



Culture, Heritage and Libraries Committee

Date: MONDAY, 26 JANUARY 2015
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
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	

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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 of the meeting held on 24th November 2014.
For Decision
(Pages 1 - 8)
4. **MAGNA CARTA**
A presentation by the Head of Cultural and Visitor Development.
For Information
5. **GRESHAM COLLEGE**
A presentation by Sir Richard Evans, the Provost of Gresham College.
For Information
6. **LONDON METROPOLITAN ARCHIVES - DIGITISATION UPDATE**
Report of the Director of Culture, Heritage and Libraries.
For Information
(Pages 9 - 22)
7. **CITY OF LONDON FESTIVAL 2014 PROGRAMME**
Joint report of the Director of Culture, Heritage and Libraries and the Chamberlain.
This report will also be presented to the Finance Committee on 17th February 2015.
For Information
(Pages 23 - 44)
8. **MEMBER SURVEY RESULTS - CITY OF LONDON POCKETBOOK**
Report of the Town Clerk.
For Decision
(Pages 45 - 48)
9. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**
10. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**
11. **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 Schedule 12A of the Local Government Act.

For Decision

Part 2 - Non-public Agenda

12. **NON PUBLIC MINUTES**
To approve the non-public minutes of the meeting held on 24th November 2014.
For Decision
(Pages 49 - 50)
13. **SERVICE BASED REVIEW: TRANSFORMING LIBRARY SERVICES**
Report of the Director of Culture, Heritage and Libraries.
This report was approved by the Policy and Resources Committee on 11 December 2014 and will be presented to the Community and Children's Services Committee on 12 February 2015.
For Decision
(Pages 51 - 64)
14. **LONDON METROPOLITAN ARCHIVES - ROOF PROJECT - OPTIONS APPRAISAL (GATEWAY 3/4)**
Report of the City Surveyor.
This report will be presented to the Projects Sub Committee on 21st January 2015 and an update will be provided at the meeting.
For Decision
(Pages 65 - 104)
15. **LORD MAYORS' STATE COACH PROGRESS - CONSERVATION MANAGEMENT PLAN**
Report of the City Surveyor.
For Decision
(Pages 105 - 116)
16. **NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**
17. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT AND WHICH THE COMMITTEE AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**

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Agenda Item 3

CULTURE, HERITAGE AND LIBRARIES COMMITTEE Monday, 24 November 2014

Minutes of the meeting of the Culture, Heritage and Libraries Committee held at Guildhall on Monday, 24 November 2014 at 11.30 am

Present

Members:

Vivienne Littlechild (Chairman)	Jeremy Mayhew
John Scott (Deputy Chairman)	Sylvia Moys
Deputy Ken Ayers	Barbara Newman
Mark Boleat	Graham Packham
Deputy Billy Dove	Ann Pembroke
Deputy Anthony Eskenzi	Henrika Priest
Kevin Everett	Judith Pleasance
Lucy Frew	Emma Price
Alderman Sir Roger Gifford	Deputy Gerald Pulman
Deputy the Revd Stephen Haines	Stephen Quilter
Tom Hoffman	Delis Regis
Jamie Ingham Clark	Alderman William Russell
Deputy Alastair King	Mark Wheatley
Paul Martinelli	

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
David Wight	Culture, Heritage and Libraries
Andrew Buckingham	Public Relations Department
Nick Bodger	Culture, Heritage and Libraries Department
Christopher Earlie	Culture, Heritage and Libraries Department
Julia Dudkiewicz	Culture, Heritage and Libraries Department

1. APOLOGIES

Apologies were received from Dennis Cotgrove, Wendy Hyde, Deputy John Owen-Ward, Henrika Priest, Deputy Gerald Pulman, Deputy Richard Regan, Deputy Giles Shilson, Alderman David Graves and Deputy John Tomlinson.

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

There were no declarations.

3. **MINUTES**

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

Matters arising

- A report on digitisation of the London Metropolitan Archives (LMA) would be presented to Members in January.
- The Chief Officers' Group on 12th November 2014 decided to defer publication of the Cultural Strategy for 6 months.

4. **RISK MANAGEMENT STRATEGY**

The Committee received a report of the Chamberlain in respect of the Risk Management Strategy. Members noted that the Department's risk register would be reported in early 2015, along with the new Business Plan. Significant updates were reported at least annually; with the last being reported in October 2014.

In response to a question about a leak in the Whittington Room in Guildhall last week, Members noted that temporary protection was in place, pending a full repair in January. The flood risk at the LMA had also been added to the risk register, under 'flooding'.

RESOLVED, that:

The new Risk Strategy be noted, along with the plans for the phased rollout of the Strategy within departments and City of London Institutions.

5. **REVENUE AND CAPITAL BUDGETS**

The Committee considered a joint report of the Chamberlain and the Director of Culture, Heritage and Libraries, which set out the annual submission of the revenue and capital budgets overseen by the Culture, Heritage and Libraries Committee.

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

- Members were disappointed that the quarterly events booklet had ceased publication, given that not all residents were on-line. However, it was accepted that this had been agreed by the Committee, as part of the Service Based Review. However, officers advised that some literature had been retained; i.e. the quarterly, seasonal events guides delivered by visitor development and the popular '*What's New*' booklet in libraries, which was too large for on-line text.
- Members also accepted that most visitor attractions relied on electronic communications, in order to keep costs down.
- Officers advised that 'Patronmail' subscribers received regular updates and prompts to visit the website and an application to subscribe was included in the last printed booklet.

- A 'Workers Guide to the City' was being developed, which was intended to be separate from the tourist offer. A joint departmental approach targeting City companies was being developed to help fund this publication.
- A Member reported that a Museum of London Leaflet made no reference to the City of London Corporation and the Deputy Chairman offered to raise this at the next Museum of London Board Meeting.

RESOLVED, that:

1. The provisional 2015/16 revenue budget be approved for submission to the Finance Committee.
 2. The draft capital budget be approved.
 3. The Chamberlain, in consultation with the Director of Culture, Heritage and Libraries, be authorised to revise these budgets to allow for any further implications arising from Corporate Projects, departmental reorganisations and other reviews and changes to the Additional Works Programme.
 4. If specific service based review proposals included with this budget report were to be rejected by the Committee, or other Committees request that proposals be pursued, the substitution of other suitable proposals, for a corresponding amount, be delegated to the Town Clerk in consultation with the Chairman and Deputy Chairman of the relevant Committee. If the substituted saving is not considered to be straight forward in nature, then the Town Clerk shall also consult the Chairman and Deputy Chairmen of the Policy and Resources Committee, prior to approving an alternative proposal(s).
6. **PUBLIC RELATIONS OFFICE - ANNUAL UPDATE**
 The Committee received a report of the Director of Public Relations, which provided an update on PR activities in support of the Culture, Heritage and Libraries Committee during the period December 2014 to October 2014. Members were pleased to note the success of the Magna Carta display during the Lord Mayor's Show. In response to a question about the Crossrail Arts Programme, Members noted that the Charities Commission had recently agreed that this would have charitable status and a trustees meeting was being arranged.

RESOLVED, that:

The Committee's annual public relations update be noted.

7. **BUSINESS PLAN 2014/15 - QUARTER 2 - MONITORING REVIEW**
 The Committee received a report of the Director of Culture, Heritage and Libraries, which presented the Business Plan progress that had been made in Quarter 2 (July – September 2014).

