary commemoration of the sealing of the Magna Carta;
    - to co-ordinate the upgrading of the Magna Carta Memorial on the Runnymede site;
    - to develop a communications strategy to inform the media and all other interests of the Trust's initiatives;
    - to consider what shall be the legacy of the 2015 celebrations; and
    - To coordinate the plans and activities of the local communities.
  4. The City of London Corporation has a number of close links with the Magna Carta:
    - The City Corporation has an exemplar copy (i.e. the specified London copy) of one of the surviving 13<sup>th</sup> century copies of the Magna Carta, which confirmed on 12 October 1297 that the City should retain its ancient liberties and customs (Article 13), including the rights of the citizens of London to govern their own affairs.
    - This copy was held until recently by the London Metropolitan Archives in a suitable strong room in Guildhall, but from 12 September it is now displayed regularly in the new Heritage Gallery.
    - As a holder of an original 13<sup>th</sup> century version of Magna Carta the City of London is one of the "charter" towns. The others include Bury St Edmunds, Runnymede, Canterbury, St. Albans, Salisbury, Hereford and Lincoln;
    - The Lord Mayor has been invited since its inception in 1956 to be a Trustee of the Magna Carta Trust. This role is currently fulfilled, on behalf of the City of London Corporation, by the City Remembrancer. The Director of Public Relations is a member of the 800<sup>th</sup> Anniversary Committee and chairs its communications sub-committee.

- As its major contribution to the anniversary and its legacy, the City Corporation's new Heritage Gallery, including a display for Magna Carta, opened on 12 September 2014.
5. There are a number of activities leading up to and during 2015 which have been agreed, covering a mixture of events, exhibitions, commemorative wares, academia, and broadcast media. Specific planned activities include:
    - Magna Carta exhibitions at the British Library, National Archives, Library of Congress in Washington, public libraries and comparable international initiatives; raising understanding of Magna Carta in the school syllabus; a British Council Magna Carta booklet distributed throughout the world; a 'Magna Carta Prom' at the Albert Hall and other Magna Carta Concerts worldwide in 2015;
    - Full Government involvement is being arranged. The Lord Chancellor has already taken part in the launch event in November 2010 of the anniversary and the Minister of State for Justice, the Minister with responsibility for archives, is a member of the Anniversary Committee. The Ministry of Justice is organising a major international Law Summit in February 2015, with a Magna Carta theme. The City Corporation will be playing a significant role in the event. In addition, work has been undertaken with the Department for Education on preparation of suitable information for schools; and
    - Plans for BBC support and participation have been discussed and are now well advanced. There will be a set of BBC history programmes, as well as live and other coverage of anniversary events. Other broadcast media plans are also being prepared.
  6. Arrangements are well advanced for Her Majesty The Queen to lead a suitable national and international commemorative event on Monday, 15 June 2015, the actual 800<sup>th</sup> anniversary.
  7. Further support has been sought from governments overseas. Regular contact has been maintained with the Magna Carta Anniversary group within the American Bar Association, who are facilitating contacts with the US Administration, Congress and the Supreme Court. Similar work has been underway with equivalent groups in other countries, especially those with a common law system, stemming from Magna Carta.
  8. An All-Party Parliamentary Group has been established, which includes the Speaker of the House of Commons, the Lord Speaker, the Lord Chancellor and others.

## Proposals

9. Your Committee is asked to agree the following proposed activities, as part of the overall anniversary programme.

### Lord Mayor's Show 2014

10. It is proposed by the Pageantmaster, following discussions with SABTAC, as well as the Remembrancer and the Director of Culture, Heritage and Libraries, to make suitable arrangements for the inclusion of the London copy of the 1297 Magna Carta in the Lord Mayor's Show. This will entail placing the copy in a specially made frame and airtight box, which in turn will be placed in the centre of one of the coaches from the Royal Mews, considered suitable for the purpose, and located in the Procession immediately before the Lord Mayor's Coach.
11. Following discussions with the Pageantmaster, the City Police and the military, it has been confirmed that satisfactory security for the document can be provided: the security for the Lord Mayor's Coach, both from the military and the Police, will also be able to cover this additional coach and will be at a sufficient level for the purpose. These arrangements can be made at a cost not exceeding £6,000, including the cost of hiring the coach and creating the special container for the document.

### Exhibition at Temple Church

12. In November 2014, Temple Church is installing a new long-term Magna Carta Exhibition in the Round Church. The Round Church was built in 1162 and the Temple itself was King John's headquarters in London, 1214-5. At the Temple, he sealed the charters for the freedom of cathedral elections (21 Nov. 1214 and again, 15 Jan. 1215) and the London Charter guaranteeing free Mayoral elections in the City of London (9 May 1215). The King and barons also met at the Temple, 6-15 Jan. 1215, for the negotiations at which the barons demanded for the first time the King's declaration of fealty to a charter. Two key figures in the creation of Magna Carta are buried in the Round Church and their effigies, though damaged in the Blitz, are still there.

13. Temple Church proposes to create a permanent display setting out both the history of Magna Carta itself and the role it played in subsequent centuries, especially its many close links with both the Temple Church and the Inner and Middle Temples, and the legal profession more generally. The themes around the sealing of the London Charter and its implications, and the role of the rule of law as it developed from Magna Carta in the growth of London as an international commercial centre will be particularly pertinent for the City Corporation. The total cost of creating this new exhibition will be £45,000 and the Temple Church has requested support from the City Corporation of one third, £15,000. The remaining two-thirds of the cost is intended to be met from the 800<sup>th</sup> anniversary's national funding for projects of this kind and from the Temple Church's own funds.

#### Events at Temple Church, Inner Temple Hall and Middle Temple Hall, May 2015

14. On 9 May 1215, in the Round Church at the Temple, in the presence of the City's Lord Mayor and Aldermen, King John sealed the London Charter, which provided crucially for the City of London freely to choose its own Lord Mayor, subject to the person chosen swearing an oath of loyalty to the Crown. The process of showing the newly chosen Lord Mayor to the people of London and travelling by river to Westminster (subsequently by road to the Royal Courts of Justice) to swear the oath in front of the Judges created the Lord Mayor's Show from 1215 onwards.
15. To mark this anniversary, Temple Church, the Inner Temple and the Middle Temple have proposed that they and the City of London Corporation co-host events at the Church, Inner Temple Hall and Middle Temple Hall on Thursday, 14 May 2015. In the Church, it is proposed to conduct a suitable short service, with the sermon to be delivered by the Bishop of London. This will be followed by a reception in Middle Temple Hall. There would then subsequently be a dinner in Inner Temple Hall, at which the Lord Mayor would be part of the hosting party, and be asked to deliver a speech. Representatives of the City Corporation would be invited to the events, together with senior representatives of the Inner and Middle Temples and others with appropriate connections to the main themes of the occasion. The total cost of this set of events will not exceed £24,000, and Temple Church, the Inner Temple and the Middle Temple have requested that the City Corporation contribute half of this amount, namely £12,000.

## Reception at the Mansion House

16. In May 1215, the barons who eventually obliged King John to seal the Magna Carta, met in the City of London with the Lord Mayor. The voluntary organisation of representatives of the towns and villages from which the barons came, which has been created to help mark the Magna Carta anniversary, has requested that the Lord Mayor host a suitable event in London to mark the 800<sup>th</sup> anniversary of this gathering. It is proposed that a reception is hosted by the Lord Mayor at the Mansion House with both representatives from the 24 towns and villages outside London, together with representatives from other places with an historic link to Magna Carta, as well as others currently involved in the anniversary activities. The cost of this event will not exceed £10,000.

## Event to mark the 800<sup>th</sup> Anniversary of the sealing of Magna Carta, Runnymede, Monday 15 June 2015

17. The principal national and international event to mark the 800<sup>th</sup> anniversary of the sealing of Magna Carta is to take place on the morning of Monday, 15 June 2105 on the meadow at Runnymede, in the presence of HM The Queen. The details of the overall event are still being planned, but it will involve a mixture of formal processions and other ceremonial and speeches, and music, choral singing and other suitable entertainment. The event is being managed by a project board led by the National Trust, who own most of the land involved, and Surrey County Council. Substantial temporary structures will need to be built for the event which, together with security and other costs, means that whole event is expected to cost up to £500,000. The National Trust and Surrey County Council are each contributing £100,000, while other sponsors are expected to contribute a further £200,000. The City Corporation has been asked to make a contribution and it is proposed that this be approved and that it should amount to £85,000.

18. In return for this support, the Lord Mayor will have a suitable role in the ceremonial elements of the event, all Members of the Court of Common Council will be invited to attend, all the publicity materials for the event will give appropriate due recognition to the support of the City of London Corporation, and the Director of Public Relations (as the City Corporation's representative on the main 800<sup>th</sup> anniversary committee) will be invited to be a member of the project board planning the event.

## **Financial and Risk Implications**

19. There is no possibility of meeting the proposed financial support from existing local risk resources, because this proposal entails a substantial one-off item of expenditure for which no provision has been made in the Public Relations or other local risk budgets. It is therefore proposed that the required total funding of £128,000 is drawn from your Committee's contingency (£20,000 in 2014/15 and £107,000 in 2015/16) and charged to City's Cash. The current uncommitted balance available within your Committee's contingency for 2014/15 amounts to £141,000. This is prior to any allowance being made for any other proposals on today's agenda. Substantial funds currently remain in the contingency for 2015/16.

## **Conclusion**

20. It is appropriate, given the City's close links with the Magna Carta, for the City of London Corporation to support suitable events and activities to mark its 800<sup>th</sup> anniversary. The anniversary provides the City of London Corporation with the opportunity to support a key historical event both for the City and the United Kingdom, as well as having the opportunity to be associated publicly and directly, with the 800<sup>th</sup> anniversary in the wide range of activities planned both in the UK and abroad in 2014-2015 to mark the anniversary.

## **Contacts:**

*Tony Halmos*  
*Director of Public Relations*  
[tony.halmos@cityoflondon.gov.uk](mailto:tony.halmos@cityoflondon.gov.uk)  
020 7332 1450

*David Pearson*  
*Director of Culture, Heritage and Libraries*  
[david.pearson@cityoflondon.gov.uk](mailto:david.pearson@cityoflondon.gov.uk)  
020 7332 1850

<b>Committees:</b>		<b>Dates:</b>
Policy and Resources	- For decision	02 October 2014
Finance	- For decision	21 October 2014
Culture, Heritage and Libraries	- For information	27 October 2014
<b>Subject:</b>		<b>Public</b>
Request for support: feasibility for a Great Fire of London public spectacular		
<b>Report of:</b>		<b>For Decision</b> (P&R and Finance)
The Director of Culture, Heritage and Libraries		<b>For information</b> (CHL)

### Summary

The Great Fire of London is one of the best-known events in the City's history and one of its most significant drivers for visitor traffic. 2016 marks the 350<sup>th</sup> anniversary of the Fire and there is a public and partner hope that the City will commemorate in a significant way. Plans are already in place for a programme of regular activity which sees exhibitions, walks, talks, activities and events in City assets that include the Museum of London, the new Heritage Gallery and the Monument.

The Great Fire is an important event nationally – it is part of Key Stage 1 of the National Curriculum, has inspired a major new ITV series, and delivers 1.5m unique page views for the Museum of London annually and around quarter of a million visitors to Monument each year. Its anniversary is wholly a City affair, giving the City a chance to shine in a way not afforded by other such anniversaries (like Magna Carta) and to deliver a major event for the enjoyment of London and all those who live, work or visit here. Such events not only help to cement reputational recognition for the City but also bring economic benefits through increased visitor traffic.

Working closely together, officers in Culture, Heritage and Libraries (CHL), the Barbican and the Museum of London have been in contact with one of the UK's leading creative companies, Artichoke, to discuss options for a major public event.

This report seeks funding to commission Artichoke to undertake a feasibility study that will investigate the viability of delivering a major event in the City and raising funds of between £1.5 and £2million to finance it. Should viability be proven, the City Corporation (through your Committee) would subsequently be expected to provide seed funding not to exceed £300,000; without such an investment, it is unlikely that public or corporate subsidy from elsewhere could be secured and the project could not go ahead. Members are therefore asked to note this when taking the decision to fund the study or not.

This anniversary offers the City a once-in-a-lifetime opportunity to show London, the nation and the world the extent of our cultural and heritage offer, to enhance the City's reputation and to support London's position as a world city.

## **Recommendations**

Members of your Policy and Resources Committee are asked to:

- Agree to provide a total sum of £19,600 in support of a report examining the feasibility of a major public event commemorating the Great Fire of London to be met from your Committee's contingency and charged to City's Cash in 2014/15.
- Note that if the feasibility study shows the event to be viable, a further report will be received by your Committee seeking a sum not to exceed £300,000 to be met from Policy & Resources 2015/16 contingency, this being the total that the City Corporation will be asked to provide towards the project which has an anticipated value of up to £2million.
- Note that an additional sum of up to £20,000 may also be sought towards the Great Fire education and website project currently being scoped in detail. This project is estimated could cost in the region of £200,000 and will be the subject of an external funding bid as it could not be resourced through the Museum of London's, London Metropolitan Archives' (LMA) and the Monument's local risk budgets.
- Recommend that the Finance Committee agree to waive the procurement regulations in accordance with regulation 9.2 to enable the selected supplier of the feasibility report and the final project (Artichoke) to be appointed.

Members of the Finance Committee are asked to:

- Receive and note the contents of this report and the recommendations of the Policy and Resources Committee
- Formally waive the procurement regulations in accordance with regulation 9.2, so enabling the City Corporation to procure the feasibility study from Artichoke for £19,600 and for the project itself which has an estimated value of £2million, should viability be agreed and a decision to progress with the project be made.

Members of the Culture, Heritage and Libraries Committee are asked to:

- Receive this report for information and note its contents

## **Main Report**

### **Background**

1. The Great Fire of London, which devastated the City in September 1666 and led to its almost total reconstruction, is one of the most well-known events in its history, with great popular resonance and an obvious opportunity for an anniversary to be marked with cultural and educational events.
2. The fire destroyed 373 acres of the City, burning around 13,200 houses, 84 churches and 44 company halls, displacing 100,000 people (one sixth of



London's population) and killing an unknown number. Afterwards, radical rebuilding schemes were proposed, but complexities of property ownership led to the recreation of much of the old street layout. A special Fire Court was set up to resolve disputes between tenants and landlords. Improvements in hygiene and fire safety were made and, most importantly, buildings were re-constructed of brick and stone, amongst them the St Paul's Cathedral we know today, and 50 of the City's churches.

3. The story of the *Great Fire*, as it has become known, has mass appeal the world over but with particular interest shown by UK audiences and 'local' Londoners. Its value as a story that captures the imagination has helped it to become an essential part of the City's cultural and heritage offer and a driver for tourists, families, schools and history enthusiasts to visit 'the place where it happened'.
4. It is that authenticity of place, the stage set where one of the biggest events in London's history unfolded, and our unique archives and collections that make the Great Fire one of the most valuable assets in our visitor portfolio. This importance is exemplified by:
  - a. the Great Fire being on the National Curriculum at Key Stage (KS) 1, (5- to 7-year-olds) providing a critical way of engaging children with London's history;
  - b. a 'fire bucket from the Great Fire of London' enjoying the number one spot on a recently-published list of 100 objects for teaching history to school pupils, compiled by the British Museum and Department for Education;
  - c. a new, epic, four-part drama of *The Great Fire* being written for ITV by ITN's Political Editor Tom Bradby – starring Charles Dance and Andrew Buchan and airing this autumn
  - d. the Great Fire website – a microsite within Museum of London's own site that can be found at [www.fireoflondon.org.uk](http://www.fireoflondon.org.uk) – being the most visited area of the Museum of London's website and achieving 1.5m page views per annum;
  - e. the Museum being unable to meet with the demand from London schools for visits on the subject of the Great Fire given its value as a compelling local story;
  - f. over 20,000 copies of a Great Fire self-guided walk (published for the first time earlier this year) being picked up by visitors to our City Information Centre in less than six months (four times as many as any other walk in the series, necessitating a reprint 18 months ahead of time);
  - g. the Monument (to the Great Fire of London) continuing to achieve record footfall year-on-year with just under 250,000 visitors recorded in the 2013; and
  - h. the City – and its Fire related assets – enjoying bumper half term weeks on a regular basis, with families visiting to explore the place where it happened and support their children's education.

## Current Position

5. September 2016 marks the 350<sup>th</sup> anniversary of the Great Fire and there is a growing expectation that the City will commemorate it in a significant way. The Fire plays into the history and heritage of the Square Mile, and the City's capacity for continual reinvention – two key themes delivering a wealth of opportunity that will deliver resonance and impact.
6. This is a story that is uniquely City. This sets this anniversary apart from others such as Magna Carta's 800<sup>th</sup> next year for which City support enables a rich and varied programme across the country but for which impact for the City itself sits alongside other headline projects such as the British Library's *Magna Carta: Law, Liberty and Legacy* exhibition and the events at Runnymede.
7. This paper seeks funding to test the viability of creating a big, public spectacular event that would form the centrepiece of a programme of smaller (and already partially-planned) activities in our attractions and libraries (these being funded from local risk budgets and/or through sponsorship and grants). Such events are often put on by major cities seeking to create memorable and impactful activities in association with important cultural occasions.
8. For this particular element, the City has been approached by a company called Artichoke which has a highly respected track record of high-profile projects of this nature in London, Durham, Liverpool and elsewhere across the UK.
9. After consideration of the market and Artichoke's credentials, your officers within CHL, the Barbican and the Museum of London are in agreement that this highly-regarded and innovative arts consultancy and producer is the only company working in the UK today that could offer the kudos, inventiveness, public profile and stakeholder buy-in that would be needed to deliver an event for something as special to the City as the Great Fire.
10. Its suitability for the project (and distinction from other commercial-based event companies) is supported by their Registered Charity status and the high level of interaction with local communities and groups that a typical Artichoke event will have, both in the logistics around the event and in the creation and tailoring of the artistic content. This may have particular resonance for our schools and the communities in our neighbouring boroughs.
11. A list of Artichoke's achievements which include *One & Other* (Antony Gormley's fourth plinth project in Trafalgar Square) is included in their *Proposal for Feasibility Study*, along with a client list that includes the Mayor of London, LOCOG, the Arts Council, Durham County Council, Liverpool City Council and Accenture. Testimonials and a list of client to external funding ratios for a number of their projects are given in appendix 2. These testimonials include one from Boris Johnson:

“In a city full of wonderful experiences, Artichoke have been responsible for some of the most astonishing and talked about events of the last few years... Artichoke exemplifies Britain's creativity and ability to shock, surprise and tantalise.”

12. In addition to these proposals, the Museum of London, LMA and Monument have come together to examine the options for refreshing the Museum of London's Great Fire website and developing a complementary education programme.

### Options

13. A series of options for commemorating the 350<sup>th</sup> anniversary of the Great Fire are offered to Members for their consideration and support. No one option excludes or is reliant on another.
14. **OPTION 1: provide activities within City Corporation assets and, utilising our collections to best advantage, deliver a three-month public programme of Great Fire events:**
  - a. Proposals discussed include exhibitions at Guildhall Library, within the new Heritage Gallery and in the Guildhall Art Gallery itself, an 'experience' piece at Museum of London and a series of walks, talks and other activities delivered by all partners including, of course, the Monument.
  - b. All activity will be met by local risk budgets and/or from third party funding and sponsorship.
  - c. In addition, your cultural and visitor development team will work with City partners in tourism and hospitality to deliver a complementary programme; it is likely that St Paul's Cathedral and the City's churches would play some significant role given their rebirth from the ashes of the Fire.
15. **OPTION 2: deliver a high-profile, public spectacular as a centrepiece to the programme outlined in option 1:**
  - a. This option would require a feasibility study to be undertaken (and completed by March 2015) to define the shape of the event, the logistics of producing it and to assess the sites on which it might happen, as well as investigating potential partners and funding sources.
  - b. The study proposed by Artichoke will cost £19,600 and this is the sum sought from your Committee's contingency; Members should note that the expected final cost of a project is likely to be in the region of £1.5 to £2million and that the City Corporation would be expected to contribute between £250,000 to £300,000 of this amount in order to secure the investment of others.
  - c. The return on investment realised by the direct spend of audiences and the value of PR for a number of projects previously delivered by Artichoke are given on p20 of Artichoke's Feasibility Study. These are impressive; for example, the Lumiere in Durham shows that for an investment of £3.5million over three festivals, PR value of over £6million was achieved with an economic impact of over £11.5million.
  - d. Such an event would help to encourage collaboration and co-operation between the cultural and other organisations of the City, supporting the new Cultural Strategy which has a particular focus on working with

business and supporting our (smaller) cultural partners through collaborative working.

- e. Similarly, it would provide a perfect illustration of the development of the cultural hub concept, providing the hook to position it within the City and a wider London context, and enabling all to share in a vision and themes that will deliver a substantially-increased collective impact.
- f. It will also underpin our “Supporting London” agenda by delivering a truly astounding public event that may be enjoyed by all who live, work and visit the capital as well as supporting a shift in perceptions about the City and City business in a positive and engaging way.

**16. OPTION 3: refresh and expand the Great Fire of London website so that it may become the official repository for information about the great Fire and deliver a complementary schools programme in 2016:**

- a. Education teams at Museum of London, LMA and the Monument are jointly scoping the appetite for an expanded and improved Great Fire of London website and associated educational and community programmes.
- b. The website will be aimed at a broad audience (not just schools) and would be the place to go for authoritative information about the Fire, pulling together, for the first time, all of the City’s Great Fire holdings and contributing to its wider archival digitisation programme.
- c. The schools section of the website will be highly interactive with features such as a virtual reality ‘fly-through’ of the City as the Fire begins, 3D objects that children can spin around and explore in detail, and films and other content generated by children themselves, while lesson plans and activity ideas will enable teachers to incorporate the rich content from the other parts of the site in their teaching.
- d. A programme for schools will also be developed and rolled out during 2016; initial ideas include a London-wide teacher training programme and drama-based shows in primary schools.

**Proposals**

- 17. It is recommended that Members of the Policy and Resources Committee approve a sum not to exceed £19,600 from their contingency to fund the feasibility study to be undertaken by Artichoke, noting the commitments being made from the local risk budgets of participating assets in Options 1 and 3.
- 18. Members are asked to note that the completed study will be presented to their Committee in January or March next year and that, if the delivery of a major public event and the sponsorship necessary to achieve it is assessed as viable by the study, a further bid for between £250,000 and £300,000 will be made towards the cost of this project then.
- 19. This may be funded from your 2015/16 contingency which, at the time of writing, has a balance of £645,000). No further sum towards the public event will be sought from your Committee.

20. It should be emphasised that it would not be possible to realise the project without this level of funding because the City Corporation's commitment is essential to securing public subsidies (that will be matched to its investment or a proportion of it), and that private and corporate sponsors will be led by example.
21. Members of the Finance Committee are also asked to agree to waive the procurement regulations in accordance with regulation 9.2 to enable the selected supplier – Artichoke – to be appointed, noting that while artists' services are exempt from our procurement regulations, the marketing and sponsorship services that will be a part of the package are not. It is anticipated that the total value of the project will not exceed £2million.
22. Members of the Policy and Resources Committee are also asked to note the Great Fire website and education project that will complement the other activities. The total cost of this project is anticipated to be £200,000 and, should the consultation phase be successful, a bid for between £15,000 and £20,000 may be made to your committee along with the feasibility study report findings. The remaining monies for this project will be met through external funding to be secured by the Museum of London, LMA and the Monument.
23. In addition, a programme of corporate hospitality and corporate affairs activity may be co-ordinated by the Remembrancer and Director of Public Relations in 2016. A request for support may be made to your Committee at that time but, as yet, detail is not known.

### **Corporate & Strategic Implications**

24. The proposals in this report are aligned with the City Corporation's Corporate Plan KPP5 "increasing the impact of the City's cultural and heritage offer on the life of London and the nation". They do this by supporting objectives within the cultural and visitor strategies and by developing and improving the physical environment around our key cultural attractions.
25. The proposals also align with *The City Together Strategy 2008 /14* in that they help to realise two key themes, to support our communities and to deliver a City that is "vibrant and culturally rich".
26. The animation of the 350<sup>th</sup> anniversary of the Great Fire is specifically referenced and supported in the City's Visitor Strategy 2013/17 (action A1.11) and aligns with the City's Cultural Strategy 2012/17 *Animating the Heritage* theme. The development of a partnership between the City's cultural and non-cultural stakeholders is also reflected in the City's new Cultural Strategy 2015/19 which is currently at draft stage. This focuses particularly on the engagement of business with the City's cultural offer and the support of our cultural partners through our cultural assets.
27. These proposals also support the vision outlined in the City's Education Strategy 2013/15 which states that "The City will maximise the educational opportunities that its cultural, heritage and environmental assets offer to City residents, the City schools and children throughout London". Specifically, they are aligned with strategic objective 3 within the strategy.

## **Implications**

28. The precedent for funding major events from Policy and Resources contingency was set by the Olympics in 2012, with an initial grant of £250,000 made to the 2012 (Policy and Resources) Sub Committee to fund Olympic and Paralympic activity and promotions. Similarly, your Committee funded Magna Carta 800<sup>th</sup> anniversary activity with £88,000 from its contingency earlier this year and £40,000 from its Policy Initiatives Fund.
29. The total amount sought for the public event will not exceed £319,600 with £19,600 of that amount being for the feasibility study (and subject of this report), to be met from your Policy & Resources 2014/15 contingency, the current balance of which is £141,000.
30. A further sum of between £250,000 and £300,000 may be sought from the City Corporation if the project is proven to be viable, to be taken from your Committee's 2015/16 contingency which, at the time of writing, has an available fund of £645,000.
31. The feasibility study will identify where the remaining monies for the major public event can be sourced. Artichoke's track record for delivering this level of funding for similar projects should be noted. It is not anticipated that any additional request will be made to your Committee for this element of the project because the study will be robust and a commitment to realising it will not be made without full confidence that its targets can be achieved. This will be reflected in our contract with Artichoke should the study be sanctioned.

## **Conclusion**

32. The City owns the Great Fire story. It is a story that stirs public imagination and stimulates the senses. The occasion of the Fire's 350<sup>th</sup> anniversary presents a once-in-a-lifetime opportunity for the City to commemorate, delivering impact for its leisure economy, its destination profile and its importance to London, and shifting perceptions about the City in a wholly positive way.
33. This is an anniversary that cannot be claimed by any other part of London or the wider UK. There is an expectation that the City will do something and a major public event is one that will excite audiences from across the capital and further afield, driving footfall and reputational benefits now and in the years to come.
34. This is not about cultural frippery; it is a response to our audiences and a way to advance our agendas around education, culture and heritage, visitors, Supporting London and City business. It is about examining the contemporary relevance of the Fire for London and themes of displacement, urban design, the environment and utopian visions. It is a vehicle through which we can demonstrate the value of the cultural hub, kick start the digitisation of our archives, start working holistically, and engage – really engage – with the communities we serve.
35. To do nothing is not an option. To do little is missing a great opportunity. To invest in a major event that positively positions the City within London and cements London's reputation on the world stage is to raise a phoenix from the ashes of 1666 to welcome new audiences from across the globe, inviting

them to share in a great story and a great place. Members are therefore recommended to approve the bid for £19,600 in support of a feasibility study by Artichoke if they believe the financial implications of a positive outcome are acceptable to them.