During the discussion of this item, the following matters were raised/noted:

- The closure of the Guildhall Art Gallery over Christmas was necessary in order to complete the snagging works on lighting, which had not been achieved during the Summer of 2014. Officers advised that this closure would have a minimal impact on the events programme.
- Members thoroughly enjoyed their visit to the new glass walkway at Tower Bridge and commended the sterling work of David Wight and the new Head of Tower Bridge; Chris Earlie. Officers were very pleased to advise that ticket sales were up £100,000 on the same period last year.
- In respect of the Guildhall Art Gallery re-hang, Julia Dudkiewicz was highly commended for a tremendous achievement; i.e. some 4,000 items in just over 3-4 months.

RESOLVED, that the following be noted:

1. The Quarter 2 progress shown against our Key Objectives, Key Performance Indicators and Service Response Standards as set out in Appendix A.
2. The financial information contained in Appendix B; and
3. The Capital Projects spend to date summary at Appendix C.

8. ANIMATING GUILDHALL YARD: A PROPOSAL FOR ENHANCED PUBLIC USE

The Committee considered a report of the Director of Culture, Heritage and Libraries in respect of the proposed enhanced public use of Guildhall Yard.

During the discussion of this item, the following matters were raised/noted:

- The Church and the City of London Corporation should continue to liaise on planned events.
- Officers had communicated with One New Change and Leadenhall Market about potential market clash-dates.
- Members noted that profit margins from the markets were likely to be small due to the low footfall in the Yard. However, as the Yard programme develops, so might the footfall and thus higher rentals could be charged. Charges to markets in the first year are therefore set to be nominal, covering costs only. Officers had researched the activities in other public spaces in London, including Somerset House.
- Officers agreed to invite Livery Companies to display their produce as part of the market, like the Saturday 'Cheapside' Days that used to take place at Christmas; Members noted that this would need to be cost neutral.
- Flag raising and military parades were popular and attracted spectators.

- Members asked if the chairs provided in the Summer could be retained into the Autumn, if the weather was mild. Officers agreed to take this suggestion to the City Surveyors.

RESOLVED, that:

1. The proposition to animate Guildhall Yard be endorsed, in order to encourage greater public use while observing the necessary sensitivities and avoiding any prejudice to commercial lettings.
2. The proposal for a market to take place in the Yard on Court of Common Council days (usually nine a year) be approved, more regularly in August (when Guildhall is unavailable for private hire, subject to maintenance needs) and, on special occasions, delegating authority to the Director of Culture, Heritage and Libraries (CHL) to agree specific dates aligned with the restrictions outlined in this report.
3. The proposal for a bar to serve food and drink in the Yard for three weeks in August (lunchtimes and early evenings) be approved, on condition that relevant licensing legislation and the restrictions outlined in items 8 to 14 are observed (with delegated authority granted to the Director of CHL to review continuance in light of any public order or other issues).
4. Authority be delegated to the Director of CHL to programme the Yard for three weeks in August, aligned with the type of activity outlined in item 20 and the restrictions necessitated by consideration of nearby resident and worker communities, as well as any access or other requirements derived from the August maintenance programmes for Guildhall and Guildhall Yard.
5. The promotion and distribution of the technical specification for the Yard (Appendix 1 to the report) be approved, noting the need to include access and egress to the church of St Lawrence Jewry as discussed in item 8, so that a wider range of potential activities may be identified and the quality of these is enhanced beyond the limited pool of those who approach us currently.
6. Authority be delegated to the City Surveyor, Director of the Built Environment, Remembrancer and Director of CHL to identify and agree on an area within the Yard where public art and sculpture installations may be hosted throughout the year.
7. It be noted and agreed that any proposals for new activities in the Yard be planned in consultation and with the agreement of the Remembrancer, the City Surveyor and the Chief Commoner, as appropriate, to ensure that priority is given to commercial hospitality and other lettings of Guildhall space, and to ceremonial or official City functions and that the needs of the annual maintenance programme are respected.

9. **LONDON METROPOLITAN ARCHIVES: THE 'SPEAK OUT LONDON - DIVERSITY CITY GRANT AWARD'**

The Committee received a report of the Director of Culture, Heritage and Libraries in respect of the recent Heritage Lottery Fund grant to the LMA of £86,000 for 'Speak out London – Diversity City' and provided an update on the partnership work, which it undertakes with the Lesbian, Gay, Transgender and Queer (LGBTQ) community.

RESOLVED, that:

The report on the 'Speak out London – Diversity City' grant be noted.

10. **REPLACEMENT OF HIGH LEVEL WALKWAY ROOF COVERINGS INCLUDING NEW INSULATION AND REPLACE/REPAIR OF NORTH AND SOUTH TOWER ROOFS - TOWER BRIDGE - GATEWAYS 1&2 - PROJECT PROPOSAL**

The Committee considered a report of the City Surveyor in respect of the replacement of the High Level Walkway roof coverings (including the new insulation and replacement/repair of the north and south tower roofs) at Tower Bridge.

RESOLVED, that:

The report be noted.

11. **BARBICAN AND COMMUNITY LIBRARIES CUSTOMER SURVEY**

The Committee received a report of the Director of Culture, Heritage and Libraries in respect of two in-depth surveys, carried out in February 2014, on the stock and services offered to adults and children by the Barbican and Community Libraries. During the discussion on this item, the following matters were raised/noted:

- The sterling work of the staff and some 3,000 volunteers was highly commended.
- Members were pleased to note that children were using the Library to do homework.
- In respect of reaching non-users, officers sometimes undertook surveys at Barbican Station but would consider other options. Children would also be surveyed using the learning zone.
- The signs for Artizan Street library were now in place and officers were pressing for openings on Friday afternoons.
- The new Head of St John Cass School was keen to re-establish library visits. Members noted that the libraries offered a schools resource service for projects on the National Curriculum.
- The Music Library was very popular amongst GCSE Music students and different customer groups were also being targeted.

- Members should have received an invitation to Shoe Lane Christmas Fayre on 27th November 2014.
- Members remained concerned at the unsatisfactory signage on the Barbican Estate, directing patrons to the various amenities and asked for the Town Clerk to identify ownership by a particular officer and department.

RESOLVED, that:

The Barbican and Community Libraries Customer Service be noted.

12. KEATS FOUNDATION REPRESENTATION

The Committee considered a report of the Director of Culture, Heritage and Libraries in respect of the Chairman and Deputy Chairman's representation on the Board of the Keats House Foundation. The report proposed that, given the separate nature of this charity, it would be more appropriate to nominate other Committee Members in this capacity.

During the discussion of this item, Members suggested that, as there was a potential conflict of interest, was it prudent to have any representation from the Culture, Heritage and Libraries Committee? The Director agreed to explore whether there might be any problem, constitutionally, in withdrawing representation.

RESOLVED, that:

1. The Chairman and Deputy Chairman be stood down as representative of the Culture, Heritage and Libraries Committee on the Board of the Keats House Foundation.
2. The Director investigate the possibility of withdrawing representation entirely from the Culture, Heritage and Libraries Committee on the Trustees of Keats Foundation and report back to Members.

13. QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE

There were no questions.

14. ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT

There were no items of urgent business.

15. 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.

<u>Item No.</u>	<u>Paragraph No.</u>
16-17	3
18	1, 3
19	3
20 – 21	-

16. **NON PUBLIC MINUTES**

RESOLVED, that:

The non-public minutes of the meeting held on 27th October 2014 be approved.

17. **GUILDHALL ART GALLERY REFURBISHMENT AND GALLERY RE-HANG - 28 JULY 2014 TO 9 JANUARY 2015**

The Committee considered a report of the Director of Culture, Heritage and Libraries in respect the Guildhall Art Gallery Refurbishment and Re-hang during the period 28 July 2014 to 9 January 2015.

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

The Committee considered a report in respect of funding for the Keats House Interpretation Project.

19. **TOWER BRIDGE AND MONUMENT PERFORMANCE REPORT - APRIL TO SEPTEMBER 2014**

The Committee received a report of the Director of Culture, Heritage and Libraries presenting performance details of the tourism business at Tower Bridge and the Monument for the six month period April to September 2013.

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

There were no questions.

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

There were no items of urgent business.

The meeting ended at 1pm.

Chairman

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Committee(s):	Date(s):
Culture, Heritage and Libraries Committee	26 January 2015
Subject:	Public
London Metropolitan Archives – digitisation update	
Report of:	For Information
Director of Culture, Heritage and Libraries	

Summary

This report provides an update on the project, now entitled **London’s Memory, Digitally** (LMD), to develop digitisation at London Metropolitan Archives. It stems from the report and policy approach agreed by this Committee at its meeting on 27 January 2014. The report provides information on the research undertaken on the City’s archive holdings managed through London Metropolitan Archives (LMA) and on other large scale digitisation work undertaken by major institutions in the UK and abroad. It is clear from the conversations with the Heritage Lottery Fund (paragraph 3) and with the analysis already undertaken on key archives (Appendix 1) that a programme of work backed by substantial funding to be sourced internally and externally could achieve a very significant step change in access to London’s memory to be achieved over the next six years i.e. by 2020.

Recommendation(s)

It is recommended that Members note the report and in particular the next steps up to March 2015.

1. Construction of the first five year/ten year digitisation action plan based on the multi-strand approach described at paragraph 17 to set goals to 2020 and 2025. This will include the potential bid to the HLF
2. Full identification of the requirements for the web platform, including lead times and the capital and revenue cost implications. NB This research work will require significant support from IS
3. A timetable and action plan agreed by senior staff in Comptrollers, Chamberlains and LMA on work for the next contract for the commercial digitisation programme, with Ancestry or another provider. The current Ancestry contract ends in 2017
4. Specifically the potential for a closer strategic partnership with the Wellcome; and the identification of role the Venice Time Machine project could play in LMD, particularly in the use of emerging technologies

Main Report

Current Position

1. In January 2014 a report was brought to your Committee outlining a vision for future large-scale digitisation of the collections at London Metropolitan Archives, to open them up to the world. The Corporation is the custodian of hugely important heritage resources that represent a significant proportion of London's recorded memory, and in an increasingly digital age this is an important way of maximising their usefulness for their many audiences, including educators, academic researchers, family historians, designers, architects, and many others. LMA has already had significant success in this area through its partnership with Ancestry.
2. Following the agreement of this Committee, the LMD project has been researched for further development with the support of the Supporting London Group of Chief Officers.

Value of undertaking the project

3. Key meetings to assess current thinking on the value of large scale digitisation of archives have taken place with the Heritage Lottery Fund (HLF) and with Dr Simon Tanner, Director of King's Digital Consultancy Services at Kings College London, who has been involved as a consultant on many UK and international projects of this kind and has recently been researching the impact and benefits of digital resources.
4. The HLF was particularly supportive of the vision behind LMD and its stress on supporting education and skills. HLF's main policy strand is 'engaging people with heritage' and in principle it would definitely encourage a substantial grant bid. It is prepared to fund actual digitisation costs providing they are a smaller percentage than engagement costs. Their recommendation is that any bid around LMD should be seeking funds within the framework of £2m to £4.9m. It would be unlikely to attract support if it were in the £5m+ bracket but would not be of the ambition to be in the under £2m category. It would also want to see policy and financial commitment from the City and private philanthropic or other grant giver support.
5. Simon Tanner was also supportive of the LMD vision and commented that while the large scale digitisation of archives was often to be found as part of bigger projects including library and museum collections, such as at the Smithsonian where he had assisted in their digitisation thinking and planning, he was not aware of projects that originated specifically from large public service archival institutions such as LMA.
6. In addition to the above, the research undertaken with and on the institutions referred to in Appendix 1 shows that they all clearly see and are committed to providing the public value benefits that large scale digitisation of their collections can bring in developing new audiences by providing new forms of access, making exciting new links across their collections that would have been impossible otherwise and encouraging, as the Wellcome Library states in its mission statement, "new insights by building and sharing our collections in ways that stimulate, enlighten and surprise our users."

Prioritisation of LMA collections

7. The 100 kilometres of archive holdings managed by LMA comprises:

- 6,200 collections. These range from the archives of large institutions such as the City itself and the London County Council to small religious organisations and charities. Information on 100% of these collections is already available digitally both via LMA's own catalogue (M2A) and the collaborative AIM25 portal, a major web based research resource for archives in Greater London. More detailed information to 'item' level e.g. a correspondence file or a volume, is already available on M2A for two thirds of LMA's holdings. It should be noted that the Smithsonian's digitisation strategy encompasses both the making available of a digital catalogue as well as images of individual documents.
 - An estimated 300 million individual plans, letters, pages, photographs etc.
 - A large proportion of material (over 60%) owned by the City which would assist in the first phases of LMD.
8. Approximately 5% of the 100 kilometres has already been digitised, the vast majority by the commercial provider Ancestry and covering genealogical sources such as parish registers and workhouse registers. This material has been indexed by Ancestry and is accessed through its website – there were 23 million page views of LMA material in 2013-14. The other significant area is the graphic collections where some 300,000 photographs, prints and maps are already available through Collage, the City's image website. Both projects have only been possible through significant external funding and in the case of Collage, City investment in the original (Guildhall Art Gallery based) project in the early 1990s. The 5% figure is broadly in line with other big institutions such as TNA (8%) and the Smithsonian (4%).
9. All the major institutions contacted or researched, whether they have a vision to digitise everything or not, have prioritised their approach based on a number of similar criteria. These have been summarised in Appendix 1.
10. The detailed construction of priority digitisation packages has begun following an internal review in LMA to identify those which could be achieved early in the LMD programme and have the most impact, taking into account the criteria above. The two packages first researched are described below – Image London and The Medieval City. They would form part of an HLF bid as outlined at paragraph 4. Strategic level work to group all the LMA holdings into identifiable and prioritised areas has also been undertaken. It is noted that commercially valuable material will be covered by contracts with Ancestry and/or other providers. An overview is attached at Appendix 2.

Prioritisation of LMA collections: Image London

11. The background is that early in 2014 LMA completed a project to fund four placements with the Haringey Job Fund through the arts employment charity the Creative Society. The young unemployed people concerned have worked at LMA and been trained in how to digitise photographic material and create metadata, gaining transferable skills which they can take on elsewhere. This is the successor to a programme LMA ran in 2010-11, again in partnership with the Creative Society (then known as New Deal of the Mind), which gave over 50 young people a similar introduction to the world of work and the skills to find employment afterwards. Over 250,000 photographs have already been made publicly available through this project. There is the potential for this project to be extended to cover all of LMA's very extensive graphic collections. The benefits of this approach would be that:

- It fits with the skills development agenda
- The web platform already exists (Collage)
- The funding and training model already exists (as tested by the Creative Society)
- Within LMA the relevant management/supervisory experience and skills already exist
- It will make accessible a large amount of material that will reach and be of great value to individuals and communities in London

12. Recent analysis has identified a further 500,000 images in the collections which could be added to Collage. Many will have third party issues such as owner permission and copyright to address and this would be a big piece of the work. However, Collage is a heavily used website already (over 2 million page views in 2013-14) and the opportunity to create the biggest digital resource for graphic collections about London in the country is significant. Based on the earlier programmes with the Creative Society and a challenging timeframe of three years from start to completion, the indicative costs would be in the region of £750,000. Over 80% of this would be required for the funding of the trainees themselves, with the remainder covering conservation and technical support and equipment costs. In addition, the potential ongoing revenue costs for cloud storage could be of the order of £10,000 per year.