## **Appendices**

- Appendix 1 – **Artichoke: Feasibility study costs and schedule**
- Appendix 2 – **Artichoke: testimonials and subsidy ratios**

### **Nick Bodger**

Head of Cultural and Visitor Development

T: 020 7332 3263

E: [Nick.Bodger@cityoflondon.gov.uk](mailto:Nick.Bodger@cityoflondon.gov.uk)

This page is intentionally left blank



**G: Tasks, Timetable & Fees**

An indicative list of tasks, timetable and fees is presented for further discussion/amendment with the client as required

Task	Timeframe			Cost £	Oct-14	Nov-14	Dec-14
	Days HM/SC	Days KH/JC	Admin				
	£750	£450	£200				
Briefing	0.5	0.5		600			
Administration/overheads		1	2	850			
Desk research	2	5		3750			
Consultation	4	5		5250			
Programme creation	5			3750			
Report writing	2	5		3750			
Review meetings	1	1		1200			
Future contracting		1		450			
<b>TOTAL excl. VAT</b>				<b>19,600</b>			

This page is intentionally left blank

### Additional information relating to Artichoke

#### Quotes in support of our work

##### **Boris Johnson, Mayor of London**

“In a city full of wonderful experiences, Artichoke have been responsible for some of the most astonishing and talked about events of the last few years... Artichoke exemplifies Britain's creativity and ability to shock, surprise and tantalise.”

##### **Cllr Simon Henig, Leader of Durham County Council on Lumiere**

At the close of 2013 festival

"Lumiere 2013 has been breathtaking, thought provoking, entertaining and an overwhelming success for tens of thousands of festival-goers and very many businesses.

"I confidently predict a very significant economic boost to the county linked to the opportunities delivered by this world-class event. Just as important though is the immense sense of pride we can take in knowing we have worked together to showcase just some of the very best we have to offer in County Durham.

"Huge thanks to Artichoke, the very many council staff and our partners at Durham Constabulary, the Cathedral and Durham University for their superb support. Thank you too to the public who have embraced Lumiere and helped us all to shine."

In 2014 on announcement of 2015 festival

“Lumiere has put Durham firmly on the world map and has become our signature event.

“Having benefitted from working with Artichoke to deliver three Lumiere festivals in Durham now, it is clear that the economic boost is consistent and significant.

“There are not many business deals which see such a phenomenal return on investment and which allow us to show the world what a fantastic destination Durham is.”

### Levels of local authority funding granted in relation to total cost

	<b>Artichoke Project</b>	<b>Total Cost</b>	<b>Local Authority funding</b>	<b>% of LA funding against total cost</b>
2013	Lumiere Durham 2013	£1.8 million	£640,000	35.5%
2013	Lumiere Derry 2013	£1.4 million	£1,040,000	74%
2009	One & Other fourth plinth commission	£1.34 million	£140,000	10%
2008	La Machine's Spider, Liverpool	£1.95 million	£1.3million	66%
2008	The Telectroscope	£396,308	0	0%

<b>Committee(s):</b>	<b>Date(s):</b>
Culture, Heritage and Libraries - For information Policy and Resources - For information	27 October 2014
<b>Subject:</b> One Year On: A Review of the City's Visitor Strategy and Action Plan 2013/17	<b>Public</b>
<b>Report of:</b> Director of Culture, Heritage and Libraries	<b>For Information</b>

### Summary

In October 2013, the City's Visitor Strategy 2013/17 was approved by your Culture, Heritage and Libraries Committee and, the month following, by your Policy and Resources Committee. It was approved by the Court of Common Council in December of the same year.

This report, by way of Appendix 1, sets out progress to date after just under a year of the strategy being adopted. Using a RAG (Red, Amber, Green traffic light) reporting system which has been adapted to show whether an action has been started or superseded, is underway, or is nearing completion/complete (see key on page 2 of the appendix), all parts of the strategy's Action Plan are examined with highlights and impacts listed for each of the five sections under which the actions fall.

This is a good news story for the City, with growth of the value and volume of City visitors significantly exceeding London and national figures for 2013 and thus the strategy's own targets (many strategy actions were begun ahead of final committee approvals and this has had some notable impact on last year's figures).

Of the strategy's 59 actions, 85% have been started, with 59% being significantly advanced or completed. Of the 15% of actions that appear red, those not superseded by other developments will be addressed within the next year where it is possible to do so or carried over to a revised action plan due for publication in late 2015.

### **Recommendation(s)**

Members are asked to:

- Receive the report for information

### Main Report

## **Background**

1. The Visitor Strategy 2013/17 sits alongside, and supports, the corporate Cultural and Communications Strategies, and reflects key priorities within our Local and Corporate Plans. It sets out the rationale for encouraging visitors to the Square Mile, identifies target groups and challenges, and defines a work plan for your Visitor Development team in CHL as well as other departments. Appendix 1 reports progress against the work plan at the end of year one.

## **Current Position**

2. The story of the City's visitor economy in 2013 is a good one. Growth in both the value and volume of visitors far exceeds London and national figures, bringing significant benefit to City stakeholders across hospitality, retail, culture and tourism sectors, as well as enhancing the City's attractiveness as a place to be, for business, workers, residents and visitors.
3. This is, in some part, due to an inevitable rise in visitor numbers to London following Olympic displacement as well as the increased profile our Platinum Membership of London and Partners has given the City as a destination.
4. It is also due to the success of your officers in securing partnerships across the board, most notably with high profile arts and media exponents and through collective endeavour with City providers, with whom shared cost projects have delivered greater clout than local City budgets could have realised alone.
5. While there has been some significant focus on partnerships, a number of notable additions to our product portfolio have also helped to secure interest and drive visits. These include the opening of the Heritage Gallery, the delivery of the City Visitor Trail and another great year for Sculpture in the City.
6. Our involvement in London, national and international events and campaigns has also given us valuable exposure, most notably through the Tour de France, the 800<sup>th</sup> anniversary of Magna Carta and our recent agreements with VisitEngland which sees the City Information Centre being selected as London's official tourist information centre the Rugby World Cup.
7. Over the coming year, your Officers will build on these successes, striving to retain the City's position at the heart of London's visitor economy and playing a pivotal role in enhancing London's appeal as a destination on the worldwide stage.

## **Proposals**

8. Members are asked to receive this report for information, noting that of the strategy's 59 actions, 85% have been started, with 59% being significantly advanced or completed.
9. The 15% of actions that still appear red (and so have not yet been executed) will be addressed within the next year where it is possible to do so, landscape and local risk budgets allowing.

10. It is proposed that a new Action Plan will be developed towards the end of 2015 to cover the period up to the end of the Strategy's life (2017) and that any outstanding actions that have not been superseded by other events are carried over at this time.
11. The new Action Plan will be presented to your Committee for consideration in late 2015 or early 2016.

### **Corporate & Strategic Implications**

12. The Visitor Strategy complements the Cultural Strategy (currently under revision). It is referenced in the Corporate Plan and is particularly relevant to Key Policy Priority 5 (increasing the impact of the City's cultural and heritage offer on the life of London and the nation). It is also in harmony with the government's Tourism Policy (DCMS, 2011) and with the aims of other overarching bodies such as VisitEngland, London & Partners and the GLA.
13. The headline targets of the Visitor Strategy have been significantly exceeded for 2013, surpassing the growth of both London's and the national visitor economies. This is, in some part, due to a resurgence of visitors to central London following Olympic displacement, but can also be attributed to the high profile your officers have achieved for the City as a destination by working in partnership with City stakeholders and making best use of the opportunities afforded by our 3-year Platinum membership of London and Partners. The membership was made possible by a grant from your Policy and Resources Committee in 2013.

### **Conclusion**

14. The City is pivotal to London's attractiveness as a place to work, live and play. It is at the heart of London's visitor offer and its importance as a driver for growth for the capital's visitor economy is demonstrated by the results of its performance against London and national averages over the past year.
15. Your Officers' focus on partnership working and on securing the City's position within London, national and international activities and campaigns has been the right one, delivering value for the City's stakeholders as well as for London as a whole.
16. This is no time for complacency. The good work that has been done provides a solid foundation on which to build and your Officers will, over the coming year, seek to do just that, retaining competitive advantage for the City and London by securing more partnerships and greater profile at a national and international level.

### **Appendices**

- Appendix 1 – City of London Visitor Strategy Action Plan: traffic light (RAG) reporting

**Background Papers:**

City of London Visitor Strategy – received and approved by Culture, Heritage and Libraries on 28 October 2013 and Policy and Resources on 21 November 2013

**Nick Bodger**

Head of Cultural and Visitor Development

T: 020 7332 3263

E: [Nick.Bodger@cityoflondon.gov.uk](mailto:Nick.Bodger@cityoflondon.gov.uk)





**Appendix 1:** City of London visitor strategy action plan  
2013/17: impact and RAG reporting one year on (October  
2014)

**CONTENTS**

	Page
HEADLINES 2013/14	3
Strategic Aim 1 (SA1) PRODUCT DEVELOPMENT Highlights, impact and RAG	4
Strategic Aim 2 (SA2) MARKETING Highlights, impact and RAG	6
Strategic Aim 3 (SA3) EXPERIENCE Highlights, impact and RAG	8
Strategic Aim 4 (SA4) SUPPORT Highlights, impact and RAG	10
Strategic Aim 5 (SA5) RECOGNITION Highlights, impact and RAG	12

**KEY TO RAG RATINGS**

R	<b>RED:</b> work on this action has not yet been started or the action has been suspended because its objective has been realised in another way or developments in the field have made it redundant
A	<b>AMBER:</b> work has started on this action but it is at an early stage
G	<b>GREEN:</b> the action is complete or significantly advanced

DRAFT

**HEADLINES 2013/14****CITY ACHIEVES FAR GREATER INCREASE IN VISITOR FOOTFALL AND SPEND THAN LONDON AND THE NATION IN RECORD YEAR FOR TOURISM**

In December 2013, the City's new visitor strategy (2013/17) was approved by Court of Common Council. At the time of writing (October 2014), eleven months since it was approved by the City's Policy and Resources Committee and 18 months since preliminary work began on realising some of its objectives, **85% of all actions listed within its five-year Action Plan have been started, with 59% being significantly advanced or completed.**

Noting that actions were begun early in the strategy's committee path as detailed above (so impacting on 2013 statistics for the City), the **headline growth targets in the strategy were significantly exceeded** just after it reached the Court of Common Council<sup>1</sup>:

TARGET	BASELINE	PROGRESS (2013)
To grow the City's visitor economy at a rate not less than that for all London and/or England	Value of City visitors (direct expenditure) in 2012: <b>£843m</b>  Number of City visitors in 2012: <b>8.9m</b>	Value of City visitors (direct expenditure) in 2013: <b>£957m<sup>2</sup> / 13% growth</b> (London growth = 5%, England growth = 4%)  Number of City visitors in 2013: <b>11.4m / 30% growth</b> (London growth = 7%, England growth = -0.7%)
To increase [footfall at City attractions as measured by our] Visitor Attractions Monitor by not less than 4% within the lifetime of the strategy (2017)	No of visits to City attractions in 2012: <b>5.47m</b>	No of visits to City attractions in 2013: <b>6.3m<sup>3</sup> / 15% growth</b> (London growth = 12% <sup>4</sup> , England growth = 3% <sup>5</sup> )

The City accounted for approximately **3.8% of all tourism related expenditure in London** in 2013 (**up on 2012** when it was 3.5%). This was a slightly higher share than trips (3.5% of the London total) and nights (2.7%) reflecting a higher average spend among the City's visitors.

<sup>1</sup> Source: GBTS, IPS, GBDVS 2013, the VisitEngland *England Tourism Factsheet* and RJS Associates (for extrapolation of City data)

<sup>2</sup> The 2013 expenditure data is based on an extrapolation of data (undertaken by RJS Associates) from the 2009 Local Area Tourism Impact (LATI) model report (produced for the LDA)

<sup>3</sup> This data is drawn from the City of London's Visitor Attractions Monitor 2013. It contains data for the following attractions: Bank of England Museum, Barbican, Dr Johnson's House, Guildhall Art Gallery, Monument, Museum of London, St Paul's, Tower Bridge, Tower of London, and the Tower of London

<sup>4</sup> Source: Association of Leading Visitor Attractions (ALVA)

<sup>5</sup> Source: VisitEngland *Tourism Business Monitor*

Annual average room **occupancy in the City's Hotels in 2013 was also up** at 84.3%, an increase of 3.9% on 2012. Again, **the City exceeded the London average for hotel occupancy** (82% in 2013).

### SA1 PRODUCT DEVELOPMENT: RAG

ACTION	RAG
<b>A1.1:</b> to secure City involvement in <b>pan-London and national initiatives</b> that deliver on-street entertainment at visitor hubs; specifically, to build on the success of last year's GLA <i>Gigs: Big Busk</i> and to play a part in <i>Ride London</i> and the Tour de France (2014)	G
<b>A1.2:</b> to secure commercial sponsorship so that <b>major artworks</b> can continue to be used to enliven the City's streets; specifically to produce a changing programme of exhibits for <b><i>Sculpture in the City</i></b> and – through the City Arts Initiative – to positively encourage applications from external agencies for programmes that add value to the on-street experience	G
<b>A1.3:</b> to build on the <b>Guildhall Area Strategy</b> , delivering ideas for animations within the Guildhall Yard that will provide incentive for a regular presence of workers and visitors; to ensure the use of Guildhall Yard within major, one-off City events so developing its publics	A
<b>A1.4:</b> to progress the City's Various Powers Bill to enable the granting of <b>on-street trading</b> licences and to complement special events with market activity in order to drive footfall	G
<b>A1.5:</b> to develop a <b>Cultural Hub</b> across the Barbican, Museum of London, Guildhall School and Milton Court campuses to promote the City's cultural pre-eminence, animating this area to drive footfall and enhance the visitor experience	A
<b>A1.6:</b> to create a <b>business hospitality event space</b> in the lower galleries at Guildhall Art Gallery and in the Roman Amphitheatre, so building the City's portfolio of unusual venues and generating revenue to support activity	A
<b>A1.7:</b> to advance plans for a new <b>Heritage Gallery</b> in Guildhall Art Gallery to showcase the City's (and London's) treasures and heritage; to install <b>glass walkways at Tower Bridge</b> and to develop our <b>Great Fire</b> and <b>Roman London</b> offer through the delivery of self-guided walks and itineraries	G
<b>A1.8:</b> to develop a <b>City Visitor Trail</b> , promoting the proximity of City attractions to increase dwell-time and footfall, and to encourage walking between City sites; to ensure the City's smaller attractions are referenced and promoted as part of this and <b>to deliver an on-street element</b> place-marking historic events and exposing City "secrets"	G
<b>A1.9:</b> to develop <b>itineraries to target specialist audiences such as families, groups, those with access difficulties and specialist interest groups</b> (eg architecture) at times when the City is less busy, especially weekends	G
<b>A1.10:</b> to develop an annual " <b>A day at Guildhall</b> " to showcase the City Corporation's offer and tell its story, using Guildhall Yard as the focus	R
<b>A1.11:</b> to programme a series of <b>annual events focussing on City history or people</b> , so engaging visitors with the City's unique heritage, to include anniversaries of the last Thames Frost Fair (2014, 200 years), the death of Mrs Beeton (2015, 150 years); and the Great Fire (2016, 350 years)	G

## SA1 PRODUCT DEVELOPMENT: HIGHLIGHTS

- i. The City to host a pan-London **Paddington Bear** trail ahead of winter film release (2014)
- ii. Majority share of **Shaun the Sheep** statues negotiated for the City as part of a major London trail in 2015, with high-profile auction of sheep secured for Guildhall following London and Bristol appearances
- iii. The City hosts the **Tour de France**, the **Tour of Britain**, the GLA's **Ride London** and an **extended GLA Gigs programme** amongst other pan-London events and initiatives in 2014; in addition, the London media launch for the 2014 **Commonwealth Games** takes place on Millennium Bridge
- iv. City plays a lead role in the GLA-led **Illuminated River** project with ambitions to strengthen City profile and deliver success for London's visitor sector
- v. Partnerships with Parliament and the British Library are negotiated in order to develop and promote the London offer for the **800<sup>th</sup> anniversary of Magna Carta** (2015); the City also plays the role of facilitator for the MC800 national Tourism Sub-group, securing City profile in national outputs
- vi. **Sculpture in the City** returns for a fourth year with fourteen new exhibits that attract unprecedented press interest including a CNN feature
- vii. New policy to allow **on-street trading and markets** is developed by the City following Government approval of our Various Powers Bill
- viii. New **Heritage Gallery** is opened at Guildhall generating significant media interest including a feature in BBC's *Inside Out*; Guildhall Art Gallery rehang is highly praised as part of this
- ix. New **Tower Bridge glass walkways** on track for opening in autumn 2014
- x. **New Great Fire of London self-guided walk** – launched in partnership with Museum of London and Worshipful Company of Firefighters – achieves highest pick-up rate yet for any City walk (20k in six months)
- xi. Partnership with the City of London Archaeology Trust (COLAT) secured for self-guided walk examining the City's **Roman offer** (to be launched in December 2014)
- xii. **City Visitor Trail** developed and launched at Tower Bridge in March 2014 by the Chairman of the Heritage Alliance (Lloyd Grossman); enabled by funding from the City's attractions, the Diocese of London and TfL, the trail receives significant media interest and over 200k trail maps get distributed
- xiii. **Frost Fair 200**, delivered in partnership with the Cheapside Initiative and Broadgate and celebrating 200 years since the last fair on the frozen Thames, achieves a 2073.9% rise on ice rink footfall for an average Monday evening at Broadgate

**SA2 MARKETING**

ACTION	RAG
<b>A2.1:</b> to develop <b>partnerships with strategic and commercial bodies and overseas tour operators</b> to ensure the City is promoted within campaigns, at trade shows, through fam trips and to our international target markets	G
<b>A2.2:</b> to deliver focussed <b>press campaigns to engage the domestic market</b> through the commission of a travel press agency; specifically, to target local Londoners for weekend activities and high-value markets (eg LGBT)	G
<b>A2.3:</b> to deliver <b>co-promotions with transport operators</b> and stations serving the City to drive audiences, pushing times when capacity is under-used	R
<b>A2.4:</b> to develop <b>an identity for/with the City's event venues</b> ; to promote this to them for use in their materials, so articulating the City's USPs in this market	A
<b>A2.5:</b> working in partnership, to develop a series of campaigns and initiatives that highlight <b>the City's convenience in terms of access (wheelchair users), shopping options and low-cost activities</b> to local Londoners, especially at weekends	G
<b>A2.6:</b> to introduce a <b>City attraction "twinning" project</b> that matches City attractions with those in wider London that are of a comparative size and offer and to drive traffic between them through cross-referencing; to ensure a City presence (print) at central London attractions and hotels	G
<b>A2.7:</b> to develop the <b>City's social media presence</b> , growing fan bases and fostering discussion through blogging sites; to launch a <b>Pinterest</b> presence	G
<b>A2.8:</b> to explore options for generating <b>City visitor content on foreign-language Wikipedia sites</b> , so raising the City's profile internationally and creating an essential reference for non-English speaking visitors	R
<b>A2.9:</b> to <b>develop the audio guide element (app) of the City Visitor Trail</b> to tell the City's story through City people	G
<b>A2.10:</b> to <b>produce a series of films across a selection of languages</b> that promote specific aspects of the City (eg architecture) and, utilising the part-payment schemes promoted by Visit Britain TV, to use these to build the City's online presence, especially on <b>YouTube</b>	G
<b>A2.11:</b> to target <b>London visitor apps</b> and ensure a positive City presence and to <b>solicit user-generated content</b> on travel sites such as Trip Advisor	A
<b>A2.12:</b> to launch a <b>regular "3-shot eshot" targeting the travel press</b> , describing new developments to our offer and upcoming events	G
<b>A2.13:</b> to deliver a number of <b>thematic campaigns focussed on City strengths</b> , to include "Pageantry and Pubs", the City's music offer and City churches; through this, to explore options for cross promotions that will support strengths such as a City arts card or other discount scheme and to consider how strengths may be developed to create City visitor identity	A

## SA2 MARKETING: HIGHLIGHTS

- i. The City **partners with VisitEngland, Visit Britain TV, China Holidays and the Family Holiday Association** amongst others to deliver visitor audiences to the City from its target groups; it also establishes collective City **membership at London & Partners and the Association of Leading Visitor Attractions**
- ii. City takes **collective presence at Excursions** (trade show targeting the groups market) on a shared cost basis with its attractions; similarly, it works with national partners (charter towns) to secure a presence at the **2014 World Travel Market** for the Magna Carta 800th anniversary
- iii. Bespoke City **films targeting visitors with disabilities, the Chinese market and architecture enthusiasts**, as well films promoting the **City Visitor Trail, Sculpture in the City, Museum of London, City pubs and the City Information Centre** are made with London & Partners and Visit Britain TV and uploaded to various media channels; more than 250,000 views are achieved by June 2014
- iv. A high-profile, national **Christmas in the City campaign** is launched in partnership with the City's retail and culture providers; with a reach of 3.52m, City retailers report sales growth to be double that of the London average and commit to a second campaign in 2014
- v. Through its Guildhall Art Gallery, the City secures partnerships with the William Morris Gallery, Leighton House, the National Trust and Tate Britain to deliver a **Victorian Art Trail for London** that will drive visitor traffic between constituents (to be launched early in 2015); celebrated artist Otto Von Beech agrees to design trail collateral
- vi. **Visit the City Pinterest site launches** while our visitor Facebook and Twitter followers increase by 32% and 64% respectively, the former achieving a higher number of fans than the City Corporation 's corporate Facebook page
- vii. **City Visitor Trail app** created and voted App of the Week in *The Sun*; trail also adapted to target national **LGBT markets** (distributed at Brighton/Hove and London Pride events to over 5,000 participants) and children (12,000 children's maps printed and distributed through open City's Archikids Festival)
- viii. Tower Bridge selected to head PR launch for 2015 **London & Partners** international campaign
- ix. The City brokers **a year-long deal (2014/15) with London Planner** to receive monthly features on the Square Mile in this free guide which has the largest distribution of any London visitor publication and hits 46 global markets
- x. Monthly **industry newsletter** launched to target travel press and promote City assets and events
- xi. City Information Centre selected as official London Tourist Information Centre for the **Rugby World Cup** in 2015



**SA3 EXPERIENCE**

ACTION	RAG
<b>A3.1:</b> to deliver <b>consistent mapping across all visitor interfaces</b> , so aiding navigation; and to facilitate <b>interactive mapping on our website</b> , enabling users to retrieve the detail they need	G
<b>A3.2:</b> in recognition of public conveniences being an essential element to an enjoyable visitor experience, <b>to promote the City's community toilet scheme</b> to visitors; to <b>combat antisocial street fouling</b> ; and to support the provisions laid out in the City Corporation's <b>Public Conveniences Review</b>	G
<b>A3.3:</b> to work with transport providers (eg Crossrail) and local LBs to ensure <b>City product is accurately referenced on signage</b> ; to investigate options for <b>City product to be featured in transport announcements</b> ("alight here for...")	A
<b>A3.4:</b> to implement <b>area enhancement strategies for the street environment</b> at Bank, Fenchurch Street and Monument, Liverpool Street, West Smithfield and Barbican; <b>to develop the retail offer in the City's PSCs</b> as proposed in our Local Plan, <b>enhancing the connecting "retail links"</b>	A
<b>A3.5:</b> aligned with City advertising policies, to work with developers to establish <b>information boards at building sites describing the project and nearby leisure options</b> ; working in partnership, to deliver a <b>"Future City" walk</b> to explain these sites, so countering negativity about disruptions	R
<b>A3.6:</b> to explore <b>solutions for the build-up of rubbish</b> at visitor hubs at the weekend as requested by VARG and the CHF	G
<b>A3.7:</b> to deliver a <b>mobile visitor information van staffed by the CIC</b> for use at events in the City, at places where it is most busy and in our open spaces beyond the City, providing on-the-spot help when and where it is needed	G
<b>A3.8:</b> to deliver the <b>City Street Guides scheme</b> in support of major City events and to extend membership to non-City-Corporation-employees	G
<b>A3.9:</b> to provide a leisure <b>advice service for event planners and City businesses planning staff trips</b> ; to complement this with a concierge service for business events (to be delivered by the CIC on a cost-recovery basis)	G
<b>A3.10:</b> to <b>audit guidebooks and travel websites</b> on a global level, to correct misinformation about the Britain London Visitor Centre (now closed) and promote our own information services	G
<b>A3.11:</b> to <b>extend the language skills</b> (esp. BRIC) and <b>national product knowledge</b> of CIC staff to enhance our welcome; to deliver service improvements at the CIC by introducing <b>WiFi, feedback systems, new products and QR coding</b> (enabling mobile leaflet download so decreasing environmental impact) and to develop our <b>partnership with VisitEngland</b>	G
<b>A3.12:</b> to print a <b>guide to the City for workers and event planners</b> , promoting the leisure offer and financing it through advertising, making this freely available to businesses newly-arrived in the City; to <b>extend our range of free visitor information outputs</b> and develop <b>pre-arrival webpages</b> .	A

## SA3 EXPERIENCE: HIGHLIGHTS

- i. City visitor literature including self-guided walks, tear-off maps and City Visitor Trail collateral is **updated using the same base map** as that on street signage
- ii. New City Visitor Trail app incorporates a **GPS-enabled toilet finder**, humorously billed “lavatory locator” by Lloyd Grossman at Trail launch; all City **visitor collateral updated to reference community toilet scheme** and dedicated ‘toilet app’ scheduled for release later next year
- iii. Cheapside BID to pilot **7-day-a-week street ambassador scheme** with training in City product provided by the City Information Centre (CIC)
- iv. CIC adopt a GLA **visitor information van** and rebrand it to deliver a mobile information service for visitors at major City events including the Lord Mayor’s Show and Cart-Marking
- v. **New concierge service** launched by the CIC at Wikimania at the Barbican in summer 2014; the service, which provides visitor information and ticket sales for event delegates, will be promoted to the City’s events industry on a cost recovery basis
- vi. The CIC extends its language portfolio by supporting staff wishing to learn **Chinese** and becomes a full member of **Visit Britain’s GREAT China Welcome Charter**
- vii. Free **Wi-Fi, feedback cards** and new products that include a **foreign exchange service, I-Venture cards, National Express tickets and Parliament tour tickets**, as well as a **Union Pay** facility for Chinese visitors, have been launched or are soon to be launched at the CIC
- viii. Our 2012 **Street Guides** scheme is incorporated into the corporate Employee Volunteering Programme; guides are recruited and deployed to help visitors on-street at the Lord Mayor’s Show, Ride London, Frost Fair 200 and the Tour de France
- ix. The CIC’s mobile working methods and the City Visitor Trail are selected by VisitEngland as best practice case studies illustrating their Strategic Framework Objective 4, to facilitate **greater engagement between the visitor and the experience**
- x. For the fourth consecutive year, **the CIC takes first place at the London Pass Retailers Quiz Night** - a highly competitive London knowledge quiz for the London travel trade – so demonstrating their position as the go-to for London product knowledge
- xi. The CIC takes bronze in the category **Visitor Information Provider of the Year** at the national VisitEngland Awards (one of only two London businesses to be placed in any category nationally)