Prioritisation of LMA collections: The Medieval City

13. There is a huge wealth of resources on the City for the period 1067-1485 when it represented virtually the whole of London and was one of the most important cities in the medieval world. Beyond such iconic documents as Magna Carta and the William charter, there are items such as Letter Books, Customals, Journals of Common Council, Court Rolls, Deeds, Accounts, Rentals and Coroners Rolls. It has been estimated that this would comprise approximately 55,000 digital images and though not the largest collection at LMA, it is one of the most significant and the City is at its heart. There are inevitably conservation, handling and copying issues and the current audience is predominantly academic/specialist. However, digitisation has the potential to make it much more widely accessible. For example, with the right interpretative package records such as the Assize of Nuisance, the Coroners Rolls and the Plea & Memoranda Rolls would become an important popular and educational resource – they featured in the recent BBC history programme ‘Filthy Cities’. While much of the material is in Latin and in manuscript, there are projects such as the Venice Time Machine, Smithsonian and TNA that are using crowd sourced volunteers and technology to transcribe and translate similar sources.

14. In terms of costings and timescales, there is not the evidence to base estimates on from previous large scale digitisation of similar material as there is with Image London. There are a relatively small number of images that will be produced, compared to Image London but the material is more complex to digitise, including over 750 parchment/paper rolls. The project would not be suitable for trainees to undertake and suitably qualified staff would need to be employed as well as conservation and technical support and equipment costs. Taking those factors into account, it would be possible to complete this project in one year at an indicative cost of the order of £150,000 - £175,000. This would include the loading of existing transcriptions and translations but not the creation of new ones which would need further work along the lines referred to in paragraph 13. It also does not include at this stage costings for the wider explanation and interpretation on the material which would be necessary particularly with this package. There would be

some ongoing revenue costs for cloud storage but these would not be of the scale of Image London. It should also be noted that the City does not currently have a web platform suitable for making available publicly this kind of material and this issue is discussed in detail in the next paragraph and at Appendix 3.

Web platform

15. A suitable web platform is essential to enable the digital resource that LMD would represent to be properly accessible. LMA currently only has such a platform for its graphic collections (COLLAGE) and virtually all its other digitised material is only publicly available via other providers' websites, primarily Ancestry because of the focus on genealogical sources. As currently configured, the City's own website is not geared up to provide such a platform and it is questionable that should be the way forward, given the LMD requirements outlined in Appendix 3. The example of COLLAGE shows that a free standing website can still link effectively to the City's corporate work. Discussions have taken place with IS and an initial brief has been developed by LMA on the requirements for the platform – the key points are noted in Appendix 3. This has been informed by the website provision of other major organisations providing access to large scale digitisation archive collections such as Ancestry and the Smithsonian. The indicative cost of the initial build for such a website would be of the order of £70,000 but further work is required, with IS, to firm up that figure and to identify the maintenance and future proofing costs which could be in the region of £20,000 a year.

Partnership with other archive holding institutions in London

16. Meetings with the Museum of London indicate that it would be particularly interested in collaborative digitisation around specific projects, such as the Fire of London, rather than a more general programme. London boroughs, which have similar archival holdings to the City, could potentially be interested, as they were in joint cataloguing projects in the early 2000s. However, even the larger archive services would not be able to provide much if any substantial support and bids to external funders such as the HLF would need to be led by LMA. Such partnerships have been successfully achieved in the past and could be in the future, depending on capacity. Digitising LMA's collections alone however, which have material relevant to all of the 32 boroughs, would be of huge benefit to them as it would highlight the richness of the resources available across the capital.

Way forward and current projects

17. From the meetings and research undertaken so far it is clear that the delivery of London's Memory, Digitally will be a multi-strand approach covering:

- A significant grant bid to the HLF
- An approach to the big international players such as Microsoft and Google to assess and if possible engage them as partners
- Contracts with commercial partners. The current contract with Ancestry expires in 2017 and negotiations need to start shortly on the next phase of digitisation as well

as the continuation of access to material already digitised. This may be with Ancestry or another provider

- The major projects programme with institutional funders such as the Wellcome
- The academic programme; and the community programme with smaller organisations

18. At the same time as the strategic development of digitisation has been under research, the following specific projects have been undertaken:

- **Great Parchment Book.** Over the last four years, LMA has been engaged in a cutting edge conservation, digital reconstruction and online publication project on the Great Parchment Book, a survey of the estates of the Irish Society and City livery companies in Northern Ireland begun in 1639. The project was awarded a European Succeed Award Commendation of Merit in 2014. The project was a major collaboration between LMA and the UCL Centre for Digital Humanities and LMA continues to work with UCL and other academic partners on researching and developing digital solutions for accessing damaged documents.
- **Pensions Archive Trust.** LMA's partners the Pensions Archive Trust (PAT) are funding the digitisation of one of the collections held in the Pensions Archive at LMA, the archives of the Association of Consulting Actuaries, and this work is currently being undertaken by LMA's Imaging and Media team. PAT will make the images available on its website in 2015.
- **Wellcome Trust.** LMA is in partnership with the Wellcome Library which is funding the digitisation by the Image and Media team at LMA of the archives of St Luke's Hospital as part of an ambitious project to make 800,000 pages of mental health archives available online via the Wellcome Library's website. Saint Luke's Hospital for Lunatics was founded in 1750 by City of London philanthropists with the intention of curing 'lunacy' and making treatment accessible to poorer people. Previously the only provision for the poor in London was Bethlem Hospital where the public were allowed to come and look at the 'lunatics' on public holidays, as a form of leisure. One of the first rules of the new hospital was 'that patients in this hospital be not exposed to public view'. This unique and complete archive includes records from the foundation of the hospital into the 20th century when it moved to Muswell Hill and eventually became part of the National Health Service.
- **Wellcome Trust.** At the beginning of 2014, LMA was able to announce its part in London's Pulse, a major digitisation project from the Wellcome Library showcasing the work of Medical Officers of Health. The yearly reports of these qualified medical practitioners amount to a health check of the capital over more than a century. London's Pulse brings together more than 5000 fully searchable reports, from 1848 to 1973, from the Wellcome Library and LMA, detailing the health of Londoners borough by borough and often street by street. The digitisation was undertaken by the Wellcome Library supported by LMA's conservation team.
- **Wellcome Trust.** In 2013 LMA was awarded a grant from the Wellcome Trust through its Research Resources in Medical History scheme, to fund a project entitled Mapping and imaging smallpox in London, 1870-1910, which ran until the summer of 2014. One of the aims of the project was to make five very large London-wide maps relating smallpox cases to hospitals of treatment, 1873-85, accessible to researchers through a programme of preservation, conservation and digitisation. The maps were digitised by the LMA Image and Media team and are being made available digitally onsite via LMA's Mediatheque.

- **World Jewish Relief.** September 2014 saw the completion of a major partnership project between LMA and World Jewish Relief to digitise and index the World Jewish Refugee Relief Case Files. The project involved the digitisation and indexing of over 200,000 case files and the naming of image files of over 350,000 registration slips by the LMA Collections and Image and Media teams. Access to these records is currently through World Jewish Relief and the project has greatly improved the enquiry and support service that they offer to those who are recorded in the files or their immediate descendants.
- **Digital Panopticon.** Agreement was reached in 2014 with work to start in 2015. LMA will digitise 53,000 images from archives of the Middlesex Sessions for the project funded by the Arts and Humanities Research Council, 'The Digital Panopticon: The Global Impact of London Punishments, 1780-1925', which investigates the penal outcomes and life histories of those convicted at the Old Bailey and sentenced to either imprisonment or transportation. The project is managed by a consortium of academics based in England with the University of Sheffield as the lead.
- **Training Ship Exmouth.** LMA is in negotiations with the University of Sussex which has requested 13,000 images of archives of the Training Ship Exmouth.
- **Guinness Trust** LMA is in negotiation with the Trust which has asked for just under 2,000 images from their own brewery collection to be digitised.

Conclusion

19. The key work now to be undertaken is the construction of the first five year/ten year digitisation action plan which will be based on the research currently being carried out. It will particularly cover the collections that should be tackled first, the development of the web platform and how both external and internal funding should be addressed to achieve the step change required

Appendices

- Appendix 1: digitisation at other institutions
- Appendix 2: strategic overview of LMA collections
- Appendix 3: web platform brief

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Appendix 1: Digitisation at other institutions

1. All the major institutions contacted or researched as part of this project, whether they have a vision to digitise everything or not, have prioritised their approach based on a number of similar criteria. This can be summarised as follows:
2. **The National Archives** (TNA www.nationalarchives.gov.uk): it undertook a major survey in 2010 and while it does aim to continue digitisation at significant levels, it is not aiming at total coverage. It has what is often described as a 'long tail' of material that is not already accessed much if at all and would not be of interest to commercial companies such as Ancestry. TNA's broad approach is to continue its current policy of prioritising material that would be of interest commercially. It has also recently begun large scale crowd sourced/volunteer driven indexing projects to enhance access to its name rich collections...
3. **The Smithsonian Institution, Washington** ("the world's largest museum and research complex" www.si.edu): it is in the first five year phase of its digitisation strategic plan (2010-2015). It aims to make 100% of its collections discoverable through an online catalogue and to digitise a significant proportion. Staff have prioritised 46% of its archival holdings (which total 164,000 cubic feet which, depending on calculations, roughly equates to 31 linear kilometres) to digitise and have achieved 8% of that i.e. 4% of the total holdings. The funding for its programme is drawn partly from its parent body, the US federal government, and partly from external philanthropy and grants.
4. **British Library** (www.bl.uk): it has had a long standing position that it does not have its own resources to fund the large scale digitisation of its collections. This has led it to focus on those projects that would attract external funding and has had considerable success in working with a number of partners, such as Google Books (30 million images), the Qatar government (500,000 images of Arabic related material) and FindMyPast (7 million images of genealogical material). In its strategic plan 'British Library 2020' it states that its ambition "is for users to be able to download, share and re-use public domain digital content for the benefit of the economy and society. The key role we can play in liberating access to public-domain content is through digitisation. We recognise that much of our content will not be digitised by 2020 and our support to researchers will inevitably be provided through a blend of on-site and online services."
5. **Wellcome Library** (www.wellcomelibrary.org): it holds some 9000 manuscripts and over 800 archive collections. Its 'Transformation Strategy' states "To make our collections available to anyone, anywhere, we are digitising as much of our physical collection as we can, for both our website and the websites of other organisations. We are also digitising and hosting collections from partners that complement our holdings. We select material based on the strengths of our holdings and the interests of current or potential audiences. We also aim to create significant online resources that stimulate research into the same global health themes that underpin our collecting strategy ".
6. LMA has already been a major partner in a number of Wellcome projects including current ones on the reports of Greater London Medical Officers of Health and on mental health archives. The Wellcome has significant funds to finance the digitisation of its own and other related material although it is also exploring commercial partnerships,

particularly to widen access for low-income countries. It is potentially a key player in LMD but to date it has been supportive of funding bids that focus on specific areas in medical history e.g. infection rather than a more general coverage of all LMA's medical (largely hospital) related material. This funding stream can be used for digitisation projects, but LMA has concentrated to date on cataloguing, conservation and preservation projects, with digitisation as an element where appropriate (e.g. the giant smallpox maps). The principal reason for not applying for large-scale digitisation projects to date is the lack of an LMA platform and in some areas that a large proportion may be closed for data protection reasons, for example closed patient case files.

7. **Venice State Archives:** it holds some 80 kilometres of archives from the ninth century to the present day. It has recently announced the Venice Time Machine project to digitise all its collections, the only institution so far identified that has that as its overall vision. The project has links with financial and academic organisations and is placing much of its development in emerging new technologies around scanning and transcription which could potentially dramatically increase the speed of the work and control costs. Detailed funding, timetabling and technical information is not yet publicly available but further enquiries are being made with the project organisers.

Appendix 2: Overview of LMA's collections

1. LMA's collections can broadly be divided into the following 10 areas. As at The National Archives and other institutions researched, it is not usually the case that a whole archive would be classified as being of high or low priority because of its content but that certain parts would be. For example, admission and discharge registers for a Poor Law workhouse would be a very high priority (and in fact have already been digitised commercially) whereas it's financial ledgers would not be.
2. It should be noted that conservation needs (such as the amount of damaged material) are broadly spread across all areas and do not focus in any one in particular. However, there are already over 36,000 items currently assessed as unfit to be publicly accessed and this figure is certain to grow as the detailed analysis of all the holdings moves forward within the LMD project. Conservation requirements for digitisation will be present in all packages.
3. Graphic items are present in all 10 areas as well as in the separate Print and Map collection. While this collection is large of itself (some 40,000 items), it is small statistically in relation to all LMA holdings and has been assessed in detail as part of the Image London research.

Subject area	Description	% of whole archive	Digitisation prioritisation factors
Local government	This includes the City of London, Boards of Guardians, the London and Middlesex County Councils, the Greater London Council, the London Fire Brigade and the Middlesex Sessions.	52	This is the principal category where the City owns the archives concerned and there are comparatively few third party issues. It covers the government of London from 1067 to the present day and is the single richest resource, taken together, at LMA for the history on London. In terms of relevance to and support for the history of the London boroughs it is very strong. Given that it comprises over half of the total holdings, there are a number of high value parts (in digitisation terms) that should be prioritised early. The Medieval City has already been researched in detail and other key areas include the Middlesex Deeds Registry and the papers of the decision making committees, boards etc of the organisations concerned. Certain archives, notably the name based registers of the Boards of Guardians, have been digitised through the current Ancestry contract.
Church of England	This primarily covers parish records but also includes London and	12	Parish registers have been and will continue to be digitised through commercial partnerships, currently Ancestry. As with all

	Southwark diocesan material and St Paul's Cathedral		the other categories below, the majority are not owned by the City and so agreement would need to be reached with the owners, for example here St Paul's, over the details of a digitisation package. This will be more or less straightforward depending on the organisation concerned.
Businesses	This covers a wide range of organisations from Standard Chartered Bank, through gas, water and electricity companies to the Lyons archive	12	Digitisation projects, typically of parts of an archive, have been undertaken with individual businesses and will continue to be so. The key opportunity within London's Memory, Digitally is to develop overarching, potentially thematic, packages that would attract external funding from bodies such as the Heritage Lottery Fund and, with academic partners, the Arts and Humanities Research Council as well as in some cases the business itself.
Coroners and Magistrates Courts	Coroner's Court records comprise individual case files from predominately the nineteenth century onwards. Magistrates Court records are primarily registers of cases heard.	6	These are Public Records and as such there have historically been issues around their digitisation on a commercial basis. It is also the case that they have not been to date high on the priority list of commercial partners. There would certainly be public interest in terms of the individual names these records contain but there are clearly important and sensitive issues of data protection too. Further discussions would also be necessary with The National Archives which has strategic responsibilities for Public Records. These may well not be a high early priority for digitisation.
Associations and Charities	This includes well over 1,000 separate organisations, including the Kings Fund, Hampstead Garden Suburb and the London Labour Party	6	The great variety of organisations in this category means that thematic and individual approaches are likely to be the most productive way forward in the short to medium term. Individual projects have already taken place and there are areas, such as the Kings Fund, where the Wellcome Trust has recently given LMA a grant to catalogue the collection.
Hospitals and Health Authorities	The vast majority of this area comprises the archives of individual hospitals from large general institutions such as Guy's and St Thomas's to specialist hospitals	4	The Wellcome Trust has been identified in the report as a current and potential future partner (see paragraph 17 of the report and the note on Saint Luke's Hospital). Further discussion will be needed with the Trust; in many cases the hospital itself; and TNA as these archives are also defined as Public Records. There is the potential for significant public interest in digitisation but there is likely to be a longer lead time for an overall