**SA4 SUPPORT: RAG**

ACTION	RAG
<b>A4.1:</b> to establish a <b>City Hotels Forum</b> and to extend membership of the City's <b>VARG</b> ensuring networking opportunities between groups; to facilitate a <b>LinkedIn group</b> for member debate and to facilitate shared-cost City <b>representation at industry events</b> on behalf of all	G
<b>A4.2:</b> to develop a " <b>crowd-funding</b> " portal for shared-cost projects through which City stakeholders can pledge support commensurate with the proposal's ability to deliver on their own business objectives	R
<b>A4.3:</b> to establish <b>qualitative data reporting systems</b> and to share results with our stakeholders while informing our own business planning; to establish an <b>annual retail spend survey</b> and enable City benchmarking	A
<b>A4.4:</b> to explore options for delivering a <b>research report looking at the impact of the business meeting and events industry in the City</b> , so positioning the City as a leader in this field and achieving profile	A
<b>A4.5:</b> to launch an <b>online visitor shop</b> with white-labelling to booking sites, enabling pre-arrival and post-trip sales that will help fund visitor activity	R
<b>A4.6:</b> to identify <b>London and regional tourism funding streams</b> (eg RGF) and secure benefits for collective City endeavour; to build on the <b>media partnerships</b> established for <i>Celebrate!</i> to deliver greater in-kind support	G
<b>A4.7:</b> to create an <b>internship programme at the CIC</b> targeting London universities in order to derive profile and recognition for the City in the field of visitor information, positioning the CIC at the forefront of the minds of tomorrow's tourism specialists and enhancing job prospects of participants; to deliver a <b>national TIC exchange programme in partnership with VE</b> and to exploit opportunities to <b>develop our training programmes in the visitor sector for young people in the City Fringe</b>	G
<b>A4.8:</b> to <b>train the trainers of the GLA Ambassador Programme 2013</b> in London product knowledge, pushing City product and thus driving footfall	G
<b>A4.9:</b> working in partnership, to deliver <b>free day-trips for disadvantaged families from east London</b> , generating WOM recommendations while deriving profile for the City Corporation as an early adopter of the scheme	G
<b>A4.10:</b> to explore options for delivering <b>training in London product to London cabbies</b> through familiarisation trips and bespoke sessions	A
<b>A4.11:</b> to provide a <b>free marketing advice service</b> and deliver marketing support for events that involve multiple City partners, eg Huguenots Festival	G
<b>A4.12:</b> to <b>support London and national programmes and events</b> where there is a City presence, driving footfall and delivering complementary activity to incite revisits; specifically, to provide the secretariat and meeting venues for the <b>Magna Carta 800 Tourism Sub-Committee</b>	G

## SA4 SUPPORT: HIGHLIGHTS

- i. The City facilitates four **Visitor Attractions and Retail Group (VARG)** meetings a year, extending membership to include Broadgate, Charterhouse and City of London Festival while delivering **shared-cost projects** that include Christmas in the City, a float in the Lord Mayor's Show and collective representation at Excursions (group leisure show)
- ii. **Trip Advisor** are invited to a special meeting of the **VARG and the City Hotel's Forum** in the City Marketing Suite supporting delegates to achieve higher ratings
- iii. The **City Culture Network** is established as a forum for culture providers to meet and hear from industry experts on pertinent topics
- iv. The City partners with **ACORN T-Stats** to deliver a new data system that provides **qualitative as well as quantitative data across the City's visitor landscape**, including room occupancy at hotels and looking at how factors such as the weather affect visitor footfall
- v. Team Tourism are commissioned by the City to consult with all **City Corporation venues for hire** and deliver a report identifying potential areas through which income growth might be achieved; a venues group is established to meet regularly to progress proposals
- vi. Working with London and Partners, the City co-ordinates a **familiarisation trip for event bookers to the City Livery Halls**; bookings have already been generated and the halls become part of L&P's portfolio of venues
- vii. **A new internship scheme launches at the CIC** recruiting two interns a year from London universities and colleges teaching tourism, hospitality and other relevant courses
- viii. In partnership with Tourism South East, **the CIC leads a national tourism information centre (TIC) exchange programme** to extend product knowledge and benchmark best practice
- ix. The CIC is, for the third year running, been **chosen by the GLA to train their ambassadors in London tourism product knowledge**
- x. The City works with VisitEngland, securing **Regional Growth Fund support for major destination campaigns in 2013 and 2014** – the first delivering national coverage for the City through The Metro; 2014's media partner is not yet known; one-third match funding for disability, Visitor Trail and China films with Visit Britain TV also secured
- xi. In partnership with the **Family Holiday Association and VisitEngland**, the City delivers free days out at Tower Bridge and the Monument for disadvantaged children from east London; in 2014, the scheme is extended to include Museum of London
- xii. The City provides **grant support to Open City, City of London Festival and the Guildhall School** to deliver visitor events for the 800<sup>th</sup> anniversary of Magna Carta in 2015

**SA5 RECOGNITION: RAG**

ACTION	RAG
<b>A5.1:</b> to develop a City tourism intelligence resource on the City Corporation's intranet for use by Members and officers when representing City or City Corporation interests in meetings, at events and on overseas trips; to promote Members and senior officers as representatives of London's tourism industry to the sector	G
<b>A5.2:</b> to ensure the City Corporation's contribution to visitor services is represented within its staff induction programme fostering ownership and knowledge for staff as ambassadors	G
<b>A5.3:</b> to facilitate a new cross-borough visitor services group with membership comprising relevant representatives from all central London Boroughs and relevant BIDs; through our CIC, to lead facilitation of the London Tourist Information Centre Network established by the GLA in 2012	A
<b>A5.4:</b> to pitch City Corporation assets to the TV industry, especially programmes focussing on travel or heritage, and to derive City Corporation credit in outputs	G
<b>A5.5:</b> to promote the City as a film location and to streamline processes to enable greater adoption; to examine opportunities for promotions with producers of the DVDs of films in which the City has a significant presence	R
<b>A5.6:</b> to develop a City Corporation day for visitors, securing free admission to our attractions and delivering tours that celebrate our contribution in the visitor context; to promote this to London audiences specifically	R
<b>A5.7:</b> to develop a down-loadable, self-guided Guildhall Great Hall tour for mobile devices, promoting it as the seat of City government to the many visitors who come here without having booked on the monthly guided tour	G
<b>A5.8:</b> to identify locations within City Corporation assets where a board describing the asset and the City Corporation's contributions in the visitor/cultural context can be housed; to deliver a moveable display about our contribution for use at City Corporation events	R
<b>A5.9:</b> to deliver a City Corporation treasure of the month promotion on the City Corporation's website and to excite interest via social media channels	A
<b>A5.10:</b> to create a City of London Attractions group comprising City Corporation visitor assets to qualify to join the Association of Leading Visitor Attractions (ALVA) and build exposure; similarly, to develop the City Corporation Venues group and investigate joint promotional opportunities	G
<b>A5.11:</b> to establish links between the City Corporation's assets outside of the City and the City's visitor offer, driving footfall in both directions; specifically, to deliver promotions linking Hampstead Heath and Epping Forest to the City	G

## SA5 RECOGNITION: HIGHLIGHTS

- i. A new **visitor intelligence dashboard is uploaded to the City's intranet** for use by staff and members looking for information about the City's tourism sector
- ii. In partnership with LB Greenwich, the CIC leads the **London TIC Network**, taking over from the GLA in 2013
- iii. The City **supports the Tourism Society and London and Partners** by providing venues for a number of key industry meetings and events, ensuring Guildhall and its visitor assets are showcased to delegates
- iv. The Head of Cultural and Visitor Development is **invited by the United Nations World Tourism Organisation to lead a one-week conference** on cultural tourism product development in Qatar
- v. A **new module is introduced into the City's staff induction programme** explaining the City's visitor assets and services and highlighting leisure options for staff
- vi. The **CIC and Leadenhall Market play significant roles in one of TV's most popular programmes** to be aired this Autumn (a non-disclosure agreement prevents any naming the programme)
- vii. Major **films shot or shooting soon in the City** include *Suffragette* starring Meryl Streep, Carey Mulligan, Helena Bonham Carter and Ben Whishaw; *Mission Impossible 5* starring Tom Cruise; *Criminal* starring Kevin Costner, Ryan Reynolds, Gary Oldman and Tommy Lee Jones; and *Spooks: the Greater Good* starring Kit Harington and Jennifer Ehle
- viii. A **major new identity and campaign for Guildhall Galleries** (covering the art gallery, amphitheatre, heritage gallery, Great Hall, library and St Lawrence Jewry) has been developed; leaflets will be racked at outlets across London, a free guide will be made available for visitors to pick up at Guildhall and **a new app, using the latest i-Beacon technology** will be downloadable from the Apple Store and Google Play in November 2014
- ix. A new walk, delivered in partnership with Curio City and entitled Keats' Fleet, has been launched; **linking Hampstead Heath, Keats' House and the City** using the River Fleet and the Keats theme, the walk enjoyed sell out audiences during English Tourism Week
- x. The City is exploring the possibilities of linking the **Roman Kiln at Highgate Woods with the City's Roman offer**, and the **blast pens at Kenley Common with its commemoration of the Blitz**; both projects are at an embryonic stage

<b>Committees:</b>	<b>Dates:</b>
Culture, Heritage and Libraries Committee	27 October 2014
<b>Subject:</b> Guildhall Art Gallery Accreditation Renewal: Required Revisions to Acquisitions and Disposal Policy	<b>Public</b>
<b>Report of:</b> Director of Culture, Heritage and Libraries	<b>For Decision</b>

### Summary

Guildhall Art Gallery is currently in the process of renewing its Arts Council Museum Accreditation. However, in order to retain the award, there is a requirement to update the 'Use of Proceeds of Sale' section of the 'Acquisitions and Disposal Policy' to demonstrate a commitment to ring-fence proceeds of any sale of artworks for strictly Accreditation compliant uses. Authorised use of proceeds of such sales must be restricted to either acquisition of new artworks, or in exceptional circumstances, improving care of the collections.

The Art Gallery requires the Accreditation to be able to loan artworks from other museums (and hence be able to continue to mount a programme of chargeable temporary exhibitions), and be eligible for public funding such as exhibitions and acquisitions grants from organizations ranging from the Heritage Lottery Fund to the Art Fund.

There is no provision for this under the Financial Regulations and the authority of your Committee is therefore necessary before a commitment can be made on behalf of the City Corporation to ring-fence this possible (but highly unlikely) source of funding.

### **Recommendation(s)**

Members are asked to approve of the recommended revisions to the GAG 'Acquisitions and Disposal' Policy relating to 'Use of Proceeds of Sale' as outlined in Appendix 1.

## **Main Report**

### **Background**

1. The Museums Accreditation scheme is administered by Arts Council England and is a quality award for museums, setting out minimum national heritage sector standards of governance, collections management, public access and visitor facilities.
2. The Accreditation standard is based on the Museums Association code of ethics and is a marker of institutional due diligence in caring for heritage assets.
3. Maintaining full Accreditation status is a prerequisite for:
  - being able to loan artworks from other museums (and hence being able to continue to mount a programme of chargeable temporary exhibitions),
  - eligibility for public funding such as exhibitions and acquisitions grants from organizations ranging from the Heritage Lottery Fund to the Art Fund etc. (see Appendix 2 for a list of public funding/grants amounting to £500,517 received by GAG since 2002),
  - the City Corporation maintaining its reputation as responsible custodians of heritage assets held in perpetuity for the benefit of society.
4. Recent loan exhibitions such as Atkinson Grimshaw, “Painter of Moonlight” in 2011/12 and “Victoriana” in 2013 have been a successful way of attracting new audiences, revenue generation, building strategic partnerships with other museums in the UK and generating positive publicity for the Gallery.
5. Guildhall Art Gallery has achieved and maintained its full Accreditation status since 1988, when the scheme was originally introduced. Some 1800 national and regional collections including all major galleries have met the financial criteria and are accredited to the Arts Council’s scheme
6. Accreditation is for a period of 3 years and the current GAG accreditation expires in December 2014.

### **Current Position**

7. The Principal Curator of Guildhall Art Gallery is currently in the process of applying for renewal of the Arts Council Accreditation.
8. The Arts Council Board which administers the accreditation scheme have advised the Principal Curator that it will be necessary to amend and revise the ‘Use of Proceeds of Sale’ section of the GAG ‘Acquisitions and Disposal Policy’, to reflect the up-to-date disposal guidelines in the Accreditation ‘Acquisition and Disposal Template’.



9. The position taken by the Arts Council, which is responsible for the nation's artistic heritage, has always been that any disposal of heritage assets is strongly discouraged, as the expectation is that museums will care for such assets in perpetuity. However, if exceptional circumstances arise where a museum takes a decision to dispose of an artwork, any funds generated from the sale can only be used to buy new works or, in certain circumstances to preserve or maintain the remaining art collection.
10. In these circumstances in order to secure renewal of the GAG accreditation the City Corporation is required to make a firm commitment to ring-fencing proceeds of any sales for such Accreditation compliant uses by revising the wording of clause of the current accreditation document and inserting a new clause. The necessary changes to wording are set out in Appendix 1.
11. Complying with these guidelines is a prerequisite for maintaining the Accreditation award.

### **Options**

12. There are only two options available as detailed below:
  - a). To decline to make the required revisions.
13. This would result in GAG losing the Arts Council's Museum accredited status. The implication being that the City Corporation would be unable to loan artworks from other museums and therefore be unable to mount chargeable loan exhibitions in the Gallery. Additionally, the Gallery would no longer be eligible for public funding and acquisition grants, and would experience reputational damage in respect of its commitment to the care of its collections as heritage assets held in perpetuity for the benefit of society.
  - b). To comply with the Arts Councils Accreditation Board's conditions and introduce the required revisions.
14. The implementation of these changes will provide the unequivocal commitment demanded by the Arts Council's Accreditation Board and will facilitate renewal of the GAG accreditation for a further 3 years.

### **Proposals**

15. It is proposed that your Committee agrees to the conditions relating to ring-fencing proceeds from the sale of any artworks in the GAG collection for acquisition of new art works or in exceptional circumstances improving the care of the collection.
16. The adoption of this principle in the Gallery's policy is a measure to ensure ongoing accreditation and does not imply an intention to sell any pictures. The possibility of disposal has been discussed in the past by the Culture, Heritage & Libraries Committee (and earlier by the Libraries, Archives & Guildhall Art Gallery Committee) and it has been recognised that the negative reputational impact to the Corporation would be likely to outweigh any financial benefit derived from selling any material from the collections which

might reasonably be considered. Accordingly I am not aware of any pictures ever having been sold.

### **Corporate & Strategic Implications**

17. Guildhall Art Gallery complements the Cultural Strategy, referenced in the Corporate Plan as one of the supporting strategies and particularly relevant to Key Policy Priority 5 (increasing the impact of the City's cultural and heritage offer on the life of London and the nation).

### **Conclusion**

18. Guildhall Art Gallery has met the conditions of the Arts Council accreditation scheme for the past 26 years and retaining this award is critical for the ongoing status and operation of the Gallery. Major galleries and museums throughout the UK with public, charitable or private funding currently meet the financial criteria and these should not therefore be too onerous or restrictive on the City Corporation.
19. It is accordingly recommended that the necessary commitment to ring-fencing of any income from sale of artworks is approved by your Committee.

### **David Wight**

Visitor Development and Services Director

T: 02073321791

E: David.Wight@cityoflondon.gov.uk

## Appendix 1

### **Current 'Use of Proceeds of Sale' section in the GAG 'Acquisitions and Disposal Policy'**

13.i Subject to the City of London Corporation's rules on the disposal of capital assets, the Guildhall Art Gallery will endeavour to apply any monies received from the disposal of items for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way subject to the same caveat. Advice on those cases where the monies are intended to be used for the care of collections will be sought from Arts Council England.

### **Required revisions and additions to the 'Use of Proceeds of Sale' section in GAG 'Acquisitions and Disposal Policy' as stipulated in the Accreditation template**

13.i Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.

13.j The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.

## Appendix 2

Grants received by Guildhall Art Gallery since 2002

<b>Date</b>	<b>Funding body</b>	<b>Project</b>	<b>Grant</b>
2002-2008	V&A Purchase Grant fund	Acquisition of a total of 8 works of art	£27,201
2002-2008	Art Fund	Acquisition of a total of 6 works of art	£21,537
2002-2005	Heritage Lottery Fund	Acquisition of a total of 3 works of art	£52,648
2007-2008	Heritage Lottery Fund	'Mile of Style' exhibition	£12,200
2009	NADFAS	Conservation internship	£6,000
2009	Renaissance London	'Stories of the World' project	£20,000
2010-2012	Clothworkers' Company	Conservation internship - ICON	£23,000
2010	Local Authority Museums Improvement Programme	Youth audio trail	£2,000
2012-14	NADFAS	Guildhall Gallery Conservation internship	£15,000
2012-14	The Radcliffe Trust	Guildhall Gallery Conservation internship	£9,000
2013	Art Fund	Acquisition of 'Plenty and Progress' by Mark Titchner	£5,000
2013	V&A Purchase Grant Fund	Acquisition of 'Plenty and Progress' by Mark Titchner	£9,500
2014	Heritage Lottery Fund	'Black British Artists' exhibition project: joint bid between GAG, LMA and FHALMA	£297,431

Total: £500,517

<b>Committee(s):</b>	<b>Date(s):</b>
Culture, Heritage & Libraries	27 October 2014
<b>Subject:</b> City Arts Initiative: recommendations to the Culture, Heritage and Libraries Committee	<b>Public</b>
<b>Report of:</b> Director of Culture, Heritage and Libraries	<b>For Decision</b>
<p><b>Summary</b></p> <p>This report presents the recommendations of the City Arts Initiative (CAI) which met on 7 October 2014. The group considered the following proposals:</p> <ul style="list-style-type: none"> <li>• The Ingram Collection: <i>Meat Porters</i> by Ralph Brown</li> <li>• Asia Chan-Rose: <i>Entry Making</i></li> <li>• Mexican Embassy: <i>Lapidarium</i> by Gustavo Aceves</li> </ul> <p><b>Recommendations</b></p> <p>It is recommended that:</p> <ul style="list-style-type: none"> <li>• The Ingram Collection's application be approved in principle</li> <li>• Asia Chan-Rose's application be rejected</li> <li>• Additional information be requested regarding the Mexican Embassy's application</li> </ul>	

## Main Report

### Background

1. The City Arts Initiative was established to improve the management of public art in the City. It provides advice to your Committee and other service Committees as appropriate on proposals for new public art, the maintenance of the City's existing public art and, if necessary, decommissioning.
2. Your Committee appointed your Chairman, Deputy Chairman and Barbara Newman to sit on the City Arts Initiative Group in the 2014/15 Committee year.

### Current Position

3. The City Arts Initiative met on 7 October 2014 to consider three applications, as outlined in the summary.
4. Full details of the agenda and applications are available on request from the Director of Culture, Heritage and Libraries.

## Proposals

### Meat Porters by Ralph Brown

5. A proposal submitted by the Ingram Collection to show *Meat Porters*, a large-scale bronze sculpture by British sculptor Ralph Brown RA (1928 – 2013), at Smithfield Market as a loan for a period of one year.
6. *Meat Porters* was created after the artist was inspired by repeated visits to Smithfield Meat Market during the 1950s and depicts two ‘bummarees’ carrying an animal carcass. It is Ralph Brown’s most significant and best known work, commissioned by Harlow New Town in 1961 as the centrepiece of the town’s new market square, where it still stands.
7. This is the only other cast of the work, bought by philanthropist and art collector Chris Ingram, who is committed to widening public access to art. This proposal reunites *Meat Porters* with the source of its inspiration.
8. All costs, including the provision of a plinth, are to be covered by the Ingram Collection. The City Arts Initiative advised that suitable interpretation should also be provided to ensure most value for the general public.
9. The City Arts Initiative noted that the Superintendent of Smithfield Market would need to approve a precise location that did not interfere with the day-to-day running of the market
10. The City Arts Initiative recommended this for approval subject to the above and to the applicant securing planning permission and appropriate licenses.

### Entry Making by Asia Chan-Rose

11. A proposal from Taiwanese artist Asia Chan-Rose to site a large-scale, bronze sculptural work on the grass to the south of St Paul’s Cathedral. The piece is inspired by a Chinese character (Ming) and celebrates a union of cultures, motherhood, joy and love.
12. It was noted that no funding had yet been secured to create this piece.
13. Given the prominence of the location proposed it was felt that any artwork installed there should be of significant artistic merit, and that this piece did not fulfil this criterion.
14. The City Arts Initiative recommended this to be rejected for the above reasons

### Lapidarium by Gustavo Aceves

15. A proposal submitted by the Mexican Embassy in the UK on behalf of the Mexican Government as part of the ‘Year of Mexico’ celebrations in the UK in 2015. The initial approach came through the Mansion House.

16. The Mexican government is proposing to donate, on a permanent basis, a sculpture (or sculptures) by Gustavo Aceves, one of the country's most renowned contemporary sculptors, as a symbol of the cultural links between the two countries. The pieces proposed are up to five horses (3m x 3m) made of various materials, which are part of a larger project entitled *Lapidarium*.
17. A Mexican art gallery has sourced sponsorship to cover the cost of transporting and installing the sculpture(s) but no funding has been identified to cover maintenance costs.
18. Whilst the City Arts Initiative commended the quality of the artwork, and suggested it would be suitable for display in the City, and of interest to the public, it suggested a temporary loan would be preferable to avoid the costs and responsibility associated with taking on a sculpture on a permanent basis.
19. It was noted that there may be scope to develop a longer-term relationship with the Mexican embassy and a rolling programme of artwork could be examined.
20. The City Arts Initiative requested these points be fed back to the embassy before a decision to approve or reject be taken.

### **Corporate & Strategic Implications**

21. The City Arts Initiative was formed to support the City's management of public art which supports the "vibrant and culturally rich" strand of the City Together Strategy and the delivery of the City's Cultural and Visitor Strategies.

### **Conclusion**

22. This report summarises the discussions of the City Arts Initiative and presents recommendations in relation to the public art applications considered on 7 October 2014.

### **Background Papers:**

Full details of the applications are available on request from the Director of Culture, Heritage and Libraries.

### **Emma McGovern**

City Culture Executive, CHL

T: 020 7332 3567

E: [emma.mcGovern@cityoflondon.gov.uk](mailto:emma.mcGovern@cityoflondon.gov.uk)

This page is intentionally left blank



<b>Committee(s):</b>	<b>Date(s):</b>
Culture, Heritage & Libraries	27/10/2014
<b>Subject:</b> Clockmakers' Museum	<b>Public</b>
<b>Report of:</b> Director of Culture, Heritage & Libraries	<b>For Information</b>
<b>Summary</b>	
<p>Despite the agreement in principle of new terms for the lease arrangements of the Clockmakers' Museum from 2015 onwards, the Company announced at the end of August that they would be moving to the Science Museum. The Museum was closed to the public with effect from 1 September and the space is being cleared. This unexpected end to a very lengthy set of negotiations is regrettable to some extent but creates an opportunity to reconsider the use of the space for alternative cultural or Corporate benefit. The Science Museum will provide a platform for many more people to see the clocks and we wish the Clockmakers well in their new home.</p>	
<b>Recommendation(s)</b>	
Members are asked to:	
<ul style="list-style-type: none"> <li>• Note the content of this report.</li> </ul>	

## Main Report

### Background

1. In October 2013 your Committee received and approved a report setting out proposed terms for a new lease to the Clockmakers' Museum and Educational Trust, to commence in January 2015, in relation to the Clockmakers' Museum adjacent to Guildhall Library.
2. This was the conclusion to a very long running set of negotiations which commenced in 2004 when the Corporation resolved that rent-free occupation of the Museum was no longer tenable. A service charge of circa. £9000 p.a. was levied between 2008 and 2014 on condition that a more financially realistic settlement was achieved from 2015 onwards. Following an independent assessment of the rental value of the space, a discounted tariff based on this figure was proposed and agreed in principle. The Clockmakers would be given a 20 year lease charged at 75% of the estimated rental value (£21,000 instead of £28,000), plus a service charge of £10,000 per annum.
3. Following your Committee's agreement, officers from the City Surveyor's and City Solicitor's departments pursued the necessary discussions and exchanges of paperwork towards the finalising and signing of the new lease.

## **Current Position**

4. On 29 August 2014 the Clockmakers circulated an announcement that they were entering into partnership with the Science Museum and that the collection was to be moved there, to be part of a new gallery alongside the Science Museum's Measuring Time gallery, to be opened in summer 2015. They closed the Museum at Guildhall a few days later, on 1 September, and have since then been moving the collections and cases out.
5. The possibility that the Clockmakers might choose to move out was trailed in a letter from the Master of the Company which was circulated to all livery companies, and others, in July. That letter expressed unhappiness about various aspects of their experience of dealing with the Corporation, although from our perspective much of this was either inaccurate or based on misperception. The Director of Culture, Heritage & Libraries wrote to the Master of the Clockmakers' Company on 30 July regretting the tone of his letter, clarifying the City's position, and offering to help with any misunderstandings. Meanwhile, on 25 July, the Secretary of the Museum Trust sent an email to the City Surveyor implying that negotiations over the new lease were coming to an acceptable conclusion, subject to ratification at a Trustees' meeting on 11 August. The news that they would definitely be moving was first given to us informally on 21 August.
6. The departure of the Museum is a fait accompli and the Clockmakers have not broken any formal terms of their existing lease in moving out. The abrupt nature of the closing of the Museum is regrettable and we have had to make it clear that the decision, and the short notice of closure, is theirs. There is a long history of dissatisfaction, among the Museum Trustees, about the City's relationship with them, as was reflected in the Master's letter, and which no doubt informs to some extent the manner of their leaving. The entirely reasonable nature of the Corporation's expectations around the continued presence of the Museum in Guildhall, underpinned by recognition of the cultural value of the Museum and its collections, is however documented in numerous Committee reports over the last decade and more.

## **Options**

7. The immediate priorities are around facilitating the move out of the Museum, which is proceeding smoothly, and attending to any dilapidations work. Officers are considering options for future use of the space; in the context of addressing the aims of the cultural and visitor strategies to develop Guildhall and its Yard as welcoming places of great historic significance, it is highly desirable that such an externally-facing ground floor part of the complex is used to deliver some kind of cultural or public facility whilst also considering the wider requirements of the City.
8. Any options for the future use of the space will be reviewed under Standing Order 55 set out below;

## **55. Identification of Property Assets Surplus to Departmental Requirements**

*1. Committees are required to consider the effective and efficient use of all operational property assets. This will be monitored by the Corporate Asset Sub-Committee.*

*2. Where assets are no longer required, in whole or in part, for the provision of operational services for which they are currently held, a report on the circumstances must be made to the Corporate Asset Sub-Committee.*

### **Corporate & Strategic Implications**

9. The Clock Museum has been perceived as a valued component of the overall visitor offer of the Guildhall complex, complementing such other elements as the Art Gallery, the Church, and Guildhall Library. In that sense their departure is regrettable, but the visitor footfall of the Museum was only circa 10,000 p.a. so the impact on overall visitor traffic is not huge. From the Clockmakers' perspective, there can be little doubt that more people will view the clocks in the Science Museum, so there is a benefit to them as long as they find the arrangements of their tenancy satisfactory. Their collection will complement the already significant horological holdings of the Science Museum.
10. The Clockmakers' press release states that "it has not been possible, despite extensive negotiations, to agree affordable terms for renewal [with the City]", but it also refers to the expiry of the lease and their sadness in leaving Guildhall, so the Corporation is not explicitly criticised. It is not anticipated that there will be significant reputational damage following on from their departure but should questions be asked, there is, as stated above, a narrative of lengthy negotiations and reasonable expectations to be told from the City side.