			approach than for the local government category.
Family and Individuals	This includes approximately 1,500 individual collections	4	The issues of ownership and the number of collections in this category means that the practical way forward is likely to be for individual collections to be included in thematic, potentially academic or community led, packages as part of a later stage the LMD project.
Jewish organisations	This includes the records of individual synagogues and charitable organisations such World Jewish Relief as well as the Office of the Chief Rabbi and the national Board of Deputies of British Jews	2	There is strong community support and engagement, as exemplified by the current World Jewish Relief project, but also clear sensitivities and it is likely that the way forward generally here will be for continuing work with the community to develop funded packages.
Livery Companies	LMA holds archives for 88 companies	1	There is great potential to work with the companies both individually and collectively to make their archives more available through digitisation and it is likely that this would be most effective once work has been moved forward on the City's own collections.
Non-established religious bodies	This covers overwhelmingly the records of Non-Conformist churches and chapels	1	Church and chapel registers have been and will continue to be digitised through commercial partnerships. The remainder of the archives are likely to be best tackled in association with work on similar material in the Church of England category.

Appendix 3: web platform brief

A web platform to support the large scale digitisation of the City's archive holdings will require the following:

1. The website should be well designed, featuring clear, engaging layouts which promote LMA and its collections as a key online City of London service.
2. The scale of the project would be a significant factor. Each collection or work package added could vary from 500 to 250,000 digital images. This obviously introduces a significant storage requirement, for millions of digital images (jpegs) which need to be accessible to the public via the web.
3. It should allow the development of thematic packages around the content, to enable work with schools, further education and community audiences. NB other institutions do not really address this issue and there is a significant opportunity for the City to bring innovation to this part of the project
4. It would require a long term hosting, support and maintenance agreement to ensure that the website and viewer are always up to date with the latest browser developments. The support arrangement should ideally be 24/7 as the audience is international.
5. It would allow the public to add data to our databases should they wish to be an online 'volunteer' who transcribes, translates or indexes LMA's documents at home. This would be similar to projects lead by TNA and the Smithsonian.
6. It should provide direct access to the digital images of documents in the LMA collections. Index data would also be provided and linked to the digital images. Users would be able search or browse a database of the indexed data, then either choose to browse through the digital images of a full document (which could be a digitised book, court roll, bundle of single pages etc.) or go directly to a specific page within one of those documents.
7. Searching would need to be intuitive and flexible, giving users the option to build complex searches across the data and presenting search results in a clear and logical way. Filters and sorting tools for search results would be required.
8. The image viewer should give the user the ability to zoom in and out, move the image, and see any transcription of the writing on the page displayed alongside it as text (which can be searched). It's likely that the viewer would need to use a plug in like Adobe Flash.

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Committee(s):	Date(s):	Item no.
Culture, Heritage & Libraries Finance	26 January 2015 17 February 2015	
Subject: City of London Festival 2014 Programme		Public
Report of: Director of Culture, Heritage & Libraries and the Chamberlain		For Information/Decision

Summary

The City Arts Trust has presented a report on the 2014 City of London Festival, comprising 266 events over 26 days, their largest-ever programme. They achieved total audiences in excess of 600,000 and raised over £320,000 in corporate sponsorship, but the financial outturn overall was a deficit of ca.£170,000. The Trust and the Festival Director have reviewed the situation and following discussion with the Chamberlain it has been agreed that the payment schedule for their 2015 grant will be brought forward by two months to help their cash flow. They are confident that the 2015 Festival will achieve its income targets and a balanced budget. The request for confirmation of the Corporation's grant to the City Arts Trust for 2016 will be brought to this Committee in late May 2015 by which time there will be more information on the financial situation.

Recommendations

Members are asked to

- note to contents of the report and its highlights
- note the requests to reschedule the 2015 grant to the Trust, so that the whole £297,000 is paid in three instalments by the end of March 2015 rather than May as originally envisaged
- [for Finance Committee only]: agree to defer the repayment of the £150,000 loan for the Bowler Hat so that it is paid in five instalments between March 2016 and March 2020
- note that a further report will be brought in May 2015 regarding the 2016 grant to the Festival.

Main Report

Background

1. The Culture, Heritage & Libraries Committee has responsibility for awarding City funding to the City of London Festival, and for reviewing its programme and activities. The purpose of this report is to introduce the Festival's reports on its 2014 programme, the first under the direction of Paul Gudgin.

Current Position

2. The Festival, through its management board the City Arts Trust, receives two discrete blocks of funding from the Corporation. Its major grant (set at the level of £297,000) supports the Festival's core ticketed programme, while a smaller grant (£87,676) is devoted to a programme of free outdoor events. This smaller grant is itself divided between a summer programme, running alongside the core Festival, and a freestanding winter programme.
3. The attached documents include the Festival's report on its 2014 programme. A few key points may be brought out:
 - This was the Festival's largest-ever programme, with 266 events in 57 venues, over 26 days
 - The new Bowler Hat pop-up venue in Paternoster Square helped to broaden the range and audience reach
 - Corporate fundraising exceeded the 2013 total, bringing in £323,600
 - Significant uplift in the media support and influential media engagement, including two features on the *Today* programme
 - The financial outturn did however generate a deficit of ca.£170,000 and remedial action is needed to sustain the Festival in future years.
4. A separate appendix summarises the reasons for the deficit. Some sponsorship which had been anticipated following negotiation failed to materialise, and ticket sales did not always meet targets. Lessons have been learned from this and the 2015 Festival will be consolidated into a shorter time period, delivered by a restructured staff team including more fundraising capacity. The City Arts Trust have set up a Finance and Risk Committee to oversee financial performance more closely.
5. The 2014 deficit has created some cash flow difficulties for the Festival which have been mitigated following a meeting including the Chamberlain and the Chairman of the City Arts Trust. It has been agreed that the payment schedule for the 2015 grant (whose quantum was agreed by this Committee in January 2014) will be brought forward by two months so that the money is all available before the beginning of April. Meanwhile, documentation from the City Arts Trust Finance and Risk Committee will be shared with the Chamberlain so that the ongoing financial position can be monitored.
6. The new festival pop-up venue in the shape of a Bowler Hat, which was used in Paternoster Square for the first time in 2014, was financed with a loan of £150,000 agreed by the Finance Committee in February 2014, to be repaid to the Corporation in five instalments from 2015 onwards. The City Arts Trust has presented a projected budget 2015-18 which achieves steadily increasing surpluses, provided that the loan payments are deferred by one year, so that the first payment is not made until 2016. Commencing repayments in 2015 would place the Festival Budget in deficit in each year from 2015 to 2017. Members

of Finance Committee are therefore asked to agree this. The total quantum to be repaid remains unchanged.

7. In these circumstances, it is felt advisable to defer the request for the 2016 grant (which would normally come to the January Committee meeting) until May, when it will be clearer whether the income targets for the 2015 Festival are likely to be met.

Conclusion

8. For over 50 years, the Festival has enlivened the Square Mile with a distinctive and unique range of cultural activities across many venues. It is a valued part of the City's overall cultural portfolio and has had a challenging year. Its new Director had a brief to broaden the Festival's audience reach and has sought to do that in a very tough climate for public and corporate sponsorship of the arts. The City Arts Trust understands the importance of returning to a balanced budget, generating a surplus to rebuild reserves, and has demonstrated that it has a plan to achieve that. This will be monitored and it is hoped that positive further reports will be brought to your Committee as the year unfolds.

Appendices

1. The City Arts Trust: Report to the City of London Corporation: 2014 City of London Festival
2. City of London Festival: description of issues leading to the current cash-flow difficulties
3. 2015-2018 City of London Festival Budget

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THE CITY ARTS TRUST LIMITED

REPORT TO THE CITY OF LONDON CORPORATION 2014 CITY OF LONDON FESTIVAL

EXECUTIVE SUMMARY

Every summer the City of London Festival entertains and inspires those who live, work or visit the City. The Festival transforms the City with unique events by world-class artists in beautiful surroundings, and has been celebrating London's extraordinary position as a key player on the world stage since 1962.

Strategic overview of the 2014 Festival:

- First Festival under new Director, Paul Gudgin
- Ambitious programme including the bespoke, pop-up Bowler Hat theatre
- Largest-ever programme - 266 events in 57 venues over 26 days

Ambitions / objectives for the 2014 Festival:

- Broader programme with wider appeal
- Introduction of new strands including stand-up comedy and debate
- Increased profile for the event across the City and the wider London area

2014 Festival highlights:

- Themes for the indoor programme celebrated choral music, the culture of Korea, and the centenary of WW1, with more than 130 ticketed performances
- A further 133 free events across the City and beyond to Canary Wharf, Hampstead Heath and Epping Forest
- Total audience exceeded 600,000
- Considerable success in corporate fundraising, including sponsorship and memberships, raising £323,600 in total
- Significant uplift in media support and influential media engagement, including two features on the Today programme

Areas for development / issues to address for 2015:

- Challenging financial outturn and the need for a significant increase in funding income
- The need to significantly increase audience attendance, particularly for Bowler Hat shows
- Organisational restructure and reallocated staff resources
- Revised schedule of performances in the Bowler Hat to reflect audience attendance patterns

Summary ambitions / objectives for the 2015 Festival:

- Bold, innovative programme which looks to Singapore for inspiration
- Build upon the momentum of 2014 and continue to raise the Festival's profile
- Broaden audiences and range of partnerships to ensure the future sustainability of the Festival

City of London Festival 2014 was the first under new Director, Paul Gudgin, and saw a broadening of the programme with the introduction of exciting new events and venues.

The Festival's major innovation was the introduction of The Bowler Hat, an innovative inflatable venue, seating 200 people in a bespoke structure installed in Paternoster Square. The Bowler Hat showcased a mixed programme of children's theatre, cabaret, circus, debates and comedy – all new additions to the Festival's ticketed programme.

Other new initiatives included the expansion of the jazz programme into ticketed venues in the 'Jazz With A View' series, a debate programme - Justice, Money, Power, and an ambitious Korean showcase including large-scale theatre and dance productions. Festival themes celebrated the City of London's rich choral tradition, reflected the culture of Korea and marked the centenary of WW1.

The result was the largest-ever Festival programme, with a total of 266 events in 57 venues over 26 days. There were 133 ticketed performances (48 in City venues and 85 in the Bowler Hat), and 133 free events (43 indoor and 90 outdoor).

This broader programme was specifically designed to appeal to a far wider audience than in previous years. New audience sectors included families, as well as attenders for stand-up comedy, circus, cabaret, debates (financial and legal) and jazz events (although jazz programming is not entirely new to the Festival).

Strategic plans were developed to significantly improve awareness of the Festival, not only with potential audiences but also with corporate organisations and the media. The Trust worked for the first time with Brunswick Arts PR on a campaign to generate reputation-enhancing coverage in target media outlets. With a broader Festival programme to publicise, Brunswick successfully secured coverage in publications such as Evening Standard, City AM and the BBC, with coverage extending far beyond the classical music pages.

Overall, Festival audiences exceeded 600,000, with BBC Radio 3 broadcasts of three events reaching a further two million listeners. Audience numbers for ticketed events stood at 17,500, whilst the free programme attracted a further 583,000 people.

Both the size of the programme and the potential for new audiences presented a significant challenge for the Festival, particularly given that the resources of the organisation, both human and financial, remained largely unchanged. An ambitious and expensive artistic programme delivered during a period of intense organisation change, coupled with the increasingly unpredictable fundraising terrain, resulted in a financial deficit.

However, despite a disappointing financial outcome, the Festival generated considerable 'buzz' around its many events, and was well-received by the public. The Bowler Hat publicity and its physical presence undoubtedly helped to raise awareness of the Festival amongst UK-based arts attenders, City workers and press alike. Increased web and social media activity pointed to a revived interest in the Festival, and there was a renewed sense of collaboration with many external partners. There was unprecedented media coverage, including two features on BBC Radio 4 Today programme – a significant coup for a small arts organisations such as the Festival.



EVENTS

The 2014 Festival offered a programme rooted in three interlocking themes: the City of London's rich choral tradition, the culture of Korea and the centenary of WW1.

Festival highlights included:

- Two sell-out performances in St Paul's Cathedral by the London Symphony Orchestra
- Violinist Nicola Benedetti leading Scottish folk musicians and an astounding South African youth choir in a performance celebrating the Commonwealth Games
- The biggest-ever Children's Parade, which escaped into the world of favourite children's literature for this year's theme
- Henry 'Blowers' Blofeld captivating a sell-out Bowler Hat audience with stories from his broadcasting career
- Award-winning Korean b-boys, the Gamblerz Crew, performed in various venues across the Square Mile
- Girl choristers from three cathedrals performed together at Southwark Cathedral, including the world premiere of a Festival commission from composer Judith Bingham
- Korea's dynamic Yohangza Theatre Company presented a dazzling production of 'Hamlet' in the Peacock Theatre
- A series of debates around the themes of Justice, Money and Power
- Kit Downes Trio performed at the top of the Gherkin with spectacular views across the City as part of our 'Jazz With A View' series
- Pirates of the Carabina presented the breathtaking 'Flown', a spectacular circus show full of extraordinary feats
- Rock The Boat Street Guitars, the Festival's newest shared street art programme, where twelve acoustic guitars, sheltered within upturned boats, were dotted across the City for everyone to play

Brilliant young performers continued to play an especially important role, as the Festival continued its relationship with the City Music Foundation and further built upon its key strategic partnership with the Guildhall School of Music & Drama with a series of 15 free lunchtime recitals by student musicians.

The Festival continued its fruitful partnership with Barbican Cinema who, in commemoration of the centenary of WW1, presented a short series of events focussing on the response of directors and studios to the Great War.