### **Implications**

11. The 2014 annual service charge to the Clockmakers of £9000 will be paid by them in full, under the terms of the existing lease although there will be a shortfall of anticipated service charge recovery for the 14/15 financial year of £2,250 and £9000 per annum thereafter as well as the loss of the proposed income of £21,000 p.a from 1 January 2015. It must be noted that the lease carries no repairing obligations for the Clockmakers so once vacated it is likely that minor works of repair and redecoration will be required at the City's expense. The need to make best use of the space from a financial as well as a cultural perspective will be taken into account in considering new proposals and other current requirements of the City.

### **Conclusion**

12. The sudden departure of the Clockmakers' Museum from Guildhall was unexpected, as officers' negotiations up until July led them to expect that a new lease for 2015 onwards was about to be signed. We did not want them to go, but could not allow them to dictate terms which were unacceptable to the Corporation. We wish them well in the Science Museum and will bring proposals for a new use of the space in due course.

**Background Papers:**

Clockmakers' Museum: Proposed Lease Terms from 2015, non-public report to the Culture, Heritage & Libraries Committee, 28 October 2013

**David Pearson**

Culture, Heritage & Libraries

T: 020 7332 1850

E: [david.pearson@cityoflondon.gov.uk](mailto:david.pearson@cityoflondon.gov.uk)

<b>Committee:</b>	<b>Date:</b>	<b>Item no.</b>
Culture, Heritage and Libraries Committee	27 October 2014	
<b>Subject:</b>		<b>Public</b>
City of London Heritage Gallery		
<b>Report of:</b>		<b>For Information</b>
The Director, Culture, Heritage and Libraries Department		
<b>Summary</b>		
This report provides an update on the opening of the City of London Heritage Gallery in September 2014.		
<b>Recommendation</b>		
It is recommended that the report is received.		

## Main Report

### **Background**

1. On 4 December 2013 this Committee approved a report giving Authority to Start Work on the construction of the City of London Heritage Gallery within the walls of the Guildhall Art Gallery. As noted in that report, it had previously been agreed by Members that among other strategic initiatives, renewed emphasis should be placed on the City's role in looking after London's and the nation's heritage and in publicising that role. This initiative coincided particularly with the 800th anniversary of Magna Carta in 2015 and the City's existing commitment to play a central role in the national celebrations, focusing on its crucial role in ensuring that the document was agreed in the first place and in guaranteeing that its provisions were carried out; its stewardship of one of the finest surviving thirteenth century copies of the document; and the continuing legacy of civic responsibility and education. Other significant and internationally important items from the City's documentary collections would also in time be exhibited such as the 1215 charter from King John granting the City the right to elect its own mayor, the 1613 Shakespeare Deed and the WW2 bomb damage maps of London, compiled by the London County Council.

## Current Position

2. Construction work was managed around other demands on the Guildhall complex, including high profile civic events such as the State Visit of the President of Ireland, and in conjunction with other works at the Art Gallery, notably the replacement of the lighting and the fabric wall coverings. The Heritage Gallery opened to the public on Friday 12 September, preceded by a formal reception for its launch on the 11<sup>th</sup>. The reception was marked by speeches by Sheriff Sir Paul Judge, the Lord Chief Justice Lord Thomas of Cwmgiedd and Dame Helen Ghosh, Director-General of the National Trust.

3. The first display comprises:

### **Magna Carta (1297)**

**Cartae Antiquae.** This fifteenth century volume contains transcripts of charters and statutes covering laws enacted between the reigns of Edward III (from 1327) to the accession of Henry VII (1485). It would have been an essential reference tool for City of London officials as they scrutinised statute and safeguarded the rights of the medieval City.

**Prints of City of London Aldermen dating from about 1447.** The City of London owns a set of portraits of all twenty-five City Aldermen who were in post in the mid fifteenth century. These heraldic portraits show the dignity and standing of the office holders and provide a unique glimpse of the men who governed the medieval City. Each Alderman is represented at full length and holds in his right hand a decorated version of his personal arms. On the left is a shield with the name of the ward he represents. The selected images are of John Derby, the Alderman for Candlewick, who was a member of the Drapers' Company and Sheriff from 1445-46 and Robert Horne, Alderman for Bridge Ward and Sheriff from 1446-47 who was a member of the Fishmongers' Company.

### **Poster for a Recruitment Meeting, 4 September 1914**

The poster is for a major recruitment meeting held at Guildhall, the first of many to be held throughout the country following the outbreak of war. Government leaders including the Prime Minister, Herbert Asquith; Lord Kitchener and Winston Churchill, the First Lord of the Admiralty, attended along with the Lord Mayor Sir Thomas Vansittart Bowater. He proposed a resolution, seconded by the Governor of the Bank of England, to support the national call to arms.

### **London County Council, Emergency Committee Minutes, 1914**

The London County Council (LCC) had strategic oversight of what is now the area of the inner London Boroughs in 1914 and on the outbreak of war immediately set up an Emergency Committee to monitor the effects on families, businesses and communities. Reports in the volume tell how London was changing in the first few months of the war - unemployment

and wage cuts; rising food prices; and the rapid decline of trades such as tailoring and the manufacture of fine goods. Excessive drunkenness among many women across the capital was also reported. Towards the end of 1914 unemployment eased when factories were awarded large government war contracts and regular army allowances began to be paid.

There is also a very popular large backlit copy of the Agas map of the City and surrounding areas dating from the end of the sixteenth century as well as a touchscreen computer for members of the public to use with extra information on the items on display, clips from archive films that the City owns and more on the collections at London Metropolitan Archives.

4. A media programme was run to promote the opening of the Gallery which resulted in very good coverage including
  - A ten minute item on the BBC London Inside Out series
  - Two interviews on BBC London radio
  - A long piece on BBC Online and the national Magna Carta 800 website
  - Items in the Evening Standard, the Metro, Country Life, The Times, Time Out and Wall Street International,
  - Items in travel trade publications such as School Travel Organiser, Visit Britain and Coach Tours UK
5. The display will change broadly three times a year, with the next occasion being the end of January 2015 when the Mayoral Charter of 1215 will be the centrepiece. Magna Carta will return on display in June for the 800<sup>th</sup> anniversary celebrations and will remain there until the end of September 2015. Since opening, the Heritage Gallery has contributed to overall visitor figures to the Art Gallery of more than 6,000 over Open House weekend (20-21 September).

## **Conclusion**

6. The City of London Heritage Gallery opened on time and to a very favourable response. It should continue to provide a focus for showcasing and promoting the City's contribution to London and the nation's history and its stewardship through London Metropolitan Archives of outstanding archival collections.

## **Contact**

Geoff Pick

Director London Metropolitan Archives

Culture, Heritage and Libraries Department

020 7332 3833 [geoff.pick@cityoflondon.gov.uk](mailto:geoff.pick@cityoflondon.gov.uk)

This page is intentionally left blank



<b>Committee(s):</b>	<b>Date(s):</b>
Culture Heritage and Libraries - For Information Projects Sub (Policy and Resources) - For Information	27 October 2014 5 November 2014
<b>Subject:-</b> Billingsgate Roman Bath House – Progress Report	<b>Public</b>
<b>Report of:-</b> The City Surveyor	<b>For Decision</b>

### Summary

The purpose of this report is to advise Members of the completion of the new utilitarian walkway over the scheduled monument in the Roman Bath House viewing chamber, which now allows visitors and Officers safe access, and an improved view of the Roman remains. This was successfully completed on budget and in time for Open House weekend, during which over 2,000 people visited the site.

With the continuing moratorium on non-essential projects the recommendation is for the Capital/HLF project to create a fully functioning historical attraction to be closed, along with a further recommendation to re-evaluate again in three to five years time.

### Recommendations

Members are asked to:-

- Agree to the Capital/HLF project to create a fully functioning historical attraction to be closed.
- Agree that the proposal to create a fully functioning historical attraction be re-evaluated in three to five years time.

### Main Report

#### Background

1. In 2011, as part of the works undertaken to successfully get the Bath House off the HARR (Heritage at Risk Register), the scaffolded walkway that allowed you to view the Roman remains and provide safe access to the fire escape was removed, because its weight was being borne by the archaeology.
2. In order to reinstate safe access for visitors a minor Additional Works Programme project to install a utilitarian walkway, was inserted into the 20 year plan for maintaining the property.
3. This simple walkway, which is not loadbearing on any of the archaeology, was installed in time for the Open House Weekend (20/21 September 2014). The site was opened by volunteers from the Museum of London and the walkway was put to good use by 1,087 visitors on the Saturday and by 1,120 visitors

on the Sunday; see photograph in appendix 1, for an indication of the use of the new walkway.

### **Current Position**

4. Now a walkway has been installed, there are no safety or statutory grounds for proceeding with the Capital/HLF project to create a fully functioning historical attraction. This project had reached Gateway 2, back in November 2011, but has not, for various reasons, been progressed with to Gateway 3.
5. Given the current position of reduced budgets and service based reviews, it is proposed to close the Capital/HLF project to create a fully functioning historical attraction. With a recommendation that the situation should be reviewed in three to five years time. If the review recommends the restart of this project, it will need to be supported by a business case, which will include an assessment of income generation potential and the return on Capital investment.
6. During this time, public access to the Bath House will continue to be possible on special occasions (e.g. Open House weekend) or by arrangement. Officers of Culture, Heritage & Libraries are currently working with colleagues in the Museum of London to develop more possibilities to visit the Bath House as part of a Roman City discovery trail and the outcome of this work will help to inform any subsequent reconsideration of more ambitious plans.

### **Corporate & Strategic Implications**

7. Providing the new walkway is in accordance with the City's Corporate Plan, particularly with Key Policy Priority 5, which is: *Increasing the impact of the City's cultural and heritage offer on the life of London and the nation*, i.e. by increasing the visibility of a truly historic asset.

### **Implications**

8. By completing the utilitarian walkway project, the site is safe and secure for members of the public. This will allow a comprehensive business case to be drafted during the review, which will identify the long term objectives for the site, including that of making the Roman remains as accessible as possible for members of the public.

### **Conclusion**

The new walkway gives safe access to the fire escape and the Roman Bath House viewing chamber can now be safely visited. The project is the culmination of a series of works that moved this property off the HARR (Heritage At Risk Register).

Julian Kverndal  
Senior Heritage Estate Officer

T: 020 7332 1011

E: [julian.kverndal@cityoflondon.gov.uk](mailto:julian.kverndal@cityoflondon.gov.uk)



Visitors viewing the Roman remains from the new walkway during Open House weekend

This page is intentionally left blank

<b>Committee(s):</b>	<b>Date(s):</b>
Culture, Heritage & Libraries	27/10/2014
<b>Subject:</b> Spitalfields Music grant from the City of London Corporation, 2015/16-2017/18	<b>Public</b>
<b>Report of:</b> Director of Culture, Heritage & Libraries	<b>For Decision</b>
<b>Summary</b>	
<p>Spitalfields Music has been in operation since 1976 and part of the City's group of funded arts charities since 1996. Its grant was last renewed in 2012 and a settlement is now sought for 2016-18.</p> <p>It has a clearly defined role within the City's arts portfolio through its work which combines artistic excellence, deep routes into the local community, an increasingly wide influence in east London and an ever growing national and international reputation. Matching every City £1 with a further £22 of income, Spitalfields Music represents excellent value in return for a modest investment.</p> <p><b>Recommendation(s)</b></p> <p>Members are asked to:</p> <ul style="list-style-type: none"> <li>• Recommend to the Finance Committee that the annual grant to Spitalfields Music be set at £45,000 a year for three years (2016 – 2018).</li> </ul>	

## Main Report

### **Background**

1. Spitalfields Music has received grants from the City of London since 1996. Grants have supported the full range of Spitalfields Music's activity: its two annual music festivals and its year-round Learning and Participation Programme. The grant is made from the City Educational Trust Fund, which is controlled by the Finance Committee, but since the 2011 Governance Review it has been agreed that Finance will take advice from the Culture, Heritage & Libraries Committee as to whether ongoing funding is justifiable on artistic and cultural grounds, and in the context of the City's Cultural Strategy. It was last renewed in 2012, for three years, at the level of £45,000 p.a.
2. The City of London's grant sits alongside grants from a wide range of other sources, including Arts Council England and London Borough of Tower Hamlets, city businesses, individual donors, livery companies and charitable trusts. The statutory grants total 12% of Spitalfields Music's turnover in 14/15 and act as an important lever to the significant level of fundraised income (65% of turnover) which the charity achieves.
3. Founded in 1976 as a summer festival, the charity has since dramatically grown adding a year-round Learning and Participation programme in 1989

and a Winter Festival in 1996. On an annual basis, the festivals contain around 150 events and the Learning & Participation programme around 250 workshops. The beneficiaries are aged 6 months old – 90+ and each year around 40,000 engage in direct activity while one million experience the Festival through BBC Radio 3, podcast or live stream through the website. The charity is led by Abigail Pogson and chaired by Sir Alan Moses with a board of 10 further trustees.

4. Particular strengths in which the Festival takes prides include the quality of the music and musicians they work with, and a focus on innovation and new work. They are both a locally based charity delivering to east London, and an 'innovation unit' for the classical music sector with a national reputation for finding new models of working.
5. Spitalfields Music has strong relationships with other City arts charities and has a distinctive role to play within the City's arts portfolio. In summer 2014 they led a major community project, bringing 1000 east Londoners together to perform a new work by New York composer David Lang. The LSO and Barbican/Guildhall School were partners, and the performances took place on the iconic Arnold Circus bandstand conducted by Simon Halsey. The project was a co-commission with Berlin Philharmonic, Lincoln Centre and Birmingham Contemporary Music Group. Five further performances of the piece are already pencilled around the world.

### **Current Position**

6. Key areas of activity for Spitalfields Music are:

#### **Festivals**

- Early and new classical music, commissioning, music-theatre, cross-genre and cross-artform collaborations which are music-led, participatory performances, showcases for local people, projects which bring together professionals and amateur performers.
- The Winter Festival is 11 days in December and the Summer Festival is 16 days in June.
- In 2014 they ran their first 3 day Spring Festival in March, curated entirely by young people from Tower Hamlets.
- 50% of festival tickets are free or £5 and 50% of the audience is local. This includes people from 13 of the 15 Mozaic profiles, making it the broadest classical music audience in London.

#### **Learning and Participation Programme**

- Spitalfields Music works with c. 5000 young people, aged 6 months – 18 years, in childrens' centres, 15 local schools and through evening and holiday projects with local partners
- The community programme involves people of all ages, reaching around 5,000 people each year, with a focus on cross-generational and cross-cultural projects. They work through housing associations, the Royal London Hospital, the library network and with other local charities, such as Spitalfields City Farm.

- Professional development opportunities reach c.200 people each year– for professional musicians wanting to work in education and community settings, and for those with no musical training (for example library workers) to encourage them to use music in their regular practice.

### **National touring**

- From autumn 2014 the early years activity is becoming a national model, partnering with four venues in England to develop programming and audience development with high quality music for families. Spitalfields Music is working with Sage Gateshead, Pegasus Oxford, Wiltshire Music Centre and Brighton Festival.

7. Spitalfields Music is in a strong position, evidenced through:

### **The high demand for their work**

- 33% increase in festival audiences over the past four years.
- Commissions from local authorities and companies to deliver bespoke projects (six in 2013); invitations from neighbouring boroughs to bring the early years programme to them.
- Long-term collaborations with high calibre artists such as The Sixteen, Monteverdi Choir and Orchestra, The English Concert, London Sinfonietta, Amsterdam Baroque Orchestra, Le Concert Spirituel and Birmingham Contemporary Music Group.
- Training programmes for musicians working in education and community settings oversubscribed by a factor of twelve, and alumni all engaged by at least one British orchestra, opera company or concert venue within 12 months.

### **A high level of external recognition of the quality and impact of their work**

- Four and five star reviews and positive comments overall in the media; festival audience surveys returning a satisfaction rate of 93%.
- Headteachers signing up quickly to participate in the schools programme.
- In 2014, Spitalfields Music won the arts category of the Charity Awards, alongside charities from health, education, housing, international aid. It was also shortlisted for a Royal Philharmonic Society Award for Audiences and Engagement. In 2012 the charity won two Royal Philharmonic Society Awards for Education and for Audiences and Engagement.
- Bookings of Musical Rumpus from Royal Opera House and Flanders Festival, both looking to develop their thinking about programming for young audiences.

### **Artistic activity which influences debate**

- Independent evaluation and peer review: ACE Artistic Assessors, Programme Advisors Group and QMUL researchers.
- Crowd Out, a commission with BCMG, the Berlin Philharmonic and Lincoln Centre, drew colleagues from across the UK to witness the project.

## Finances

8. Spitalfields Music has a relatively unusual profile financially, compared with peer arts organisation:
  - In 2013/14 the charity's turnover was c. £1million. Core statutory funding is 12% (ACE is 5%, the remainder is two local authorities), ticket income is 20% and 68% is fundraised income (across all sectors – trusts, individuals and companies). This is a broader mix of income streams than charities of a similar scale delivering the same kind of activity – although many organisations are moving closer to this model.
  - The charity has unrestricted reserves of £500,000 on its balance sheet. This is important in enabling the charity to pursue its mission – without the level of reserves, creative risk and the level of innovation undertaken would be very difficult.
9. Whilst Spitalfields Music is doing very well in terms of its educational and artistic impact, fundraising remains a very significant challenge. For a charity of its size the volume of different relationships is a very significant number to manage and whilst achieving this is a testament to the trust a range of stakeholders have in the charity, it brings high risk and can take its toll. Both of these factors continue to be very challenging. Whilst the City's grant is a small part of Spitalfields Music's income, it is nevertheless significant both as a kite-mark and a lever to others. It sits alongside similar sized grants from LBTH and Arts Council England.

## Corporate and strategic contribution to City of London

10. Spitalfields Music has played an active part in the cultural portfolio of the City of London in the past three years. Key characteristics of Spitalfields Music within this portfolio are:
  - The charity's activity benefits east London primarily and therefore helps the City of London reach beyond its boundaries to the benefit of wider London.
  - The charity levers £22 for every £1 which the City of London gives and creates associations for the City of London with a wide range of partners.
  - Spitalfields Music continues to win national awards for its work, grow its audiences and be invited by other parts of the country and world to share its work.
11. Spitalfields Music's work supports the City of London's Strategic aims, particularly KPP4 and KPP5 in the following ways:
  - Working as a part of the City community bringing business and communities together, particularly around Spitalfields where the two now overlap and live very much alongside each other.
  - Working with partners and neighbours to promote employability and provide jobs and growth, e.g. the Tower Hamlets Apprentice Network
  - Contributing to the City of London's focus on high quality education, through an extensive programme of activity for young people and adults both in formal and informal settings, making a significant contribution to



the City's education offer to east London, particularly in Tower Hamlets, Barking & Dagenham and Newham

- Helping increase the City's cultural and heritage offer for the life of London and the nation.
12. On the basis of its track record, the risk level in supporting Spitalfields Music is very low as it offers to the City of London:
- Excellent artistic activity coupled with an exemplary track record in making its work accessible to as many people as possible
  - Significant impacts for a wide range of people within east London (primarily Tower Hamlets, Newham and Barking & Dagenham) and on local communities
  - A contribution to the aim to benefit London and the United Kingdom
  - An economic contribution to LBTH, particularly the east of the borough which borders the City of London.
  - An exceptionally high level of match funding for the City of London's investment and through this strong alliances with other statutory bodies (Arts Council England, London Borough of Tower Hamlets, Newham, Barking & Dagenham), Youth Music, Big Lottery.

### **Proposals**

13. In 2012 the City's grant to Spitalfields Music was cut from £50,000 p.a. to £45,000 p.a., in light of the pressure on City budgets. Sustaining it at this reduced level will be a cut in real terms but recognises the ongoing financial challenges.
14. The Culture, Heritage and Libraries Committee should recommend to the Finance Committee that the annual grant to Spitalfields Music be set at £45,000 a year for three years (2016/17 – 2018/19). This will align with the funding cycle of Arts Council England and will give the charity the ability to forward plan with confidence and the kind of demonstrated City backing that helps them with fundraising.

### **Conclusion**

15. The charity is high achieving and combines deep routes into its local community with a fantastic reputation within the national arts scene (both in terms of artistic excellence and its arts education practice). Its geographical reach and its creative output are strongly aligned with the corporate and strategic goals of the City of London.
16. Continued investment in Spitalfields Music represents very good value for the City of London and will bring a high return on a modest grant.

## Appendices

- Appendix 1: Supporting statements
- Appendix 2: Business and Programme plans, 2014-16
- Appendix 3: Annual review 2012-13
- Appendix 4: Winter Festival brochure 2014

### **David Pearson**

Director of Culture, Heritage & Libraries

T: 020 7332 1850

E: [david.pearson@cityoflondon.gov.uk](mailto:david.pearson@cityoflondon.gov.uk)

## **Appendix 1 – supporting statements**

Spitalfields Music is an Arts Council England National portfolio organisation which received additional investment from our Strategic touring programme, illustrating its value to the local and national arts ecology in England. The charity addresses the Arts Council's Strategic Goals through its programme of work, which extends the provision of high quality artistic activity beyond central London. Its work in Tower Hamlets, Barking & Dagenham and Newham combines the high quality music, musicians and early years arts practitioners with well-developed links with local communities, particularly through libraries and children's' centres. Spitalfields Music is known within the arts sector for its exemplary practice in arts education and sound commitment to audience development.

Local authorities represent a vital part of the investment in and continued success of arts and cultural organisations. The triangle of funding for Spitalfields Music between ourselves, City of London and London Borough of Tower Hamlets is a strong example of how these partnerships can create the conditions for exemplary success and is highly valued. These regular grants contribute to a strong fundraising profile which supported Spitalfields Music to lever a further seven times our combined grants in 2013/14. This is an impressive level of fundraised income and the kite mark of combined public investment in Spitalfields Music is critical to further build upon their success in this area.

### **Joyce Wilson, Area Director, London, Arts Council England**

Spitalfields Music has been active in Tower Hamlets for almost 40 years and the charity contributes to a range of agendas for the borough including tourism, economic regeneration, health and wellbeing, community cohesion, education and of course our cultural life generally. It is both a great advert for Tower Hamlets and to London and the UK more generally and an important resource for the borough.

In my role as Service Head for Learning and Achievement I have seen the charity's work first hand and the positive impact upon young people from a whole range of different backgrounds. The charity is a trusted partner for the Council's own in-house Music Service the Tower Hamlets Arts and Music Education Service (THAMES) and for many of our schools, children's centres, elder's centres, the hospital, libraries and other third sector organisations. It is one of the key partners of the Tower Hamlets and City of London Music Education Hub (led and coordinated by THAMES) and contributes to a range of projects and partnerships which enhance music provision in our schools. It also provides significant opportunities for young musicians in the borough to perform in professional venues and as part of the two annual Festivals. Its activity is of the highest quality blending a participant-focused approach with involvement of the highest quality music and musician.

**Anne Canning Service Head, Learning and Achievement, Education, Social Care and Wellbeing  
London Borough of Tower Hamlets**

This page is intentionally left blank

# Spitalfields Music

## Summary plans 2014/15 – 2017/18



## Executive Summary

Over the past five years, Spitalfields Music has evolved dramatically and ridden high artistically. Beginning with a name change, our audiences have grown by 30%, our turnover has grown by 38% and our Learning and Participation programme has won six awards for its innovation, quality and leadership. As we celebrate the 25<sup>th</sup> anniversary of our Learning and Participation programme in 2014 and the charity's 40<sup>th</sup> anniversary in 2016, we are energised to maintain the momentum over the past five years. We recognize the challenges which lie ahead, not least in the rapid pace of change in our local area and in the continued economic environment, but believe more than ever that it is a time to invest in people to support their resilience, humanity and quality of life.

This is a transition plan to establish a much greater reach for the charity.

Over the coming four years we will have the following strategic priorities to move the charity to its next phase of life:

### Develop our programme

- putting an increased emphasis on young people as audience members, as producers and creators and as learners
- focusing our community development on work to bring different parts of the community together and work with elders
- putting a new emphasis on artist development by developing our existing training programmes and starting a hub for emerging ensembles
- developing our festivals with new emphasis on three areas:
  - Audience development
  - Innovative commissioning
  - New partnerships
- fusing digital activity into our programme of work
- increasing our geographical reach to take in Barking & Dagenham and Newham

### Formalise our role as an 'innovation unit' for the music sector

- be more proactive in collating and disseminating information about models
- measure the impact of our activity in a consistent way over 3 years
- establish a 3 year research programme in partnership with higher education

\*\*\*

### Develop our financial model

- specifically looking at income generation, being commissioned and building our fundraising capacity. If we are modelling programme practice, we should also model ways of financing innovation.

### Find a home for the charity shared with others

- to combine office accommodation and access to workshop space.

This is a summary of our business plan which sets out how we will achieve these strategic goals in line with our overall vision and mission and what success will look like.

## 1. Introduction

---

### What we do

This year Spitalfields Music will reach just under 40,000 people live and 1 million through broadcast or podcast with a programme which includes:

- Two internationally recognised music festivals in Spitalfields
- An award winning year-round Learning and Participation programme in Tower Hamlets
- A touring programme for young people in Tower Hamlets, Barking & Dagenham and Newham

We work with world class musicians from a range of different background so that quality is at the heart of what we do. Associate Artists have included The Sixteen, The English Concert, The Early Opera Company, Orchestra of the Age of Enlightenment, Matthew Barley, James Weeks, Talvin Singh, Arun Ghosh, Scanner. Alongside this, we pay a high level of attention to points of access and context in order to reach the broadest range of beneficiaries that we can. We are both need and demand led and we operate both artist- and participant-led activity.

### The needs we are seeking to address through this plan

In preparing for this plan we have identified the most pressing needs for our local area and its communities

- Equal access to the arts for young people in East London – across a very fragmented set of structures and services
- Widening access to quality arts across East London, recognising that this means going to people rather than expecting people to come to the art
- The need for enjoyment, delight and wonder
- Ensuring artists are able to be the best they can be in this current environment, particularly to:
  - Make the most relevant, brilliant art they can
  - Engage with people of all ages through the arts
- Leadership – the arts have a role to play as part of a wider civic framework (of schools, libraries, health care, community spaces indoors and outdoors) which is under extreme pressure at present

### Demand

Spitalfields Music is experiencing the highest demand in its 40 year history. Over the past 4 years our audiences have grown by 33%. For our 2013 Winter Festival, over 50% of events were sold out in advance of the festival and in our current tour of east London we have had waiting lists at 9 of our 12 touring venues (libraries and childrens centres). In 2013, No Strings Attached (NSA), our free ticket scheme for Tower Hamlets residents saw an increase in demand of 139% and Under 26s/student tickets at £5 increased by 148%. Demand and requirement for access initiatives continues to be as high as demand for full price tickets.

### Context

If there is a part of London for the arts to focus on, it is the east. With the fastest growing youth population, the most diverse range of communities, both the highest and the lowest salaries in the capital, it is a place of opportunity and challenge in equal measure. If the arts are to show themselves to be central to civic life in a 21<sup>st</sup> century city, this is the place where it will happen. Out of this context – what we learn, the models we develop and the talent which emerges – there is much to benefit the wider city and indeed the country more generally. East London will be our focal point, but where appropriate we will disseminate far and wide.

## 2. Vision, goals and beneficiaries

---

### **Vision**

Music has the power to improve life, collectively and individually, and in particular to lead to greater equality and higher achievement.

Our vision is for a world in which musicians are seen as leaders and in which music creates an inclusive space through which a diverse city can come together. We want to put music at the heart of our civic society and create the circumstances in which everyone can connect with music in the public realm.

### **Mission**

We are:

- A 21<sup>st</sup> century creative charity operating for the benefit of east London.
- An innovation unit for the music sector nationally and internationally, finding ways to disseminate practice and influence for wider change.

We work with people as artists, participants, learners, audience members, volunteers and partners. We apply the same values to all of our interactions.

We produce world-class music festivals and events, education projects and participatory programmes and supports artist and audience development.

### **Goals**

To achieve our vision and mission we aim to:

- Delight, inspire and bring joy through exceptional music to as wide a group of people as possible, particularly focusing on points of access for people in east London
- Model the role of the arts, specifically music, in 21<sup>st</sup> century as part of our shared civic life.
- Support the development of artists as leaders within society broadly, so that they can achieve their most brilliant work and so that this work can reach as many people as possible.

### **Our beneficiaries**

Socio-demographic profiling of our audience shows the breadth of our audience reflects the diversity and inner-city nature of an east London population: from those in low-income households, often relying on council support who are traditionally not very engaged in the arts, to captains of industry from more affluent situations as well as urban city-dwellers with strong interests in culture. [In Mosaic from A01 Global Power Brokers to K49 Re-Housed Migrants.]

Our key beneficiary groups (in order of intensity of relationship) are:

- residents of east London, particularly those who do not attend arts events regularly (this is a very diverse category)
- audiences for music from across London (culture vultures and contemporary culture attenders are at the core of this profile)
- audiences for music from around the UK and internationally (primarily culture vultures and contemporary culture attenders) reached primarily through broadcast or stream, but over the life of this plan through touring and international collaborations.



### 3. Our programme

---

The charity's success over the past five years has been built on change through our programme and we will take the same approach in the coming five years. All of this activity will be developed in partnership.

In looking at need and opportunities we have identified the following key developments to our programme between 2014 and 2018:

- A renewed focus on work with young people
- Expansion of our geographical reach to take in Newham and Barking & Dagenham
- A new focus on artist development
- Include digital activity in order to reach more people locally, nationally, internationally
- A new focus on programming models designed to reach 'non-attenders'
- Develop producing partnerships which allow us to make work on a larger scale
- Tour our activity to reach national or international audiences
- Formalise ways we can 'spotlight' our practice so that others can use our models

#### Themes

There will be five themes to our programme:

- **Creative learning for young people**

Bringing excellence in creative music making to support and raise aspirations of young people's abilities

- **Community engagement**

Promoting civic engagement using music as a mutual space for discovering and developing new and existing passions

- **Artists as leaders**

Returning artists to the heart of society, through support for artistic, leadership, social and economic development training

- **Audience development**

Broadening perceptions and drawing new connections, through stunning and imaginative programming and presentation

- **Art-form development**

A catalyst for innovation, supporting risk taking and bringing the world to Spitalfields to sustain and encourage the development of music through this century

#### Reach

By 2017/18 we aim to be reaching the following:

- 30000 young people with creative learning projects
- 5000 members of the east London community with community engagement projects
- 100 artists with intensive artist development programmes, who will within 1 year benefit 10,000 people as participants or audiences
- 300 professionals (such as library workers) with training in music, who will within 1 year benefit 30,000 people as participants
- 30000 people as audiences for our festivals in Spitalfields
- 10000 through live touring and 2 million through broadcast or podcast through Made in Spitalfields
- 1000 practitioners with information about our models of activity through conferences, papers, training and action learning.

## **Programme strands**

We will deliver activity under these themes through the following strands of work:

- 1. A year-round programme in Tower Hamlets (and eventually in Barking & Dagenham and Newham)**
  - Young people aged 0 -5 and their families
  - Young people aged 6 – 18 within mainstream and SEN schools and out of school
  - Training for people working in public settings to enable them to use music in their work (library, care workers for example)
  - A community engagement programme bringing music to specific geographical areas
  
- 2. An artist development programme with a national remit**
  - Training at a range of levels for musicians working in education and community settings
  - A hub to support the development of the next generation of classical performance groups through administrative development
  
- 3. Music festivals in Spitalfields focusing contemporary approaches**
  - Modelling how to programme music events outside of arts centres
  - Surprising existing audience with new ways of hearing and experiencing music, with programmes which are clearly distinctive from the mainstream
  - Reaching new audiences through work commissioned specially for them and a rigorous approach to access
  - Exploring place through music by commissioning more work in celebration of the area
  - Developing the art-form and artists by encouraging artists to try new things and programming work which explores new ways of working
  
- 4. Made in Spitalfields – dissemination of work & practice made locally to national and international audiences/peers**
  - Touring projects
  - Digital distribution
  - A cross-organisation approach to impact measurement
  - Distribution of information about models of activity

Our activity will be at its most intense in Tower Hamlets with ripples out through our neighbouring east London boroughs, London, the UK and beyond.

## **Communications**

This programme mix will require three central developments in our communications:

- a newly flexible website, which maintains a focus on sales whilst communicating a wider range of activities
- a highly developed use of Spectrix, our sales and fundraising database
- a flexible communications team which can nurture the brand identity through digital and traditional means

## 4. Finances

### Spitalfields Music's financial model

- Where most charities have a model of 33% public money, 33% earned money, 33% private money, Spitalfields Music has 20% public money, 20% earned income and 60% private money. The charity's income is from a significant number of different sources (in 2012/13 contributions above £500 came from 80 different trusts, companies, individuals and public bodies). This requires a high level of fundraising expertise within the charity.
- We have around 6 months operating costs on our balance sheet in unrestricted reserves. Our funds are invested.
- We spend our income within 12 months of raising it and for the past five years has been operating on a break-even basis year on year.

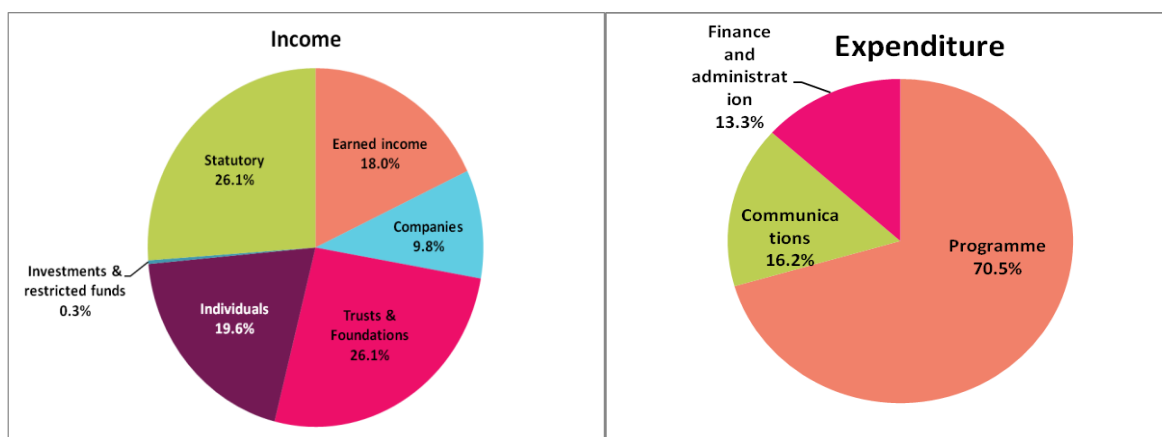
### Looking ahead

These plans require expenditure of £1.5million per annum (an expansion of activity) with at least 60% of the income secured before the beginning of the year (an increased capacity to forward-plan).

To achieve this and with the overall environment in mind, Spitalfields Music will aim to make the following changes to its financial model in coming years:

- Secure a new range of multi-year income agreements in order to focus our programming to longer-range planning and investment in r & d
- Test out models for new earned income streams to support core costs and raise our profile and reach
- Continue to grow ticket sales income from our festivals
- Continue to work in partnership with others to support higher costs so that we can deliver larger scale projects

We recognise that we will also need to budget on a cost-centre basis to achieve this in a sustainable way.



## Target financial model

	2013/14	as a % of turnover	2017/18	as a % of turnover	Increase in cash terms	% change
<b>Expenditure</b>						
Programme	£ 368,480	36%	£ 655,500	42%	£ 287,020	89%
Communications	£ 88,300	9%	£ 163,500	10%	£ 75,200	93%
Staff	£ 422,912	42%	£ 600,000	38%	£ 177,088	71%
Finance and administration	£ 130,707	13%	£ 149,000	10%	£ 18,293	57%
<b>TOTAL</b>	<b>£1,010,399</b>	<b>100%</b>	<b>£1,568,000</b>	<b>100%</b>	<b>£ 557,601</b>	<b>78%</b>
<b>Income</b>						
Earned	£ 164,028	16%	£ 275,000	18%	£ 110,972	84%
Companies	£ 73,400	7%	£ 150,000	10%	£ 76,600	102%
Trusts & foundations	£ 245,265	24%	£ 400,000	26%	£ 154,735	82%
Individuals	£ 188,400	19%	£ 300,000	20%	£ 111,600	80%
Statutory	£ 275,829	27%	£ 400,000	26%	£ 124,171	73%
Investments & restricted funds	£ 60,000	6%	£ 5,000	0%	-£ 55,000	4%
<b>TOTAL</b>	<b>£1,006,922</b>	<b>100%</b>	<b>£1,530,000</b>	<b>100%</b>	<b>£ 523,078</b>	<b>76%</b>

## Appendix 1 Programme plans

Strand of work	Description	Geography/numbers to reach
<b>1. A year-round programme in Tower Hamlets, Barking &amp; Dagenham and Newham</b>		
Young people 0-5s as participants	<p>Early years programme</p> <ul style="list-style-type: none"> <li>- Workshop series in childrens centres, hospital, libraries following areas of development need, supporting innovation in practice. Delivering to parents and staff.</li> </ul>	Tower Hamlets
<p>Young people 6 – 18 as producers, composers, performers</p> <p>[including a strong element of parental engagement, integrating mainstream and SEN, focus on disability]</p>	<p>Neighbourhood Schools</p> <ul style="list-style-type: none"> <li>- Bespoke projects [in school] which support the schools' engagement with music (from teachers and THAMES) whatever this means in each school.</li> <li>- Aim to support each school to graduate to Takeover [in school]</li> <li>- In school cluster we will look to opportunities to use music as a bridge for the transition between primary and secondary and mainstream and SEN.</li> <li>- Is there a follow through relationship with venues</li> </ul> <p>Out of school programme</p> <ul style="list-style-type: none"> <li>- Shine [out of school] Half term projects supporting young people, particularly those with disabilities, to engage in music as producers. We will aim to network this work with other organisations' work in this area. Roundhouse etc.</li> </ul> <p>Festival Platforms</p> <ul style="list-style-type: none"> <li>- Summer Festival and Winter Festival showcases for local talent</li> <li>- Roundhouse young producers series</li> </ul>	<p>Cluster relationship in Whitechapel around feeder primaries and 1 secondary school.</p> <p>With funding/over the three years, look to develop this model in Poplar. Again subject to funding, this could be applied in other parts of east London.</p> <p>Tower Hamlets</p> <p>Possibility to run this in Barking &amp; Newham.</p> <p>Tower Hamlets, Barking and Newham Music hubs</p>
Music to explore place	<p>A series of projects which aim to:</p> <ul style="list-style-type: none"> <li>- bring people together in new ways (generations, communities)</li> <li>- support people's personal development, particularly their engagement with their local area</li> </ul>	<p>Whitechapel, Tower Hamlets</p> <p>With funding/over the three years, look to develop this model in Poplar. Again subject to funding, this</p>

	The programme will run in partnership with the hospital, libraries, community centres, housing associations, settlement charities and other third sector organisations (such as Crisis and Providence Row).	could run in other parts of east London
<b>2. A talent development programme with a national remit</b>		
Training specialist musicians	6 Trainee Music Leaders (12 months intensive) 20 Trainees (3 days over 12 months) 25 Leaders (Training weekend) 3 conservatoire relationships International exchange programme	National, potentially beyond
Hub	5 performance groups attached to SM for 3 years to support their administrative development and through this to move them forward artistically.	National, activity within east London
<b>3. Music festivals which focus on contemporary approaches</b>		
Developing new adult audiences	Summer and Winter Festival programmes which include: <ul style="list-style-type: none"> <li>- Street Parties</li> <li>- Music shops</li> <li>- Open rehearsals</li> <li>- NSA tickets</li> <li>- Contact points with artists (post-show events)</li> <li>- Artists living in the area during festivals</li> <li>- Touring tasters to parts of the borough(s)</li> <li>- Digital tasters to parts of the borough (s)</li> <li>- Refreshed volunteer programme, which includes ambassadors</li> </ul>	Tower Hamlets, with visits to B & D and Newham
Core audience	Summer and Winter Festival programmes which challenge and stimulate around: <ul style="list-style-type: none"> <li>- Artistic excellence</li> <li>- Being part of a diverse audience</li> <li>- Being part of a community which supports</li> </ul>	Tower Hamlets

Young people as audience members	<p>Summer and Winter Festival programmes which include:</p> <ul style="list-style-type: none"> <li>- A series of shows for 6- 9s as audience members (Sound Explorers), with resources for teachers and parents.</li> <li>- Pieces for teenagers</li> <li>- Volunteer scheme for under 25s</li> <li>- Introduction events for under 30s</li> <li>- Commissioning group</li> </ul>	<p>Year 1 Tower Hamlets Year 2 &amp; 3 adding in Barking and Newham</p>
Commissioning & producing	<p>We will focus on commissioning and producing projects which:</p> <ul style="list-style-type: none"> <li>- Highlight east London as an area and community</li> <li>- Move forward the art-form (music and music-theatre), innovate with new ways of working</li> <li>- Will develop new audiences for music</li> <li>- Test out new digital ideas</li> </ul>	Tower Hamlets
<b>4. Made in Spitalfields</b>		
Delivery	<p>Summer and Winter Festival programmes which include:</p> <ul style="list-style-type: none"> <li>- Shows for 0 -2s – encouraging them as audience members with parents</li> <li>- Training for non specialist early years workers</li> <li>- Parents resources (cds and activity handbooks)</li> </ul>	<p>Tower Hamlets, Barking and Newham; Thurrock tbc National touring International touring</p>
Spotlighting practice	<ul style="list-style-type: none"> <li>- A cross-organisation approach to impact measurement</li> <li>- Distribution of information about models of activity</li> </ul>	National & international

## Appendix 2 Key milestones for strategic goals

	14/15	15/16	16/17	17/18
<b>Develop our programme</b>				
<b>Young people</b>	<p><u>Shows</u> MR east London &amp; national tour; selling to new partners; product development R &amp; D on 3 – 5s model Pilot for Sound Explorers</p> <p><u>In school</u> NS in Spitalfields Takeover festival in Spring SEN integration</p> <p><u>Out of school</u> Second year of disability development phase. Platforms</p> <p><u>Headline</u> Spring Festival</p>	<p><u>Shows</u> MR east London &amp; national tour – micro touring set up &amp; product development set up</p> <p><u>In school</u> NS in Spitalfields – final year? NS in Poplar - mapping R &amp; D on Takeover national</p> <p><u>Out of school</u> Holiday activity for mixed teenager groups Platforms</p>	<p><u>Shows</u> 0 -2s 3-5s KS1 – 5</p> <p><u>In school</u> NS in Poplar year 1 Takeover national</p> <p><u>Out of school</u> Platforms</p>	<p><u>Shows</u> 0 -2s 3-5s KS1 – 5</p> <p><u>In school</u> NS in Poplar year 1 Takeover national</p> <p><u>Out of school</u> Platforms</p>
<b>Community engagement</b>	<p><u>Elders</u> R &amp; D elders programmes</p> <p><u>Women Sing East</u> Last community choir year</p> <p><u>Focused area community programme</u></p>	<p><u>Elders</u> Programme Year 1</p> <p><u>Women Sing East</u> Community choir goes independent</p> <p><u>Focused area community</u></p>	<p><u>Elders</u> Programme Year 2</p> <p><u>Focused area community engagement</u> Poplar R &amp; D</p>	<p><u>Elders</u> Programme Year 3</p> <p><u>Focused area community engagement</u> Poplar delivery</p>



	Hanbury area R & D	<u>programme</u> Hanbury engagement culmination		<u>Big project</u> Community piece around markets
		<u>Big project</u> LBTH Cemetery project		
<b>Artist development</b>	<u>Ensembles hub</u> Set up on Ensembles hub	<u>Ensembles hub</u> Year 1	<u>Ensembles hub</u> Year 2	<u>Ensembles hub</u> Year 3
	<u>TML</u> 6 Trainee Music Leaders/ R & D on new connections	<u>TML</u> 6 Trainee Music Leaders/Set up for further development	<u>TML</u> New TML model	<u>TML</u> Establish new TML model
<b>Festivals</b>	3 festival year R & D on festival models R & D on audience development	SF16 = 40 <sup>th</sup> anniversary WF15 sponsor? Test audience development pilots	Bringing in new WOWs from R & D Mainstreaming audience development	Mainstreaming new WOWs
<b>Digital</b>	Tests:			
<b>Communications</b>				
<b><u>Formalise our role as an innovation unit</u></b>				
<b>Framing material</b>	<ul style="list-style-type: none"> <li>• Cross-organisation impact framework developed</li> <li>• Establish research requirement for next 3 years</li> </ul>	<ul style="list-style-type: none"> <li>• Cross- organisation impact framework in place</li> <li>• Research underway</li> </ul>	[New phase of national touring]	<ul style="list-style-type: none"> <li>• Research complete</li> </ul> [Ensembles hub ends]
<b>Dissemination</b>	<ul style="list-style-type: none"> <li>• Initial dissemination phase</li> </ul>	<ul style="list-style-type: none"> <li>• Dissemination plan developed and in jds</li> </ul>		
<b><u>Develop our financial model</u></b>				
<b>Ways of working</b>	<ul style="list-style-type: none"> <li>• New auditors</li> </ul>	<ul style="list-style-type: none"> <li>• Implemented new</li> </ul>		

	<ul style="list-style-type: none"> <li>• Cost-centre approach set up</li> <li>• Transition to Spectrix complete</li> </ul>	<p>auditor changes and SORP 2015</p> <ul style="list-style-type: none"> <li>• Using cost-centre approach for budgeting</li> </ul>		
<b>Fundraising</b>	<ul style="list-style-type: none"> <li>• 40<sup>th</sup> anniversary planned &amp; set up</li> <li>• Stabilise trust fundraising and set up growth</li> <li>• Research and prospecting into centre of activity</li> <li>• Increased focus for Development Group on areas of knowledge/networks</li> </ul>	<ul style="list-style-type: none"> <li>• 40<sup>th</sup> anniversary campaign</li> <li>• New grant relationships (stats and trusts) &amp; 18 months ahead</li> <li>• Impact making mainstreamed</li> </ul>		
<b>Earned income</b>	<ul style="list-style-type: none"> <li>• Festival financial model reviewed</li> <li>• Review income generation on other areas</li> </ul>	<ul style="list-style-type: none"> <li>• Test new WOWs on income generation</li> <li>• New income generation pilots</li> </ul>	<ul style="list-style-type: none"> <li>• Mainstreaming findings</li> <li>• Mainstreaming findings</li> </ul>	
<b><u>Find a home for the charity</u></b>				
	Partners and scope of project identified	Search for building and funding	Fundraising	Established in home
<b>Other</b>	<ul style="list-style-type: none"> <li>New trustees</li> <li>New website</li> <li>New print look</li> </ul>	<ul style="list-style-type: none"> <li>40<sup>th</sup> anniversary</li> <li>New Chair for the board</li> </ul>		

## Appendix 3 Budgets

	<u>2014/15</u>			<u>2015/16</u>	<u>2016/17</u>	<u>2017/18</u>
	<u>Budget</u>	<u>Actual</u>	<u>Variance</u>			
<b>EXPENDITURE</b>						
<b>Programme</b>						
	£			£		
Young people	60,000	£92,500	154%	125,000	£ 200,000	£ 218,000
	£			£		£
Community programme	7,500	£7,500	100%	25,000	£ 25,000	30,000
	£			£		
Artist development	26,500	£10,000	38%	126,500	£ 126,500	£ 126,500
	£			£		£
Research	7,500	£0	0%	10,000	£ 25,000	25,000
	£			£		£
Digital development	10,000	£0	0%	10,000	£ 10,000	10,000
	£			£		
Summer Festival	£ 150,000	£110,000	73%	150,000	£ 150,000	£ 150,000
	£			£		£
Winter Festival	75,000	£70,000	93%	75,000	£ 75,000	75,000
	£			£		£
Volunteers	1,000	£500	50%	1,000	£ 1,000	1,000
	£			£		£
Commissions	5,000	£6,000	120%	7,500	£ 10,000	10,000
	£			£		£
<b>Communications</b>						
	£			£		£
Marketing & PR	80,000	£70,000	88%	90,000	£ 90,000	90,000
	£			£		£
Fundraising	10,000	£10,000	100%	11,500	£ 11,500	11,500
	£			£		£
Box office	10,000	£10,000	100%	12,000	£ 12,000	12,000
	£			£		£
Secondary products	£ -			25,000	£ 50,000	50,000
<b>Finance and administration</b>						
	£			£		
Staff costs	£ 500,000	£483,500	97%	530,000	£ 570,000	£ 600,000
	£			£		£
Trainees	15,000	£0	0%	15,000	£ 15,000	15,000
	£			£		
Overheads	65,000	£87,000	134%	70,000	£ 85,000	£ 100,000
	£			£		£
Finance expenditure	34,000	£32,500	96%	34,000	£ 34,000	34,000
	£			£		£
Contingency	10,000	£0	0%	10,000	£ 10,000	10,000
<b>TOTAL EXPENDITURE</b>	<b>£1,066,500</b>	<b>£989,500</b>	<b>93%</b>	<b>£1,327,500</b>	<b>£1,500,000</b>	<b>£1,568,000</b>

**INCOME**

Earned income	£ 200,000	£182,000	91%	£ 225,000	£ 250,000	£ 275,000
Companies	£ 100,000	£65,000	65%	£ 130,000	£ 140,000	£ 150,000
Foundations & trusts	£ 250,000	£250,000	100%	£ 350,000	£ 400,000	£ 400,000
Individuals	£ 200,000	£180,000	90%	£ 245,000	£ 270,000	£ 300,000
Public funding	£ 266,819	£266,818	100%	£ 350,000	£ 400,000	£ 400,000
Investments/ interest/other	£ 5,000.00	£2,000	40%	£ 5,000.00	£ 5,000.00	£ 5,000.00
<b>TOTAL INCOME</b>	<b>£1,021,819</b>	<b>£945,818</b>	<b>93%</b>	<b>£1,305,000</b>	<b>£1,465,000</b>	<b>£1,530,000</b>
Inc/Exp	-£ 44,681	-£ 44,682		-£ 22,500	-£ 35,000	-£ 38,000
Change in revaluation of investments	£ 30,000			£ 30,000	£ 30,000	£ 30,000
Net movement of funds	-£ 14,681			£ 7,500	-£ 5,000	-£ 8,000
Balances carried forward	£ 894,378			£ 901,878	£ 896,878	£ 888,878

## Appendix 4 Impact measurement

---

We will measure across two planes: impact within east London and sector influence nationally and internationally. We will measure over three years (short-term) and suggest what ultimate success looks like (medium – long-term). We will use our programme themes to map whether we are delivering our goals.

Goals	Theme
<p>1. Delight, inspire and bring joy through exceptional music to as wide a group of people as possible, particularly focusing on points of access for people in east London</p> <p>2. Model the role of the arts, specifically music, in 21st century as part of our shared civic life.</p> <p>3. Support the development of artists as leaders within society broadly, so that they can achieve their most brilliant work and so that this work can reach as many people as possible.</p>	<p><b>1. Creative learning for young people</b> Bringing excellence in creative music making to support and raise aspirations of young people’s abilities</p> <p><b>2. Community engagement</b> Promoting civic engagement using music as a mutual space for discovering and developing new and existing passions</p> <p><b>3. Artists as leaders</b> Returning artists to the heart of society, through support for artistic, leadership, social and economic development training</p> <p><b>4. Audience development</b> Broadening perceptions and drawing new connections, through stunning and imaginative programming and presentation</p> <p><b>5. Art-form development</b> A catalyst for innovation, supporting risk taking and bringing the world to Spitalfields to sustain and encourage the development of music through this century</p>

This page is intentionally left blank



Spitalfields  
Music  
ANNUAL REVIEW  
2012/13

Page 155

*"Part of the charm of the Spitalfields Music Summer Festival is that many of its events are intriguing, genre-bending concoctions of different things."* DAILY TELEGRAPH, JUNE 2013

*"My favourite was working with the musicians, it made me feel like a real singer. Making our own songs and performing was brilliant."*

YEAR 3 PUPIL, FEBRUARY 2013

**29,517** audiences & participants

**300** learning & participation workshops & performances

**28** world premieres

**97** summer & winter festival events



**CHANGING LIVES & ASPIRATIONS THROUGH MUSIC IN LONDON'S EAST END**



**25** partner organisations

**365** supporters gave time, money & advice

**£7** raised for every **£1** of core public funding



**18%** earned income

**206** artists, teachers, workshop leaders, library & children's centre workers trained

We fundraised **58%** of our income



# CONTENTS

- 03 Welcome
- 04 Introduction
- 05 About Spitalfields Music
- 06 Strategic aims
- 07 Review of our 2012/13 activities
- 10 Reach
- 11 Funding
- 12 Finance
- 13 Team
- 14 Thank you
- 15 Contact details



*“Just when it seems the musical world has abandoned the field to carol concerts and wall-to-wall Messiahs, along comes the Spitalfields Music Winter Festival with something really stimulating.” THE TELEGRAPH, WINTER FESTIVAL 2012*

## WELCOME

Welcome to our annual review for 2012/13. I hope that you enjoy reading about Spitalfields Music’s activity throughout the year, whether you are encountering the charity for the first time or are already part of the Spitalfields Music family.

The year has been characterised by pushing boundaries – geographical, artistic and educational. Those of you who know us well may say that this is unsurprising – the charity has always been known for its innovation alongside its commitment to quality. This year we have piloted a new kind of activity with our local schools – Takeover – which hands over to 7 and 8 year olds and invites them, over the course of two terms, to create their own day-long festival. The results, both for the pupils and their learning and for the school community as a whole, were striking, and we plan in coming years to develop this model, ultimately reaching all schools in Tower Hamlets. We have also begun to work in Barking & Dagenham and Newham, touring to 12 venues with specially made music theatre for 0–3 year olds, reaching audiences which otherwise would not have access to the highest quality music in their own neighbourhood. Meanwhile Scanner and the Early Opera Company broke new ground with their programmes as Associate Artists and together with the other artists in our festival programmes our Summer Festival reached our widest audience ever.

In the coming year, there is no doubt that we’ll continue to explore and innovate. Of course nothing would be possible from Spitalfields Music without the very many of you who contribute to

the charity’s endeavours through volunteering, financial and in-kind support, partnership and advice. Neither our year-round programme nor our festivals would be possible without a huge collective effort. Thank you to all of you who are involved in this and to our small core team who co-ordinate the charity’s work. And not least, thank you to the artists who contribute to our aim of putting the arts at the heart of borough life and offering it to as broad a group of people as possible.

As changes to the education system and our civic infrastructure more broadly continue to move at quite a pace, a robust and positive response from creative charities like Spitalfields Music has never been more important. As I write, Tower Hamlets Fairness Commission has just published a report and the overarching theme of its recommendations is that all sectors – national government, local authority, business and the third sector – all work together to realise new ways of improving life chances for people within the borough. This approach is very close to Spitalfields Music’s heart with everything we do delivered through partnership. Creative charities such as Spitalfields Music have a real role to play at times like this and our goal in coming years will be to work as closely as we can with other sectors to improve opportunities within East London.

I hope you enjoy reading our review and we look forward to working with you in the coming year.

**Sir Alan Moses**  
Chair of the Board

# INTRODUCTION

People often ask what Spitalfields Music does. Our name gives some clues, but requires a conversation. We see Spitalfields Music as a creative resource for the local community. We engage through the local civic infrastructure and combine an openness to local needs with an expertise in fielding some of the very best artists in the world to the benefit of the local area. That benefit might take many different forms – economic, by drawing tourists into the area for our festivals; social, by supporting learning and personal development in local people; and cultural, by celebrating the area’s heritage and future and drawing different parts of the local community together. We’re a creative charity and our programme involves four aspects:

- A programme of events, featuring world class artists and local people, as festivals, tours and year-round series
- Artist development, creating opportunities for artists to experiment and develop their work and offering structured training for particular circumstances
- Creative learning, enabling local people to develop their skills and creativity
- Community engagement, offering music as a way for different parts of our local community to connect

These aspects of our work weave together and often all four are at play through a single project.

Our work is only possible through collective endeavour and I’m very grateful to all of our financial backers who make our work possible. Our funding model is unusually broad and relies upon support from a very wide range of people and institutions. I’m thrilled that we are reporting another break-even year in financial terms. Our belief is that sound financial management supports creative innovation, quality and risk.

Looking back on 2012/13 it has been another exceptional year with the Early Opera Company and Scanner providing a thread for our programme as Associate Artists, supported by a huge range of other world-class artists and a huge spectrum of involvement from local people. Here are a few tasters to whet your appetite, with more to follow through the review:

- We spread our wings to Barking & Dagenham and Newham, giving 24 touring performances to over 900 0-3 year olds and their families
- The first festival produced exclusively by a group of 7-8 year olds took place – a pilot for a new model of creative learning which we plan to extend right across the borough
- 100 festival events reached audiences across the spectrum of London’s demographic, from international tourists to local people
- 28 world premieres of new pieces of music
- Over 200 people who work in hospitals, children’s centres, community support settings and libraries received training from us to use music in their programme of activity

Before inviting you to read on, I’d like to thank the fantastic team who run Spitalfields Music for their imagination, commitment and tenacity. As facilitators, brokers and doers, they sit at the heart of the Spitalfields Music family and enable a huge amount to be achieved by the charity.

I hope you enjoy reading our review.

**Abigail Pogson**  
Chief Executive

*“It was amazing. It is really hard to find things that are suitable for children under 3. It was not too heavy on language, it was really music driven, and the visuals and scenery were fantastic. It’s hard in Barking, there is not much that you don’t have to travel into London for.”* MUSICAL RUMPUS  
AUDIENCE MEMBER, NOVEMBER 2012

## MUSICAL RUMPUS ON TOUR

In 2012/13, Spitalfields Music took its early years programme beyond Tower Hamlets for the very first time, touring two productions of its Musical Rumpus series to 900 babies and toddlers to 12 libraries and children’s centres across Barking & Dagenham and Newham. Specially designed for 0-3 year olds and their parents to enjoy together, Musical Rumpus immerses the audience in a magical world of sights, sounds and textures, encouraging the toddlers to explore the space and interact with performers from The Sixteen and Orchestra of the Age of Enlightenment.



# ABOUT SPITALFIELDS MUSIC

## Vision

Changing lives and aspirations through music in London's East End

## Mission

Spitalfields Music creates live music experiences in Spitalfields through performances, learning and participation. Everything we do is inspired by the spirit of the area, its people and their global and local influences. Taking live music as our core, we explore music, performance, its artists and our communities.

## Aims

- To produce music festivals for locally based people and visitors to the area, programming in a way which takes artistic risk and offers something new to audiences and participants
- To make year-round learning and participation projects with the people of Tower Hamlets which encourage aspiration, build confidence and skills
- To nurture and find talent, to commission new work and to collaborate with artists
- To be a catalyst in music in Spitalfields and Tower Hamlets and to engage in the life of the borough

## LEARNING & PARTICIPATION PROGRAMME

Year-round programme of workshops and performances in Tower Hamlets and neighbouring boroughs Barking & Dagenham and Newham

## WINTER FESTIVAL

12 days in December

## SUMMER FESTIVAL

15 days in June

## CLOSER

A partnership with City of London Sinfonia presenting concerts throughout the year in informal settings

*"It was a very challenging and exciting project. It took me right out of my comfort zone and forced me to develop new skills and brush up on old ones. John was very good at putting me in a place within a workshop where I needed to step up and take leadership."* TRAINEE MUSIC LEADER, FEBRUARY 2013

BLOG



## TRAINEE MUSIC LEADERS

Over the past 10 years, Spitalfields Music has run a Trainee Music Leaders scheme, offering a 12-month training programme to young musicians working in education and community settings. The scheme is nationally recognised and has trained approximately 75 leaders, most of whom now work with national orchestras, opera companies and other music organisations around the UK and internationally. In 2012/13, we recruited young musicians specifically from black, Asian or minority ethnic backgrounds, to support the development of a diverse workforce in music education. The Trainee Music Leaders undertook a year-long programme of workshops, mentoring, shadowing and practical experience, working across a range of our projects to learn new techniques and skills from professional workshop leaders.

# STRATEGIC AIMS

## 2012/13

- **Develop our Learning & Participation programme, particularly through touring our early years activity to neighbouring boroughs, and sharing the results of this with the wider arts sector.**

We gave 30 performances of two specially commissioned pieces for family audiences in Tower Hamlets, Barking & Dagenham and Newham, reaching those who are least likely to attend arts events.

- **Continue to programme festivals which have a unique blend of places, artists and local participation.**

We occupy a unique place within the music festival world. Our Summer Festival 2013 attracted a new and more diverse audience than ever before.

- **Capitalise on our audience development initiatives by growing the CLoSer concert series and our programme of digital activity.**

We ran a year-round programme to reach audiences who are less likely to attend arts events, through online activity, CLoSer, our partnership with City of London Sinfonia and our East London touring.

- **Follow through on detailed plans for a shared home with other charities.**

This project was developed to planning submission and was rejected in October 2013.

- **Maintain a focused fundraising programme and manage our finances effectively whilst maintaining our artistic integrity and ambition.**

We achieved a small surplus for the year through a combination of fundraising effort and tight control of expenditure. An increase in the value of investments also made a positive contribution to our balance sheet.

## 2013/14

- **Develop our programme's reach and scale – building our activity further in other East London boroughs, extending our new creative learning programme (Takeover) in Tower Hamlets schools, training more adults to be confident in using music when working with young people and community groups and extending our commitment to cross-arts projects.**

- **Consolidate our progress with new audiences and build frequency and loyalty in existing audiences.**

- **Maintain a focused fundraising programme and manage our finances effectively whilst maintaining our artistic integrity and ambition.**

- **Create a new business plan for the next three years.**

Page



*“Spitalfields Music’s year-round mission helps 30,000 local residents, particularly children, come into contact with the sort of music that would not otherwise enter their lives, and that costs money, little of which comes from the public purse.”*  
THE INDEPENDENT, WINTER FESTIVAL 2013

# REVIEW OF OUR 2012/13 ACTIVITIES

## OUR PROGRAMME

### Artistic excellence

We bring world-class composers and musicians to East London and offer the highest quality training in creative leadership. We couple this with a determination to reach new audiences through programming, pricing and location.

### Learning and participation at our heart

50% of our programme through the year and within our festivals focuses on projects for local people aged from 2 days old through to 90+ years.

### Commissioning the best artists, both new and established

We have a strong tradition of premiering new classical music (promoting around 30 premieres each year) and commissioning annually through our New Music Commission Fund.

### Innovation in music and creative learning practice

We commission regularly, invite Associate Artists to make work which is new to them and support the professional development of musicians working in education and community settings.

### Working in partnership with the London Borough of Tower Hamlets and influencing change

We tailor our year-round Learning & Participation programme to local needs and support the borough to develop its services (e.g. Tower Hamlets Arts and Music Education Service, Primary Care Trust, elders' centres, youth services).

### Being of and for the area

Local people are engaged in our programming throughout the year, and our festival artists make programmes specifically for East London in all of its diversity.

*“What a breathtaking and magical event this was. Very moving. I wouldn’t consider myself a ‘fan’ of classical music, but I felt transported to another time and place. The beauty of the church combined with the voices/orchestra was truly magnificent. I felt very proud to be a Tower Hamlets resident and fortunate to be able to see such an event for free.”* NO STRINGS ATTACHED AUDIENCE MEMBER, WINTER FESTIVAL 2012



BLOG

## TAKEOVER

In spring 2013, we piloted an innovative creative learning project at Canon Barnett Primary School, giving Year 3 pupils the chance to programme, produce and deliver their own in-school festival. Over two months of workshops, the pupils worked alongside professional musicians and workshop leaders to create events for their festival day, including a Radio Treasure Hunt, Laptop Orchestra, and a 45-minute performance of music and poetry, including a recital by some of their parents. The project formed part of a long-term strategy to develop Takeover as a borough-wide project and as a national example of best practice in creative learning. We will work with Queen Mary University of London to research the impact of the project on individual participants and the wider school community.

# REVIEW OF OUR 2012/13 ACTIVITIES

## LEARNING & PARTICIPATION PROGRAMME

Workshops: 146  
Performances: 48  
Participants: 1,370  
Audience members: 5,054  
Leaders & teachers: 181  
New workshop leaders trained and mentored: 25

Our year-round Learning & Participation programme branched out beyond Tower Hamlets to involve a broader range of participants from the neighbouring communities of Barking & Dagenham and Newham. Our youngest participants were newborns and oldest in their mid-90s. We worked closely throughout the year with many partners, including Tower Hamlets Arts and Music Education Service.

### VIDEO

#### In School

Our Neighbourhood Schools programme reached 2,000 children in ten local primary and secondary schools, including children and young people with communication, learning and behavioural difficulties at Phoenix and Cherry Trees Schools.

The series consisted of listening, composing and performance projects designed to give children the chance to work with professional artists, develop creativity and confidence in music, build social skills and increase self-esteem and focus. We ran projects that encouraged interaction between pupils from Special Educational Needs (SEN) and mainstream education settings and we observed a higher level of parental engagement than previous years.

**900** babies & toddlers introduced to opera for the first time



**6,424** participants & audience members involved in our Learning & Participation programme

**3,059** hours of singing by our Women sing East participants



#### In the Community

Our Royal London Hospital residency brought music sessions to the retinoblastoma clinic, neonatal unit and gastroenterology ward, helping to create a friendly and relaxed environment, and a sense of community amongst children, parents and staff.

In partnership with Toynbee Hall's INSPIRE programme, we ran a community engagement project called Winter Wonderland with twenty disabled and non-disabled teenagers. The young people developed composition, event production and concert management skills, in preparation for their very own showcase.

We worked with 27 children under five at the Jagonari Support Centre, using singing and percussion to support their creative and cognitive development. We also led vocal workshops to support women who had suffered abuse or been involved in the criminal justice system.

Our female community choir of 120 local residents, Women Sing East, developed their singing skills during workshops and performed as part of the festivals, including a stunning performance of Vivaldi's *Gloria* alongside the Early Opera Company.

As part of our Musical Rumpus series for early years, we presented two new productions—Purcell's *The Fairy Queen* and the Monteverdian inspired *Movers & Shakers*—in Tower Hamlets, Barking & Dagenham and Newham.

#### Training

Over the past ten years, Spitalfields Music has developed a national reputation for providing high quality leadership training to musicians who wish to work in community and education settings.

Three young musicians from black, Asian or minority ethnic backgrounds took part in our Trainee Music Leaders scheme. Over 12 months, the trainees shadowed, supported and received mentoring from professional leaders and educationalists, which equipped them with the skills and confidence needed to design, deliver and evaluate their own projects. We estimate that they will reach over 5,000 participants in the next five years.

We provided three free training days to 22 young musicians. Led by experienced workshop leaders, they received training on project planning, leadership and workshop delivery.

Through our longstanding partnership with the Royal Academy of Music we provided practical experience and training opportunities for student musicians.

We provided continuing professional development to the core group of 20 workshop leaders who deliver our work, offering opportunities for additional training and broadening experiences.

# REVIEW OF OUR 2012/13 ACTIVITIES

## WINTER FESTIVAL

7 – 18 December 2012

Events: 28

New music premieres and commissions: 10

Venues ranged from Hoxton Hall, the Tower of London, Galvin Restaurant and private Georgian houses in Spitalfields to Shoreditch Church and Christ Church. The Gabrieli Consort and Players, The English Concert, Gallicantus, EXAUDI and the London Handel Players were welcomed back alongside new collaborations with Opera Erratica and Opera North offering a unique mix of early and contemporary music.

During the daytime young ears were invited to delve into the sound world of folk and baroque traditions with the London Handel Players and folk star Alasdair Fraser, and Rich Mix played host to an entrancing arrangement of Purcell's *The Fairy Queen* for Musical Rumpus. The festival culminated in a spectacular rendition of Vivaldi's *Gloria*, the result of a collaboration between Early Opera Company and our own community choir Women sing East.

### Premieres and commissions:

Thomas Daniel Schlee *Aus meines Herzens Grunde*; Ēriks Ešenvalds *In dich hab' ich gehoffet, Herr*; Benet Casablanca *Frisch auf, mein' Seel', verzage nicht*; Pawel Zemek Novák *Ach Gott, erhör' mein Seufzen*; Justė Janulytė *Warum betrübst du dich, mein Herz?*; Jonas Jurkūnas *An Wasserflüssen Babylon*; Alice Beckwith *One and a half*; Freya Waley-Cohen *Haunted Heaven*; Grigorios Giamougiannis *Toccata for harpsichord*; Angell Lin *Cocoon*.

## SUMMER FESTIVAL

7 – 22 June 2013

Events: 69

New music premieres: 18

Associate Artist Early Opera Company embraced the eclectic nature of the Summer Festival by creating a series that embraced coffee, hip hop dance and baroque masterpieces. Our other Associate Artist Scanner created a series influenced by the music of Dowland, inviting a group of contemporary artists to make their responses. The results were two stunningly interesting series.

The festival presented international artists La Morra, Arte dei Suonatori, Morgan Szymanski, David Cohen and Manu Delago as well as showcasing new theatre work by UK artists. Young audiences heard their own programme of concerts and throughout the festival lunchtime events focused on folk artists, whilst the market played host to Folk in a Box – a unique one-on-one performance venue.

### Associate Artists:

Early Opera Company (Director Christian Curnyn), Scanner

### Premieres and commissions:

Open Souls *new works*; Elastic Theatre *JULIUS*; The Haxan Cloak *Variation on Lachrimae*; Chris Cairns *Computer Junk Orchestra*; Scanner *Lachrimae*; Manu Delago *Constructing Remix*; Charlie Piper *Mnemonic*; Gregor Riddell *New work for Xylosynth & Cello*; Nicola LeFanu *A Phoenix for Carla*; Edward Jesson *Replica*; Emily Hall and Toby Litt *Rest*; David Matthews *Four Portraits*; David Matthews *The Shorter Ring*; Cheryl Frances Hoad *Katharsis*; Elspeth Brooke *At the World's Edge*; Sam Glazer & Zoë Palmer *Musical Rumpus - Mudlark Dances*; Elizabeth Walling *audio visual installation*; Carter Callison *Spheres of Reverberation*.

## VIDEO

"Just a quick message to say thanks very much for the free No Strings Attached tickets to At the Worlds Edge! The Map Squad members and staff enjoyed it immensely, and we're still talking about it two days after!" NO STRINGS ATTACHED AUDIENCE MEMBER, SUMMER FESTIVAL 2013

## AUDIENCES

Our Summer and Winter Festivals reached a live audience of 25,678 with the profile of our audiences the broadest we have ever seen. While our audience members came from all corners of the UK and beyond, we also saw a 108% increase in audience members from Tower Hamlets. Our award-winning No Strings Attached ticket scheme distributed free tickets to 190 Tower Hamlets residents enabling them to attend a festival concert for the very first time. The scheme is funded entirely by our audience members who buy an extra ticket so that we can pass it on to a first time attender.



## TWITTER

# REACH

This year we continued to run and develop initiatives to help make our work even more accessible for people of all backgrounds.

- The take up of our No Strings Attached free tickets scheme to Tower Hamlets residents doubled.
- We continued to offer £5 tickets to nearly all our concerts, with many further events including lunchtime performances in the market, free of charge.
- We maintained discounts for multiple event bookers, offering reductions of 15%. We also offered concessions for Jobseekers, under 26s and students.
- Our school-orientated concerts have continued to enable local school children to experience and participate in creating music for free.
- We offered audiences more chances to further explore music with 17 insight events across our festival programmes.
- For the second year running, we collaborated with City of London Sinfonia on a series to develop new audiences for classical music by presenting informal 'warehouse-style' concerts.
- This year, building upon our success in engaging hard to reach audiences, we extended our successful Musical Rumpus tour to Barking & Dagenham and Newham.

Page 164  
Over **1,100** artists performing as part of our festivals



**27** days of events across our Summer & Winter Festivals

**25,678** live audiences

**31%** of audiences were from outside London

**25%** of audiences were from an East London postcode

## ASSOCIATE ARTISTS

We were delighted to welcome festival favourite the Early Opera Company alongside experimental electronic musician Scanner (Robin Rimbaud) as our 2012/13 Associate Artists. This contrasting combination exemplified the diversity of our programming, with both artists exploring music spanning 400 years. Led by Director Christian Curnyn, the Early Opera Company presented a stunning performance of Handel's rarely heard *Susanna* and an urban re-imagining of Monteverdi with hip-hop dancers from Avant Garde Dance, while Scanner curated a series of contemporary responses to pieces including John Dowland's *Flow my Tears* in collaboration with cutting-edge artists The Haxan Cloak, Elizabeth Walling and the Computer Junk Orchestra.



VIDEO

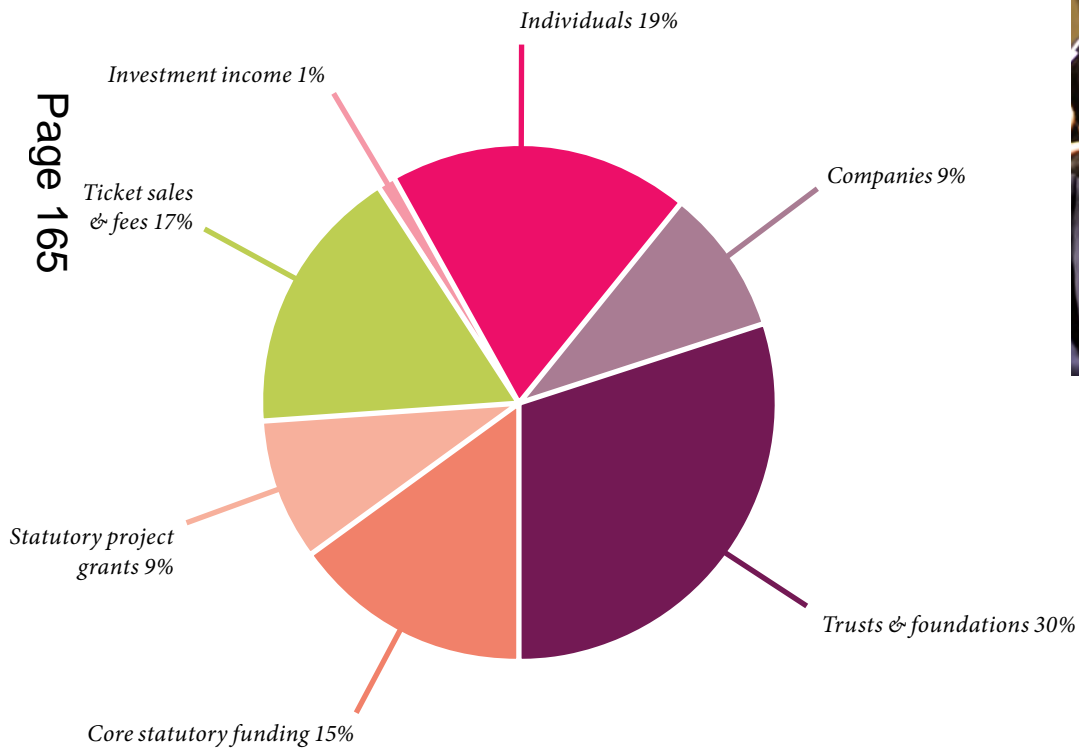


# FUNDING

Our income spreads across a broad range of sources, testimony to the range of partnerships which we have and the breadth of our programme. This year 58% of our income was fundraised from companies, trusts and individuals, with 24% coming from public funders and 18% earned income. During the year we continued to feel the impact of the economic challenges on some of our corporate and, to a certain extent, trust supporters.

Throughout the year income from individual donors has been steadily increasing and we have been grateful to a number of trusts which have maintained or added their support. Our three statutory funders Arts Council England, London Borough of Tower Hamlets and City of London maintained their grants to us despite strains on their own budgets.

*“The children’s confidence and self esteem has grown, they have a stronger belief of what they are able to achieve. Based on the success of the performance, the class have asked to sing in assembly to the whole school.”* PRIMARY TEACHER, FEBRUARY 2013



# FINANCE

The financial statements cover a 12 month period. The turnover was on the same level as the previous year representing continuity in much of our activity. The majority of our expenditure, as in previous years, was directed towards activity, namely our year-round Learning & Participation programme and our two annual festivals. The breakdown of our income remained broadly in line with the previous year, again representing continuity.

The charity's policy is to invest its reserves with low risk. The balance sheet shows a small surplus for the year plus a gain on the charity's investments, leaving the charity with balance sheet gain of around £60,000.

## STATEMENT OF FINANCIAL ACTIVITIES

<b>As at 31 August 2012</b>	2013 31 Aug £	2012 31 Aug £
<b>Income</b>		
Statutory	193,630	278,699
Fundraising	464,389	372,659
Earned income	136,249	156,920
Investment	6,704	20,407
Other	–	650
	<b>800,972</b>	<b>829,335</b>
<b>Expenditure</b>		
Festivals	454,622	492,121
Learning & Participation	273,911	252,756
Fundraising and governance	69,622	66,254
	<b>798,155</b>	<b>811,131</b>
<b>Surplus (deficit) for the year before revaluation on investments</b>	<b>2,817</b>	<b>18,204</b>

## BALANCE SHEET

<b>As at 31 August 2012</b>	2013 31 Aug £	2012 31 Aug £
<b>Fixed assets</b>		
Tangible assets	868	1,993
Investments	935,462	760,313
	<b>936,330</b>	<b>762,306</b>
<b>Current assets</b>		
Debtors	34,575	95,479
Cash at bank and in hand	171,382	344,520
	<b>205,957</b>	<b>439,999</b>
<b>Creditors</b>		
Amount falling due within one year	-233,228	-358,109
Net current assets	27,271	81,890
<b>Net assets</b>	<b>909,059</b>	<b>844,196</b>
<b>Funds</b>		
Unrestricted funds	560,228	510,70
Restricted funds:		
– Projects	–	5,353
– Christopher Vaughan Legacy Fund	129,739	118,667
– Property Fund	75,000	75,000
– New Music Commission Fund	144,092	134,476
<b>Total charity funds</b>	<b>909,059</b>	<b>844,196</b>



# TEAM

Spitalfields Music is run by a motivated board, a group of knowledgeable and skilled advisors, an energetic and close-knit team of employees and a dedicated and passionate group of volunteers. During the year we held five volunteer training sessions and between them the staff undertook 64 days of training.

## Council

Sir Alan Moses (Chair), Andrew Blankfield, Helen Fraser CBE, Sarah Gee, Nick Hardie, Keith Haydon, Michael Keating, John McCuin, Nicky Oppenheimer, Judith Weir CBE

## Finance & legal committee

John McCuin (Chair), Andrew Blankfield, Nick Hardie, Sir Alan Moses

## Development group

Nicky Oppenheimer (Chair), Andrew Blankfield, Chris Carter, Nick Hardie, Nick Macrae, Simon Martin, Sir Alan Moses, Jim Peers, Liz Phillips, Libby Young

## Team

Kathryn Allnutt, Helen Bailey, Cathy Boyes, Joanna Buchta, Linda Cairns, James Calver, Zoë Carassik-Whitfield, Philip Chandler, Camille De Groote, Michael Duffy, Natalie Ellis, Laura Fensom, Alyson Frazier, Jo Harris, Leanne Hoogwaerts, Kate Kelly, Tom Kelly, Rebecca Kite, Clare Lovett, Uju Maduforo, Janet Marshall, Annabel Marsland, Sanaa Masud, Ailsa Molyneaux, Anne-Marie Norman, Abigail Pogson, Rachel Shipp, Samantha Walker, James Waterhouse, Katee Woods

## Festival stewards

Pallavi Ahluwalia, Zoe Bennett, Nyanna Bentham-Prince, Gilly Blachford, Neil Bowman, Denise Brewster, Joanna Buchta, Noel Chow, Ben Clarke, Bill Colverson, Stephen Cook, Sue Coulbeck, Sianna DeCoteau, Magdalena Dembinska, Andy Doll, Denise Domfe, Zoe Dowsett, Jane Dunnage, Marcus Duran, Jennifer Emptage, Keith Ferguson, Wendy Forrest, Shirley Foulkes, Alyson Frazier, Elizabeth Goldman, Helen Hackney, Ellie Harris, Georgia Hannant, Grethe Hauge, Mary Hempstead, Ruth Hibberd, Julie Howell, Marianne Janosi, Ella Jarman-Pinto, David Keen, Barnaby Keen, Julia Kowalle, David Lee, Christine Lewis, Annette Macher de Calero, Sarah Macnee, Carole Mahoney, Egle Matulaityte, Tessa Mckean, Katie Minien, Stella Morris, Hannah Newham, Gentle Nyack, Germaine Nyack, Aileen Osborn, Richard Palmer, Shirley Perryman, Margaret Pitt, Sarah Robson, Stan Rondeau, Peter Salter, Anne-Marie Sharman, Elizabeth Shaw, Claudio Somigli, Mark Swan, Nicola Teague, Lara Thomson, Lonica Vanclay, Jenny Vernon, Susan Wareham, Mary Watkinson, Carol Wilson, Jacopo Zacchia

*“There is a large population of under-fives at the Royal London and The Song Weaver offers a unique, responsive and sensitive music service to these young patients. It’s exciting to work with such fantastic music leaders.”* RACHEL LOUIS, ARTS PARTICIPATION MANAGER, VITAL ARTS

SOUND

ARTICLE



## THE SONG WEAVER

The Royal London Hospital in Whitechapel includes one of the largest children’s hospitals in the UK, and over the past two years we have worked with the hospital’s in-house charity, Vital Arts, on projects in the neonatal, gastroenterology and retinoblastoma wards. Nursing staff and parents noted a profound effect following our visits, with the atmosphere

on the wards becoming calmer and quieter, and the children seeming far more at ease. We ran sessions in the wards each week and created *The Song Weaver* – a CD and songbook resource for the children and parents to take home, encouraging parents to incorporate music into their children’s development after their time in hospital.

# THANK YOU

We are extremely grateful for the generous support from those who wish to remain anonymous and those who are listed below. Spitalfields Music's valuable work is made possible by our supporters' charitable donations of time, money and in kind help. Thank you to everyone who helps make our programme happen.

## Core supporters



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



## Public funds

Tower Hamlets Arts and Music Education Service Youth Music

## Companies

Clifford Chance  
Deloitte  
Harper & Partners  
Herbert Smith Freehills  
John Lewis  
M&G Investments  
News International  
Spitalfields E1  
Simmons and Simmons

## Trusts, foundations and livery companies

29<sup>th</sup> May 1961 Charitable Trust  
Angus Allnutt Charitable Trust  
John S Cohen Foundation  
Derek Shuttleworth Educational Trust  
D'Oyly Carte Charitable Foundation  
Esmée Fairbairn Foundation  
Fenton Arts Trust  
Garfield Weston Foundation  
Haberdashers' Company  
Holst Foundation  
J Paul Getty Jnr Charitable Trust  
John and Susan Bowers Fund  
John R Murray Charitable Trust  
Merchant Taylors' Company

Michael Tippett Musical Foundation  
Paul Hamlyn Foundation  
Polish Cultural Institute  
PRS for Music Foundation  
Rothschild  
RVW Trust  
Sir Siegmund Warburg's Voluntary Settlement  
Sobell Foundation  
Thistle Trust  
Worshipful Company of Chartered Secretaries & Administrators  
Worshipful Company of Cutlers  
Worshipful Company of Fuellers  
Worshipful Company of Leathersellers  
Worshipful Company of Tax Advisors

## Individual donors

Andrew Blankfield & Bernadette Hillman, Chris Carter & Stuart Donachie, Geoffrey Collens, Spencer & Lucy de Grey, Alex & Susan de Mont, Albert & Rowan Edwards, Jill Franklin, Helen Fraser CBE, Nick & Emma Hardie, Keith & Sarah Jane Haydon, Michael Keating, Colleen Keck, Peter & Sarah King, George & Anne Law, Christopher Lovett, Simon Martin, Jane Martineau, Don

McGown, Alan & Dinah Moses, Richard Syred & Brian Parsons, Jim Peers, The Ten Bells, Peter Tompkins, Judith Weir CBE, The late Peter Lerwill, The late Christopher Vaughan, The late Eileen Bardin

## Chair of patrons

George Law

## Honorary life patrons

David & Julia Cade, Diana Burrell, Jonathan Dove, Dr & Mrs Anthony Henfrey, George & Anne Law, Chris Sayers, Judith Serota OBE, Judith Weir CBE

## Gold patrons

Hugh Arthur, Clifford & Fiona Atkins, Byrne Charitable Trust, Olwen Evans, Michael Godbee, Sue & Tom Imber, Michael Langton, George & Anne Law, Jeremy Lindon, Nick Macrae, Stephen Massil, Judy & John McCuin, His Honour Judge Michael & Mrs Nicky Oppenheimer, Sir Robert & Lady Owen, Helen Payne, John & Terry Pearson, Abigail Pogson, Ruth Rattenbury, Imogen Rumbold, Brian Smith, Samantha Walker, John P Wotton

## Silver patrons

Mark Anderson, Ms C Apperley, Roy Blackwell & Jennifer Jones, Ken Blakeley, Delia Broke, Caroline Burton, Craig Cleaver, John & Sandy Critchley, Charles Curry-Hyde & Cordelia Rushby, Charlie de Wet, James Hastings, Gary Hunter & Michael Light, Michael Jay, Charles & Tessa King-Farlow, Christine Lewis, Sir Colin & Rosie Mackay, Dr & Mrs Graham Orpwood, Jim Peers, David Preddy, Sophie Rich, Stephen & Lucy Richards, Peregrine & Francesca Simon, Derek Sugden, Allan Sutherland, John Wilkins

## Members

Bob Allies & Jill Franklin, Leonard Attewell, Jane Attias, RA Bailey & PJ Cameron, Ian Basnett, Richard Bawden, Anne Bearne, Stephen Benson, Graham Betts, Howard Betts, Jonica Bridge, G Brittain, Mary Brodrick, Neil Burns, Cynthia Butterworth, Adrienne Carr, Andrew Ceresa, Mary Collins, Dr SR Collinson, Capt Nicholas Cooper, Anton Cox, Jean Curtis-Raleigh, Belinda Davis, Arwel Davies, Dr John Davies, Eve de Meza, Nicola & David De Quincey Souden, Donna De Wick, Janet Di Stefano, Brian & Judy Dobbs, Annie Edge, Johanne Edgington, The Fischer Fund, Prof Rodney Fitch CBE, Elizabeth Fowler, Stephen Garner, Christine Garrett, Hugh Geddes, Duncan Gibbons, John Gillies, Nigel Glendinning, Dr J M Gooding, Diana Morgan Gray, Roy Griffiths, Adey Grummet, John Gwyer, Eamonn Hamilton, Virginia Harding, Vanessa Harley, Nora Heard, Mr Hearn & Dr Williams, Gill Hiley, Dr Anthony Hobson, Bella Hobson, Julia Hodgkin, Michael Holter, Anna Home, Geoffrey Hooker, Dagna Horner, Kimberley Hutchings, Sue Jackson, Molly Jackson, Miss Alice Jacobs, Lyn Jacobs, Gill James, Professor & Mrs C Jenks, Anne Johnstone, Gillian Keeler, Griselda Kellie-Smith, Bridget Kitley, Paul & Karen Lasok, Maria Laughlin, Carol Lindsay Smith, Janice Liverseidge, Doris Lockhart, Deborah Logan, Lady Jean MacGregor, Kathleen Malbon, Michael & Alexi Marmot, Professor & Mrs Michael N Marsh, John Miller & Sue Rogers, Graham Morrison, Simon Morris, Sylvia Moys, Deirdre Munro, George Nissen, David

Norgrove, Bernard Oppenheim, Adrian Osborn, Jennifer Oxley, Alison Parkinson, Heather Parry, Dr & Mrs Michael Parsons, Barbara Patilla, Veronica Plowden, Ann Porter, Dr Clive Potter, Nigel & Vivien Prevost, Toby & Theresa Prevost, Sue Prickett & John Bryer, Jenny Purkis, Mary M Quigley, Lord & Lady Rea, Peter Rous, Sue Rowlands, Alan Sainer, Ted & Jenny Salmon, Richard & Margaret Sax, Geoffrey Schott, Howard Shields, Anne-Marie & Jeremy Simon, Richard & Jenny Smith, Ken Start, Bernard & Linda Steel, Stefan Colston, Jane Swift, Alis Templeton, Gemma Tighe, Dr Jeffrey Tobias, Siroli Troup, Mr J Utting, Donna Vinter, Mr & Mrs Walker, J Walton, Elizabeth White, Professor Gwyn Williams, Alan & Lyn Williams, Charles Wilmot-Smith, Mr Wintersgill

## Help in kind

Allen & Overy, Ballymore Properties, Barbican Centre, Bishopsgate Institute, Brady Arts & Community Centre, Charlie de Wet, Chris & Sarah Dyson, Christ Church Spitalfields, City of London, CM, Dennis Severs' House, East London Dance, East London NHS Foundation Trust, English Heritage, Eyediology, Field Fisher Waterhouse LLP, Fiona Atkins, Galvin La Chapelle, Hoxton Hall, Imagist, Impress Print Services, IT4 Arts, John & Sandy Critchley, Kemsley, London Borough of Tower Hamlets, Macfarlanes, Marianna Kennedy, Mazars LLP, John Nicholson, Odgers Berndtson, Peter Tompkins, Planet Organic, Reed Smith, Rich Mix, Royal Opera House, Sandys Row Synagogue, Shipleys LLP, Shoreditch Church, Southbank Centre,

Spitalfields E1, Spitalfields City Farm, THAMES, The English Restaurant, The Royal Society of Cumberland, Tower of London (Chapel Royal of St Peter ad Vincula), The Water Poet, Village Underground, Vital Arts, Wellington Markets, Whitechapel Coffee Company, Yamaha Music Europe GmbH (UK)

## Partners

Andaz Hotel, Aspirations at Tower Hamlets College, Barbican Guildhall, Barking & Dagenham Libraries, Barts and the London NHS Trust, Bishopsgate Institute, Boxpark, Brady Arts and Community Centre, Canon Barnett School, Charnel House, Cherry Trees School, Christ Church Spitalfields, City of London Sinfonia, Community Music, Community Links, Crisis, Dennis Severs' House, East London Dance, English Heritage, Galvin La Chapelle, Genesis Sixteen, Glyndebourne, Hanbury Hall, Hoxton Arches, Hoxton Hall, Idea Store Network, Kobi Nazrul School, Leila's Shop, London Philharmonic Orchestra, London Sinfonietta, The Map Squad, Old Spitalfields Market, Osmani School, Phoenix School, Rambert Ballet and Orchestra, Royal Academy of Music, Royal Opera House, Rich Mix, St Anne's School, Shoreditch Church (St Leonard's), Shoreditch Citizens, Shoreditch Town Hall, Sound Connections: Early Years Practitioners Forum, Spitalfields City Farm, Spitalfields Community Group, Spitalfields E1, Streetwise Opera, Swanlea School, Village Underground, VoiceLab/Southbank Centre, The Beckett Estate, The English Restaurant, The

Water Poet, Tower Hamlets Arts and Education Service, Trinity College of Music, Toynbee Hall, Whitechapel Coffee Company, Wigmore Hall, Orchestra of the Age of Enlightenment, Opera North, Vital Arts, YCAT

## Artists and leaders

Barnaby Adams, Isabelle Adams, Tony Adigun, Ignacio Agrimbau, Allen & Overy Singers, Arte dei Suonatori, Christoph Pepe Auer, John Barber, Charlotte Barbour-Condini, Emily Barker, Mary Bevan, Bishopsgate Singers – Gitika Partington, Birmingham Contemporary Music Group, David Black, Andre Bosman, Meridian Brass, Elspeth Brooke, Joby Burgess, Crisis Skylight Band, Colm Carey, Jim Cartwright, Andrew Carwood, Laura Cannell, Sam Chaplin, Duncan Chapman, Payee Chen, Choir of Clare College Cambridge, Harry Christophers, City of London Sinfonia, David Cohen, Consortium5, Laurence Cummings, Christian Curnyn, Early Opera Company, Elastic Theatre, Dom Coyote, Mark David, Manu Delago, Patrick Donohue, East London Dance, Opera Erratica, EXAUDI, Ellie Fagg, Matthew Fairclough, I Fagiolini, Marcus Farnsworth, Alasdair Fraser, Folk in a Box musicians, Gabrieli Consort and Players, Gallicantus, Martin Gester, Ranjana Ghatak, Alan Gilbey, Sam Glazer, Seonaid Goody, Natalie Haas, Emily Hall, Kathy Hinde, Robert Hollingworth, Paul Hoskins, William Howard, Ruby Hughes, Anna Huntley, Audrey Hyland, Idea Store Network staff, Anna Jones, Louise Jordan, Juice, Laka D & Women sing East trio: Issy Postill, Alison Raynor & Dave

Wickens, Edward Jessen, Nicola LeFanu, Martynas Levickis, Toby Litt, London Gypsy Orchestra, London Handel Players, Emilie Renard, Matthew Robins, Graham Ross, London Sinfonietta, Mark Simpson, Nicky Spence, Lady Maisery, Catherine Martin, Jessie Maryon-Davies, Paul McCreesh, Anna Meredith, La Morra, Dominic Murcott, Laura Moody, Phil Mullen, Roshii Nasehi, Neighbourhood Schools students at Canon Barnett School, Hague School, Kobi Nazrul School, Osmani School, St Anne's School; Tom Norris, Michael Oliva, Opera North, Orchestra of the Age of Enlightenment & REMIX musicians, Zoë Palmer, Russ Pearson, Phoenix school musicians and Clare Hanney, Ayozie Pollendine, John Potter, Rambert Orchestra, rarescale, Chris Redmond, James Redwood, Carla Rees, Gregor Riddell, Royal Academy of Music Brass Ensemble, Royal Academy of Music students, Michael Rosen, Clare Salaman, Scanner, Jacek Ludwig Scarso, Jason Singh, Dominic Stichbury, Morgan Szymanski, THAMES musicians from Saturday Music Centre, Theatre of the Ayre, The English Concert, The Cardinal's Musick, The Haxan Cloak, The Sixteen, The Society of Royal Cumberland Youths, Voice Trio, Ukelele Orchestra of Great Britain, Bimbi Urquhart, Zefira Valova, Jackie Walduck, Elizabeth Walling, Katie Walton, John Webb, Julian West, James Weeks, Tom West, William Whitehead, John Woolrich, Worry Dolls, Patrick Eakin Young, Nadja Zwiener

# SPITALFIELDS MUSIC

## Spitalfields Music

61 Brushfield Street  
London, E1 6AA

## Administration

020 7377 0287

info@spitalfieldsmusic.org.uk

## Box office

020 7377 1362

boxoffice@spitalfieldsmusic.org.uk

**Website** [spitalfieldsmusic.org.uk](http://spitalfieldsmusic.org.uk)

**Blog** [spitalfieldsmusic.wordpress.com](http://spitalfieldsmusic.wordpress.com)

**Facebook** [facebook.com/spitalfieldsmusic](https://facebook.com/spitalfieldsmusic)

**Twitter** [twitter.com/spitsmusic](https://twitter.com/spitsmusic)

## Spitalfields Festival Ltd

Company limited by guarantee

Registered in England no 3138347

VAT no 524 730951

Registered charity no 1052043

## Photography

James Berry

Hana Zushi



*"The best part was working with the Royal Academy of Music. It was worth practising again and again because it was great!"* PRIMARY SCHOOL PUPIL,  
FEBRUARY 2013

This page is intentionally left blank

Spitalfields  
Music

# WINTER FESTIVAL

5-16 December 2014

[spitalfieldsmusic.org.uk](http://spitalfieldsmusic.org.uk)

020 7377 1362

“...wintry cosiness ... true  
intellectual refinement”

*Sunday Times*



Page

## ABOUT US

At Spitalfields Music we believe in music's ability to change lives and raise aspirations. And so our work goes far beyond our two festivals. Each year we reach over 10,000 people aged from 2 days to 97 years old through an innovative Learning & Participation programme of creative and award-winning work in Tower Hamlets.

In 2014 alone we have run 372 music and creative learning workshops, trained 150 people, introduced over 900 toddlers to opera and helped 1,172 people bring to life *Crowd Out*, a work by the Pulitzer Prize-winning composer David Lang, for an audience of thousands.

Winner of the 2014 Civil Society Charity Awards: Arts, Culture & Heritage category

Nominated for 2014 RPS Music Awards: Learning & Participation category

Celebrating 25 years of Learning & Participation in 2014

25 YEARS OF  
LEARNING &  
PARTICIPATION

Page 172

## WELCOME

The end of the year is always an exciting time in Spitalfields.

It's something we've sought to capture in this Winter Festival and we'd love you to join us for a celebration with brilliant music-making from some of the finest musicians we know in places that enchant and delight just as much.

We open up East London's historic and contemporary venues, from the grandeur of Hawksmoor's Christ Church Spitalfields, to Shoreditch Town Hall's secret underground passages and the Tower of London's ancient majesty, and we fill them with new and old music.

So come and warm your winter evenings with wonderful music. We look forward to seeing you in Spitalfields in December.



**Abigail Pogson**  
Chief Executive



## ADD 25

Can you help us secure the next 25 years of our award-winning Learning & Participation programme? Add £2.50 or £25 when booking your tickets to enable us to offer music to as many people in East London as possible.

## LET'S TALK

 @SpitsMusic #SMWF14  
 spitalfieldsmusic



# MUSICAL RUMPUS: CATCH A SEA STAR

Friday 5 & Saturday 6 December

10.30am / 12.30pm [50 min]

*Rich Mix*

£5 per child

**Zoë Palmer** libretto/director

**JS Bach arr. Sam Glazer** music

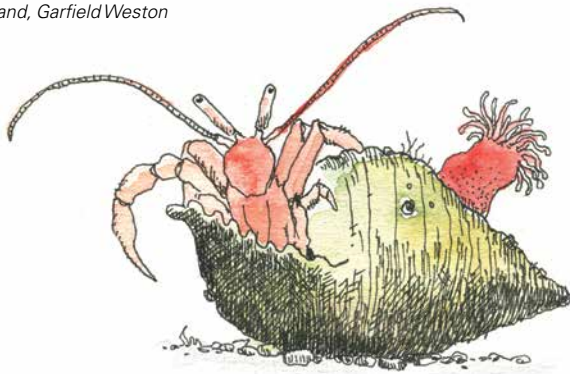
**Sophia Lovell Smith** designer

Musicians from **Orchestra of the Age of Enlightenment**

Our award-winning interactive, multi-sensory opera series for babies and toddlers returns with a brand new production. With music from JS Bach's humorous cantatas, follow the journey of a small hermit crab through an enchanting underwater world of mermaids and sea monsters, full of sounds and colours for you and your baby to play with and explore.

*Supported by Arts Council England, Garfield Weston Foundation and Youth Music*

Page 173



*Suitable  
for ages  
0-2½*

# PLATFORM: TOWER HAMLETS SINGS

Friday 5 December

1.30pm-2.30pm

*Shoreditch Church (St Leonard's)*

Free, booking required

**Ex Cathedra**

**Young singers from Tower Hamlets**

Leading early music choir Ex Cathedra and young singers from across Tower Hamlets come together to share songs from around the globe; from folk and traditional melodies to jazz and pop classics.

*In partnership with Tower Hamlets Arts & Music Education Service*

## DISCOVER MORE

For more information and behind the scenes insights head to [spitalfieldsmusic.org.uk](http://spitalfieldsmusic.org.uk)

## ENGLAND'S ORPHEUS

Friday 5 December

7.00pm-8.45pm

*Shoreditch Church (St Leonard's)*

A £25 B £20 

**Iestyn Davies** countertenor

**Elizabeth Kenny** lute

### Music for voice and lute by Dowland, Handel and Purcell

For the first night of the festival, Iestyn Davies and Elizabeth Kenny invite you to join them in a transformed, candlelit Shoreditch Church for the shimmering sounds of music for voice and lute. Their handpicked programme touches on works by three composers who were praised as the 'Orpheus of England' – Dowland, Purcell and Handel – featuring exquisite songs including Dowland's *Flow My Tears*, Purcell's *If music be the food of love* and Handel's triumphant cantata *Hendel, non può mia musa*.



Page 174

## TALES FROM THE DITCH

Friday 5 – Sunday 7 December

3.30pm (Sat/Sun only) / 7.00pm [1hr 30min]

*Shoreditch Town Hall*

£12 unreserved

**Alan Gilbey** curator/guide

Beyond the East End's pearly buttons, a maze of other tantalising stories is waiting to be heard. Step into the Ditch as BAFTA Award-winning writer Alan Gilbey and a cast of local storytellers, historians and musicians take you on a theatrical journey through Shoreditch Town Hall's hidden spaces, shaking up a different past and present.

*"Fabulous and full of surprises."* Audience member on *Alan Gilbey's East End Backpassages*

Suitable for 14+ year-olds.

*A Shoreditch Town Hall and Spitalfields Music co-commission*

### SAVE MONEY

Book for 2 or more events and get 15% off

## THE SIXTEEN

Saturday 6 December

7.00pm-8.45pm

*Christ Church Spitalfields*

A £35 B £28 C £20 D £10 E £5

### The Sixteen

**Harry Christophers** conductor

**Seasonal music by Palestrina and 20th-century British composers including Holst, Warlock and Vaughan Williams centred on the Christian chant *O magnum mysterium***

World-renowned choir The Sixteen returns to Spitalfields with a programme of old and new music for the Christmas season. They explore how composers including Byrd, Palestrina and Morten Lauridsen have used the words from the traditional chant *O magnum mysterium* to create sumptuous harmonies, alongside favourite and less familiar works by British composers.

“... ecstatic radiance... a perfect evening”

*Telegraph* on The Sixteen at Spitalfields Music Summer Festival 2013

Page 175

### BEAT THE QUEUES

Pre-purchase interval refreshments and programme books for selected events when booking your tickets

## WINTER FAYRE ON THE FARM

Sunday 7 December

12.00pm-4.00pm

*Spitalfields City Farm*

Free

Suitable  
for all  
ages

The wintery Spitalfields City Farm is a magical place for all the family to explore. Enjoy the open spaces of the winter gardens, browsing the festive fayre of seasonal goods and gift ideas, and join in a spellbinding musical workshop led by Spitalfields Music musicians **Penny Desbruslais** and **Abimaro Gunnell** in the woodfire-heated yurt.

*In partnership with Spitalfields City Farm*

## MARKET LIVE SESSIONS

Sunday 7 December

3.00pm-7.00pm

*Spitalfields Market (various venues)*

Free, when purchasing food and drink

Combine your festive shopping in Spitalfields with lively jazz and folk performances, while enjoying fine food or a glass of wine in some of our favourite Spitalfields eateries.

**Leon** 3.00pm-4.00pm

**Bedales** 5.00pm-6.00pm

**Canteen** 6.00pm-7.00pm

Further timings to be announced, head to [spitalfieldsmusic.org.uk](http://spitalfieldsmusic.org.uk) for details

*In partnership with Spitalfields E1*

## PLATFORM: OFFBEAT

Monday 8 December  
7.00pm-8.30pm

*Shoreditch Church (St Leonard's)*

Free, booking required

Suitable  
for ages  
7+

### **THAMES Big Band Hackney Creative Jazz Ensemble**

East London's young jazz musicians invite you to join them in a toe-tapping, heart-thumping showcase for the end of the year. In this collection of music they've put together, hear old jazz classics and contemporary hits that will get you moving.

*In partnership with Tower Hamlets Arts & Music  
Education Service*

#### **DISCOVER MORE**

For more information  
and behind the scenes  
insights head to  
[spitalfieldsmusic.org.uk](http://spitalfieldsmusic.org.uk)



# SIGLO DE ORO

Tuesday 9 December

7.00pm-8.45pm

*Shoreditch Church (St Leonard's)*

A £20 B £15 C £10 D £5 

**Siglo de Oro**

**Patrick Allies** director

**Seasonal music from across ten centuries  
from Josquin, Tallis and Hildegard of Bingen  
to Britten, Giles Swayne and Eric Whitacre**

Vocal ensemble Siglo de Oro make their festival debut in a musical narrative of the traditional Christmas story featuring evocative works from across ten centuries. Bringing together ancient words and music with contemporary responses, they journey through four symbolic images of the biblical nativity: The Rose, The Mother, The Mystery and The Light.

Page 177



# SOUND EXPLORERS: MOON MAN

Wednesday 10 ~~th~~

Thursday 11 December

11.00am / 2.00pm [1hr]

*Brady Arts & Community Centre*

£5 unreserved (schools £2)

**Isabelle Adams** director

Come and delight in this musical adventure, based on Tomi Ungerer's much-loved book, especially crafted for young ears!

The Moon Man watches over the earth as it sleeps, but one day he catches the fiery tail of a passing comet, leaving his twinkling seat in space to explore the world that he has longed to be part of.

“[His] beautiful, thought-provoking books have a timeless humour, appeal and relevance, and are accessible at all levels of understanding.” *Guardian on Tomi Ungerer*

*Produced by arrangement and with the generous permission of Tomi Ungerer and Diogenes*

*Supported by 29th May 1961 Charity, Derek Shuttleworth Educational Trust, Harold Hyam Wingate Foundation, M&G Investments and Tower Hamlets Arts & Music Education Service*



Suitable  
for ages  
5-7

# NINE DAIES WONDER

Wednesday 10 December  
7.00pm-9.00pm

*Shoreditch Church (St Leonard's)*

A £25 B £18 C £10 D £5 

## The Society of Strange and Ancient Instruments

**Clare Salaman** director

with **Steven Player** in the role of Will Kemp

## Dances, songs and instrumental music from the Elizabethan court, towns and countryside

Will Kemp was a leading actor in Shakespeare's company, and a shameless self-publicist. In 1600 he danced his way from London to Norwich, entertaining crowds along the way. The Society of Strange and Ancient Instruments breathes new life into this peculiar Elizabethan event, with wild country dances, intimate songs and refined instrumental music to delight and amuse.

"A vaudeville narrative of jokes, dances and music..."

Libby Purves, *theatreCat*

**Post-concert Q&A** with Clare Salaman and members of the ensemble

Supported by Arts Council England, Aldeburgh Music, The Golsoncott Foundation and The Strangers' Company Lady Neville Charity

### BEAT THE QUEUES

Pre-purchase interval refreshments and programme books for selected events when booking your tickets



# THE ENGLISH CONCERT WITH IESTYN DAVIES

Thursday 11 December

7.00pm-8.30pm

*Christ Church Spitalfields*

A £35 B £28 C £20 D £10 E £5 

**Iestyn Davies** countertenor

**The English Concert**

**Harry Bicket** director

**JS Bach** Arias from *Christmas Oratorio* BWV248

**Wassenaer** Concerto *Armonico* No.8 in E flat

**Buxtehude** *Jubilate Domino*

**Locatelli** Concerto grosso Op.1 No.8

**JS Bach** Cantata *Vergnügte Ruh, beliebte*

*Seelenlust* BWV170

Early music ensemble The English Concert is joined by renowned theatrical countertenor Iestyn Davies in Hawksmoor's glorious Christ Church Spitalfields. They perform lyrical and timeless works by JS Bach and Buxtehude, featuring Bach's cantata for solo countertenor *Vergnügte Ruh, beliebte Seelenlust* and embrace the season with excerpts from his much-loved *Christmas Oratorio*.


Supported by Bircham Dyson Bell and Rawlinson & Hunter

# LAMENT FOR JERUSALEM

Thursday 11 December

9.30pm-10.30pm

*Christ Church Spitalfields*

A £25 B £20 C £15 D £10 E £5 

**Mary Bevan** soprano

**Andrew Watts** countertenor

**Choir of London**

**Jeremy Summerly** conductor

**Tavener** *Lament for Jerusalem*

The Choir of London marks the passing of one of the leading composers of our time with a late-night performance of Tavener's *Lament for Jerusalem*; a work they performed ten years ago at Christ Church Spitalfields in their first concert. A "mystical love song", the piece incorporates texts from Christian, Islamic and Jewish sources to create a universal lament for lost paradise.



**SAVE MONEY**

Book for 2 or more  
events and get  
15% off

# LE CONCERT SPIRITUEL

Friday 12 December

7.00pm-8.30pm

*Christ Church Spitalfields*

A £35 B £28 C £20 D £10 E £5 

## Le Concert Spirituel

**Alice Piérot** violin/director

**Muffat** Suite 'Sperantis Gaudia' No.2 from *Florilegium Primum*

**Purcell** *In Nomine* for 6 viols  
*Fantasia upon One Note*

**Biber** Sonata II in F major from *Fidicinium Sacro-Profanum*

**Charpentier** *Symphonies pour un reposoir*

**Corelli** Concerto grosso Op.6 No.8 'Fatto per la Notte di Natale'

**JS Bach** *Brandenburg Concerto* No.3 in C major

Celebrated French ensemble Le Concert Spirituel comes to Spitalfields for the first time, with a programme exploring the musical world of the early 18th century. Featuring and contrasting music from the most renowned European composers of the time, including intimate works by Purcell and lively concertos by Corelli and JS Bach.

"...Le Concert Spirituel display the sort of effortless stylishness that makes this music as fresh as the day it was composed." *Financial Times*

**Post-Concert Q&A** with Alice Piérot and members of the ensemble

# KWARTLUDIUM WITH SCANNER

Friday 12 December

8.00pm-9.15pm

*Rich Mix*

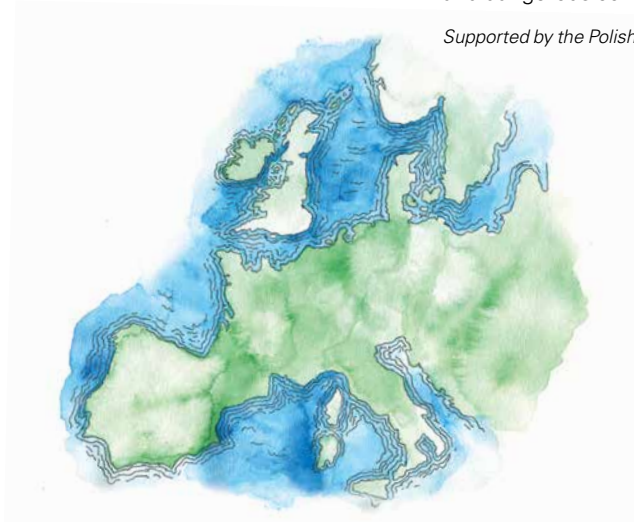
£15 unreserved

## Scanner electronics

## Kwartludium

Our 2013 Associate Artist and electronic musician Scanner returns with leading avant-garde Polish ensemble Kwartludium. The group has built a reputation for presenting striking new music across Europe and in this rare London visit, together they explore part improvised works that respond to visual scores. Wild, dynamic and exhilarating, expect an evening of shifting moods and dangerous collaborations.

*Supported by the Polish Cultural Institute London*



## DISCOVER MORE

For more information and behind the scenes insights head to [spitalfieldsmusic.org.uk](http://spitalfieldsmusic.org.uk)



# SING OUT

Saturday 13 December

*Shoreditch Church (St Leonard's)*

Come and discover your voice and surround yourself in song in our half-day celebration of singing.

# SONG WORKSHOP

10.00am-1.30pm (inc. lunch break)

£10 (£15 with Loud & Live)

Develop your vocal skills while learning new songs and a cappella harmonies with **Isabelle Adams** and **Sam Chaplin**, and present them to an audience in our Vocal Fanfare at 1.00pm, setting the mood for the Loud & Live concert.

*Suitable  
for ages  
7+*

# LOUD & LIVE

1.30pm-2.30pm

Vocal Fanfare from 1.15pm

£10 (£15 with Song Workshop)

**All Sing!**  
**Chaps Choir**  
**Women sing East**

**Isabelle Adams, Dominic Stichbury, Laka D** directors

Join lively London vocal groups Chaps Choir, Women sing East and All Sing! for a feast of bluesy harmonies, pop remixes and soaring voices. Get in the mood from 1.15pm with a buzzing outdoor Vocal Fanfare in the churchyard from the Song Workshop participants, leading you from the wintry streets into the lively Shoreditch Church.



## VAST WHITE STILLNESS

Saturday 13 & Sunday 14 December

2.00pm / 3.00pm / 4.00pm / 5.00pm / 7.00pm /  
8.00pm / 9.00pm [50 min]

*Toynbee Studios*

£12 unreserved

**Claudia Molitor** composer

**Dan Ayling** director

“...just this vast white stillness to which my  
stunned soul listens with breathless trepidation.”

*Rainer Maria Rilke*

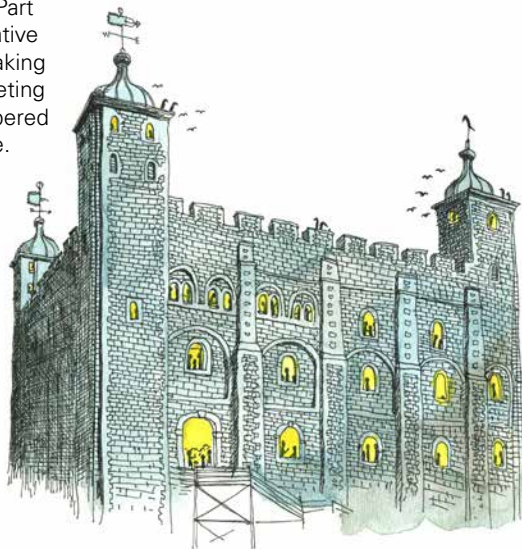
The creators of *Remember Me: A Desk Opera*  
(Winter Festival 2013) return with a new work in  
which memory, reality and imagination blur. Part  
installation, part performance this contemplative  
piece combines music, image and theatre, taking  
you on an immersive journey through the fleeting  
glance, the not-quite-heard, the half-remembered  
and the just out of reach that colour a lifetime.

Supported by Ambache Charitable Trust and  
Arts Council England

Page 182

SAVE MONEY

Book for 2 or more  
events and get  
15% off



## ORGELBÜCHLEIN AT THE TOWER OF LONDON

Saturday 13 December

7.00pm-8.30pm

*Chapel Royal of St Peter ad Vincula*

A £28 B £20

**William Whitehead** organ/curator

**Colm Carey** organ/director

**Odyssean Ensemble**

**Programme to include Robert White's  
*Lamentations* alongside works by JS Bach and  
new pieces from the *Orgelbüchlein* Project**

Enjoy an intimate evening in the historic  
surroundings of the Chapel Royal at the Tower  
of London. Interspersed with Robert White's  
*Lamentations*, music of serene beauty written  
shortly after the chapel was built, hear pieces from  
JS Bach's incomplete *Orgelbüchlein* (an intended  
'handbook' for organists) and new compositions  
bringing the *Orgelbüchlein* into the present day.



## QUATUOR DIOTIMA

Sunday 14 December

7.00pm-8.45pm

*Shoreditch Church (St Leonard's)*

A £20 B £15 C £10 D £5 

### Quatuor Diotima

**G rard Pesson** *Bitume* (London premiere)

**Sam Hayden** String Quartet: *Transience*  
(world premiere)

**Harvey** String Quartet No.3

**Bart k** String Quartet No.4

Known for their bold explorations of contemporary repertoire, Quatuor Diotima return to Spitalfields contrasting four radically different works amid the atmospheric backdrop of Shoreditch Church. From Sam Hayden's newly commissioned *Transience* to his late mentor Jonathan Harvey's frenetic third quartet and the bold emotional palette of Bart k.

“... a sound that embraced reverie and tumult, lushness and abrasiveness, melodic richness and stark angularity.” *New York Times*

**Post-Concert Q&A** with Sam Hayden and members of the quartet.

*Supported by Diaphonique – a Franco-British contemporary music fund*

## THIS YEAR'S MIDNIGHT

Monday 15 December

7.00pm-8.30pm

*Shoreditch Church (St Leonard's)*

A £25 B £18 C £10 D £5 

**Clare Wilkinson** mezzo-soprano  
**Fretwork**

**Music and poetry from Byrd, Dowland, Donne and Shakespeare to John Woolrich, Warlock, TS Eliot and Larkin**

Viol consort Fretwork presents a meditation of songs, poetry and instrumental music for the winter solstice, the longest night of the year. With mezzo-soprano Clare Wilkinson and an actor to be announced, they journey through exquisite works, conjuring winter's nighttimes.

“Fretwork are without doubt one of the most expressive and ambitious of this country's viol consorts.” *Independent*

Supported by Spitalfields Music Members,  
Patrons & Champions




## PHANTOM VOICES

Monday 15 December

9.30pm-10.45pm

*Shoreditch Church (St Leonard's)*

£15 unreserved 

**The Clerks**  
**Edward Wickham** director

**A new work of live and recorded music incorporating music by Isaac, JS Bach and Webern devised by Edward Wickham with music by Christopher Fox**

Vocal group The Clerks take you on a journey through musical 'hauntings' in a new work exploring the way we hear, remember and recall music. Following a traditional melody that has been used by composers across generations, they immerse you in sound, moving from the contemporary to the ancient and back again, in a series of 'hallucinations' linking music from across the centuries.

Supported by Wellcome Trust

### BEAT THE QUEUES

Pre-purchase interval refreshments and programme books for selected events when booking your tickets

# FOLIE À DEUX

Tuesday 16 December

7.00pm-8.00pm

*Toynbee Studios*

£10 including a glass of wine

**Mahogany Opera Group**

**Sofia Jernberg** voice artist

**Allan Clayton** tenor

**Emily Hall** music

**Sjón** libretto

**Frederic Wake-Walker** director

## ***Folie à Deux*, a work in progress**

Enjoy a window into the creative process of developing a new opera, as musical excerpts from Emily Hall's new piece are brought to life alongside discussion with the creators.

Insanity, electricity and love collide in this sonic voyage into the shared psychosis known as 'folie à deux'. Six songs are woven together for two singers, an acoustic harp and a specially created electromagnetic harp to tell the story of a couple living beneath an electricity pylon.

Supported by Britten-Pears Foundation, The Holst Foundation, PRS for Music Foundation, The RVW Trust and Sound and Music



### DISCOVER MORE

For more information  
and behind the scenes  
insights head to  
[spitalfieldsmusic.org.uk](http://spitalfieldsmusic.org.uk)

# THROUGHOUT THE FESTIVAL CONVERSATIONS

Friday 5 – Tuesday 16 December

*See [spitalfieldsmusic.org.uk](http://spitalfieldsmusic.org.uk)*

*for venues and timings*

Free

**Gawain Hewitt** sound artist

Taking place simultaneously in London and Dhaka, Bangladesh, Gawain Hewitt's *Conversations* transforms the sounds of these cities into music, reflecting on their links. Explore the piece with your hands, eyes and ears, creating a conversation between you and the sounds of Dhaka. *Conversations* will be touring our venues throughout the Winter Festival.

*Supported by Arts Council England and British Council through the Artists' International Development Fund*



## FOOD & DRINK

Enjoy a little more sparkle during your winter evenings in Spitalfields with light bites and drinks.

## AT YOUR EVENT

Local purveyors of fine foods, **Leila's Shop**, will be serving a selection of drinks, pies and sweet treats at a number of events throughout the festival.

For events with the 🍷 symbol you can add drinks and snacks to your order when booking tickets. These will then be waiting for you either before the event or in the interval, whichever you prefer.

*Panettone & Prosecco £7*

*Pie & Ale £7*

*Mulled wine & mince pie\* £7*

*Just prosecco £5*

*Just mulled wine\* £4*

*Just ale/hot apple juice\*/cordial £2.50*

\* Available at Shoreditch Church events only

## MEAL DEALS

At **The English Restaurant** a two-course £18 British menu is available from 5.30pm and 9.30pm Monday-Saturday during the festival.

**Reservations:** [theenglishrestaurant.com](http://theenglishrestaurant.com)  
020 7247 4110  
50/52 Brushfield Street, E1 6AG

At **Boundary Restaurant** enjoy a complimentary glass of champagne with your meal, available Monday-Saturday evening and Sunday daytime during the festival.

**Reservations:** [theboundary.co.uk](http://theboundary.co.uk)  
020 7729 1051  
2-4 Boundary Street, E2 7DD

Just present your tickets on arrival or mention Spitalfields Music Winter Festival when reserving a table.

Discover more ideas for eating and drinking in Spitalfields at [spitalfieldsmusic.org.uk/your-visit](http://spitalfieldsmusic.org.uk/your-visit)



# BOOKING INFORMATION

## HOW TO BOOK

**Online:** [spitalfieldsmusic.org.uk](http://spitalfieldsmusic.org.uk)

**Phone:** 020 7377 1362 (Mon-Fri, 10.00am-6.00pm)

**On the door:** 30min before the start of each event (subject to availability)

## WHEN TO BOOK

**Priority booking** for Spitalfields Music supporters opens Monday 8 September. Become a Member when you book for just £35, and get access to the best seats and enjoy great benefits

**General booking** opens Monday 22 September

## CONCESSIONS\*

**Children (under 16):** 50% discount

**Under 26:** 25% discount

**Jobseekers:** 25% discount

**Students:** £5 best available

**Disabled and limited mobility:**

free companion ticket where required

**Groups (10+):** 10% discount

\* Applicable to full-price adult tickets only. Excludes £5 tickets and not valid in conjunction with other offers/discounts. Excludes **Sing Out: Song Workshop** and **Folie à Deux**.

Please note that running times shown are approximate and for use as a guide only.

## BEAT THE QUEUES

Pre-purchase interval refreshments and programme books for selected events when booking your tickets

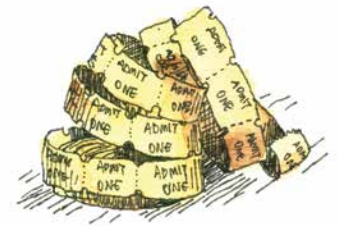
## FREE TICKETS FOR TOWER HAMLETS RESIDENTS

If you live in Tower Hamlets and have never been to one of our events before, you can claim a pair of free tickets through our No Strings Attached scheme. To find out more speak to us on **020 7377 1362** or email [nostringsattached@spitalfieldsmusic.org.uk](mailto:nostringsattached@spitalfieldsmusic.org.uk)

## FESTIVAL SAVER

### BOOK FOR 2 OR MORE EVENTS AND GET 15% OFF TICKETS.

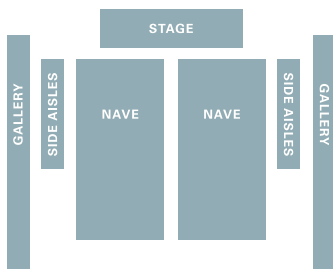
Applicable to full-price adult tickets purchased in the same transaction only. Excludes £5 tickets and not valid in conjunction with other offers/discounts. Excludes **Sing Out: Song Workshop** and **Folie à Deux**.



# VENUES & SEATING

## *Christ Church Spitalfields*

- A, B, C** Nave / Organ Galleries
- D** Side aisles – unreserved and restricted view
- E** Gallery North & South – unreserved and unsighted



## *Shoreditch Church (St Leonard's)*

- A, B** Nave/Organ Galleries
- C** Side Aisles – unreserved and restricted view
- D** Gallery North & South – unreserved and unsighted

## TRAVEL INFORMATION

tfl.gov.uk  
020 7222 1234  
spitalfieldsmusic.org.uk/yourvisit

## ACCESS

There is wheelchair access in most of our venues and hearing loops at most box offices. If you require a large print version of this brochure or special assistance, please call the main box office (020 7377 1362), or minicom number (020 7375 0730), or email [access@spitalfieldsmusic.org.uk](mailto:access@spitalfieldsmusic.org.uk)

## **Brady Arts & Community Centre**

192-196 Hanbury Street, E1 5HU

## **Chapel Royal of St Peter ad Vincula**

Tower of London, EC3N 4AB

## **Christ Church Spitalfields**

Commercial Street, E1 6LY

## **Rich Mix**

35-47 Bethnal Green Road, E1 6LA

## **Shoreditch Church (St Leonard's)**

Shoreditch High Street, E1 6JN

## **Shoreditch Town Hall**

380 Old Street, EC1V 9LT

## **Spitalfields City Farm**

Buxton Street, E1 5AR

## **Spitalfields Market**

Spitalfields E1, Brushfield Street, E1 6AA

## **Toynbee Studios**

28 Commercial Street, E1 6LS

For further information on our venues, head to [spitalfieldsmusic.org.uk/your-visit](http://spitalfieldsmusic.org.uk/your-visit)

**Imagist** graphic design: [imagistlondon.com](http://imagistlondon.com)

**Kieran Moore** illustration: [thecompleatemoore.com](http://thecompleatemoore.com)

Programme details are correct at the time of going to press. In unavoidable circumstances Spitalfields Music reserves the right to alter the artists of programme.

Spitalfields Music (registered as Spitalfields Festival Ltd) is a registered charity no. 1052043.



# THANK YOU

Spitalfields Music is immensely grateful to the organisations and individuals who help to make our Festivals and Learning & Participation programmes happen throughout the year, including our Champions, Silver and Gold Patrons, Members, in-kind supporters and all those who wish to remain anonymous.

Arts Council England  
City of London  
London Borough of Barking &  
Dagenham  
London Borough of Tower  
Hamlets  
Tower Hamlets Arts & Music  
Education Service  
Youth Music

Clifford Chance  
John Lewis  
M&G Investments  
Macfarlanes  
Simmons & Simmons  
Spitalfields E1  
Wellington Markets

29th May 1961 Charity  
Ambache Charitable Trust  
Childhood Trust  
Derek Shuttleworth Educational  
Trust  
Diaphonique  
Fidelio Charitable Trust  
Garfield Weston Foundation  
The Goldsmiths' Company  
Harold Hyam Wingate Foundation  
J Paul Getty Jnr Charitable Trust  
John and Susan Bowers Fund  
Loveday Charitable Trust  
Nugee Foundation  
Polish Cultural Institute  
PRS for Music Foundation  
Spirit of 2012 Trust  
Worshipful Company of  
Leathersellers







Andrew Blankfield & Bernadette  
Hillman  
Katie Bradford  
Chris Carter & Stuart Donachie  
Geoffrey Collens  
Spencer & Lucy de Grey  
Alex & Susan de Mont  
Nigel & Ruth Dutson  
Albert & Rowan Edwards  
Helen Fraser CBE  
Keith & Sarah Jane Haydon  
Colleen Keck  
Peter & Sarah King  
George & Anne Law  
Nick Macrae  
Simon Martin  
Stephen Massil  
Jane Martineau  
Jasmine Mathews



Don McGown  
Alan & Dinah Moses  
Richard Syred & Brian Parsons  
Jim Peers  
Susie Thomson  
Hedley Wright  
The late Peter Lerwill  
The late Christopher Vaughan

688



Fri 5 Dec	see website 10.30am / 12.30pm 1.30pm 7:00pm 7:00pm	Conversations (daily until 16 December) Musical Rumpus: Catch a Sea Star Platform: Tower Hamlet Sings England's Orpheus  Tales from the Ditch
Sat 6 Dec	10.30am / 12.30pm 3.30pm / 7:00pm 7:00pm	Musical Rumpus: Catch a Sea Star Tales from the Ditch The Sixteen 
Sun 7 Dec	12.00pm from 3.00pm 3.30pm / 7:00pm	Winter Fayre on the Farm Market Live Sessions Tales from the Ditch
Mon 8 Dec	7:00pm	Platform: Offbeat
Tue 9 Dec	7:00pm	Siglo de Oro 
Wed 10 Dec	11.00am / 2.00pm 7:00pm	Sound Explorers: Moon Man Nine Daises Wonder (Society of Strange & Ancient Instruments) * 
Thu 11 Dec	11.00am / 2.00pm 7:00pm 9.30pm	Sound Explorers: Moon Man The English Concert with Iestyn Davies  Lament for Jerusalem (Choir of London) 
Fri 12 Dec	7:00pm 8.00pm	Le Concert Spirituel *  Kwartium with Scanner
Sat 13 Dec	10.00am 1.30pm 2.00pm-9.00pm (hourly exc. 6.00pm) 7:00pm	Sing Out: Song Workshop Sing Out: Loud & Live VastWhite Stillness Orgelbüchlein at the Tower of London
Sun 14 Dec	2.00pm-9.00pm (hourly exc. 6.00pm) 7:00pm	VastWhite Stillness Quatuor Diotima * 
Mon 15 Dec	7:00pm 9.30pm	This Year's Midnight (Fretwork)  Phantom Voices (The Clerks) 
Tue 16 Dec	7:00pm	Folie à Deux (Mahogany Opera Group)

# ENJOY MORE WITH SPITALFIELDS MUSIC

*You can help make our festivals and creative learning projects thrive, and enjoy great benefits at the same time.*

**FROM JUST £35 A YEAR (THE SAME COST AS A TICKET) YOU CAN:**

Be the first to book your festival tickets with two weeks priority booking

---

Attend exclusive events and drinks parties and meet renowned musicians, artists and fellow music-lovers

---

Keep up to date with exclusive updates, advance mailings and behind the scenes insights

---

Be acknowledged for your support and see how you've helped our work flourish.



**BECOME A SPITALFIELDS MUSIC MEMBER TODAY**

*Speak to us on 020 7377 1362 or visit [spitalfieldsmusic.org.uk/support-us](http://spitalfieldsmusic.org.uk/support-us)*

Page

This page is inten

<b>Committee(s):</b>	<b>Date(s):</b>
Culture, Heritage and Libraries	27 October 2014
<b>Subject:</b> Service Based Reviews - City of London Pocketbook	<b>Public</b>
<b>Report of:</b> Town Clerk	<b>For Decision</b>

### **Summary**

The purpose of this report is to highlight to Members of the Culture, Heritage and Libraries Committee that, as part of the Service Based Review, savings equivalent to the current budget for the Pocketbook of £17,000 (i.e. £9,000 for the Red Book and £8,000 for the Blue Book) have been agreed by the Policy and Resources Committee.

The Policy and Resources Committee met on 2<sup>nd</sup> October 2014 and asked for the Culture, Heritage and Libraries Committee to give consideration as to the future requirement for a printed Pocketbook. If the book was to be discontinued, the information contained within it is available on the web and can be made available in a pdf format.

The Town Clerk's Department has overseen production of the 2014/15 Pocketbook on the basis of the recommendations agreed by the Pocketbook Working Party and this resulted in a saving of £2,800. The Policy and Resources Committee recognised the recent work of the Working Party and the fact that the Pocketbook is popular with some Members, particularly the information pages.

However, whilst the Pocketbook Working Party's work was underway, the Culture, Heritage and Libraries Committee were made aware that future production of the Pocketbook might be included in the package of Service Based Review savings.

#### **Recommendations; that –**

1. Members are asked to note the views expressed by the Policy and Resources Committee and their request for further work to be undertaken.
2. Members give consideration as to the future of the Pocketbook.

### **Main Report**

#### **Background**

1. At the July 2013 meeting of the Culture, Heritage and Libraries Committee, Members requested a survey of all Members of the Court of Common Council in respect of the City of London's Pocketbook. Following the survey, the Committee established a small Working Party

to examine, in a task and finish approach, the potential improvements and cost savings that could be realised in the future production of the Pocketbook.

2. The Pocketbook Working Party made a number of recommendations to the Culture, Heritage and Libraries Committee in respect of future production arrangements and content. The Town Clerk's Department has overseen production of the 2014/15 Pocketbook on the basis of the agreed recommendations and this resulted in a modest decrease in the cost.
3. As work to prepare the Pocketbook could not start until the Working Party had submitted its recommendations to the Culture, Heritage and Libraries Committee, it was anticipated, early-on, that the circulation of the new 2014/2015 Pocketbook might be delayed. The Town Clerk's Department accept that the delay is regrettable and are undertaking a review so that it can be avoided, should the Pocketbook continue to be published.
4. Whilst the work of the Pocketbook Working Party's was underway; the Culture, Heritage and Libraries Committee were made aware that future production of the Pocketbook might be included in the package of Service Based Review savings.

#### **Current Position**

5. As part of the Service Based Review, savings equivalent to the current budget for the Pocketbook of £17,000 (i.e. £9,000 for the Red Book and £8,000 for the Blue Book) have been agreed by the Policy and Resources Committee.
6. The Policy and Resources Committee met on 2<sup>nd</sup> October 2014 and discussed the general utility of the Pocketbook. Whilst accepting that its role as a diary was diminishing, given the prevalence of modern technology, the Committee acknowledged that the Pocketbook is popular with some Members, particularly the information pages.
7. In concluding, the Policy and Resources Committee recognised the work recently undertaken by the Pocketbook Working Party and asked that the Culture, Heritage and Libraries Committee give consideration as to the future of the Pocketbook.

Julie Mayer  
Committee and Member Services Officer  
T: 020 7 332 1410  
E: [julie.mayer@cityoflondon.gov.uk](mailto:julie.mayer@cityoflondon.gov.uk)

<b>Committee:</b> Culture, Heritage and Libraries Committee	<b>Date:</b> 27 <sup>th</sup> October 2014
<b>Subject:</b> Decisions taken under Urgency since the last meeting of the Committee	<b>Public</b>
<b>Report of:</b> Town Clerk	<b>For information</b>
<p><b>Summary</b></p> <p>This report advises Members of action taken by the Town Clerk since the last meeting of the Committee, in consultation with the Chairman and Deputy Chairman, in accordance with Standing Order No. 41.</p> <p><b>Recommendation:</b></p> <p>Members are asked to note the decisions taken under urgency since the last meeting;</p> <p>City Corporation Support for the 800<sup>th</sup> Anniversary of Magna Carta (inclusion of the London Copy of the Magna Carta in the Lord Mayor's Show).</p>	

**City of London Corporation Support for the 800<sup>th</sup> Anniversary of Magna Carta (inclusion of the London Copy of the Magna Carta in the Lord Mayor's Show)**

Item 7 on today's agenda (City of London Corporation Support for the 800<sup>th</sup> Anniversary of Magna Carta) was also presented to the Policy and Resources Committee on 2<sup>nd</sup> October 2014. The first recommendation in this report sought approval to include the London copy of the Magna Carta in the 2014 Lord Mayor's Show, in a suitably safe and appropriate manner, at a cost not exceeding £6,000.

Policy and Resources Committee agreed the funding, as set out in the first and various other recommendations. However, the Culture, Heritage and Libraries Committee were required to give approval, in principle, to the Magna Carta being included in the Lord Mayor's Show. Arrangements for the show were well underway by 2<sup>nd</sup> October 2014 and the Culture, Heritage and Libraries Committee was not due to meet until 27<sup>th</sup> October 2014.

It was therefore agreed that the London copy of Magna Carta to be included in the 2014 Lord Mayor's Show, in a suitably safe and appropriate manner, at a cost not exceeding £6,000.

*Julie Mayer*  
 Town Clerk's  
[Julie.mayer@cityoflondon.gov](mailto:Julie.mayer@cityoflondon.gov) tel: 020 7 332 1410

This page is intentionally left blank



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

Document is Restricted

This page is intentionally left blank

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

Document is Restricted

This page is intentionally left blank

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

Document is Restricted

This page is intentionally left blank

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

Document is Restricted

This page is intentionally left blank