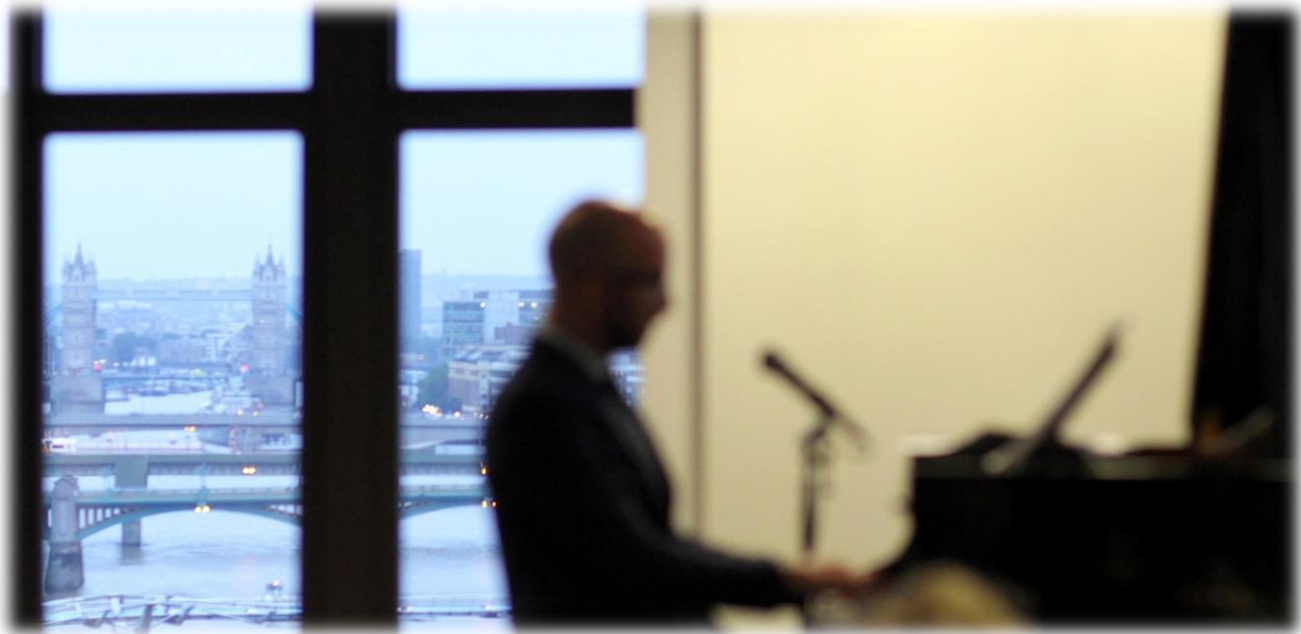
Gresham College co-promoted five free lectures on Festival themes, delivered by major authorities ranging from theologian Lucy Winkett to curator Timothy Long.

Two concerts and a debate were recorded by the BBC for broadcast on Radio 3, bringing the Festival and the City's buildings to an audience of more than two million.

Free events took place in numerous City squares, and extended to Canary Wharf where *Wartime in the West End* was presented on Canada Square Park's open air stage featuring the Central Band of the Royal British Legion and guest soloist Scarlett Strallen. Events were also revisited on Hampstead Heath and Epping Forest where large, diverse, family audiences attended.

Several Catalonian artists toured work for outdoor spaces including *Sculpture Scribble*, a 35-piece interactive sculptural games exhibition and *Rodafonio*, a giant revolving musical wheel which appeared at various sites.

90 free outdoor events were presented over the three and a half-week Festival period, with the Learning and Participation and indoor Festival programmes featuring an additional 43 free performances, lectures and exhibitions.



LEARNING AND PARTICIPATION

All the Trust's extensive, year-round Learning and Participation projects culminated in free public showcases promoted by the Festival, bringing numerous young people into the City as performers and artists, with their families and friends as part of the audience.

- 109 workshops took place through the Festival's Learning and Participation programme, involving 765 participants
- All of these workshops were delivered in 24 primary and secondary schools across London
- 1,350 children and teachers took part in the Festival Children's Parade
- Over 50 schools were involved in the Festival either through workshops or the Parade
- 12 events presented inside the Bowler Hat and outdoor spaces

Highlights included:

- *Festival Children's Parade* – with over 1,350 children and teachers
- *Musical Meeting Place* – nine primary schools partnered with nine offices for a series of in-office workshops, learning songs from favourite West End musicals of London. The choirs performed in the Bowler Hat to friends, families and colleagues.
- *Storybook World Cup* – working in partnership with Premier League Football Clubs and the City of London's Libraries, the Festival presented Saturday morning storytelling, across three weekends. Families were invited to listen to tales of football from children's authors and special guests from Tottenham Hotspur, Arsenal and Crystal Palace.
- *Under the Bowler Hat* – two secondary school groups worked with animator Kim Noce to create their very own animation, inspired by the history of the bowler hat. The classes came together for a special screening of their work, in the Festival's brand new Bowler Hat theatre.
- *Level Playing Field: Street Guitar Concerto* – the Festival partnered with Drake Music and three SEN schools for the third year. Using assistive music technology, students created a Street Guitar Concerto. This was performed on Peter's Hill and in the Bowler Hat.

Participating schools and community groups from the London boroughs of Hackney, Islington, Southwark and Tower Hamlets (*additional schools from Greater London participated in the Children's Parade and Musical Meeting Place*):

Arnhem Wharf Primary School, Bessemer Grange Primary School, Betty Layward Primary School, City of London Academy Hackney, City of London Academy Southwark, Clerkenwell Parochial Primary School, Columbia Primary School, Daubeney Primary School, Grafton Primary School, Grasmere Primary School, Haggerston School, Harris Primary Academy, Hermitage Primary School, Hugh Myddelton Primary School, John Scurr Primary School, Linden Lodge, Manor Primary School, Marion Richardson Primary School, Michael Faraday Primary School, Moreland Primary School, Millfields Community School, Oliver Goldsmith Primary School, Orchard Primary School, Parkwood Primary School, Pilgrim's Way Primary School, Poole's Park Primary School, Queensbridge Primary School, Richard Cloudesley School, Rotherfield Primary School, Shapla Primary School, Snowfields Primary School, Southwold Primary School, St John's Walworth CE Primary School, St Monica's Catholic Primary School, St Peter's London Docks CE Primary School, Swanlea School, Uniao da Mocidade, Virginia Primary School.



CREATIVE PARTNERSHIPS

The Trust continued to build its relationships with the City's charitable, cultural, educational and ecclesiastical institutions:

- Livery companies – whilst the livery halls have long been used by the Festival for concerts, the Trust also received valuable financial support from many companies
- Churches – St Paul's Cathedral and many of the smaller churches provide another infrastructural backbone to the music programme.
- Cultural organisations – the Barbican (co-promotion of the Barbican Young Orchestra event, Barbican Film season, Children's Library partnership and events, management of the Festival box office), London Symphony Orchestra (concerts and St Luke's as a venue), Guildhall Art Gallery, Museum of London, London Metropolitan Archives and City Information Centre.
- Educational institutions – the Guildhall School of Music & Drama, Barbican/Guildhall Creative Learning, Gresham College, City Music Foundation.

MARKETING AND AUDIENCE DEVELOPMENT

This year, the Festival team were challenged in managing limited marketing resources to promote the Festival's revised programme.

- Strategy focused on achieving ticket sales of £187,968 net, with a target of £155,293 to be retained by the Festival once 'split' payments to performers had been made.
- Actual box office takings were £175,518 net – under budget against the original target – but the amount retained by the Festival was £160,905 net, which narrowly exceeded the Festival's income target.

Many events enjoyed healthy audiences. Both LSO concerts at St Paul's Cathedral sold out. Other events which either sold out or came close to doing so included the Nash Ensemble at Goldsmiths' Hall, Kit Downes Trio at the top of the Gherkin, Doc Brown, Russell Kane and *FLOWN* in the Bowler Hat, VOCES8 at St-Bartholomew-the-Great and Julian Joseph at the Masonic Temple at Andaz. Many of our Art Tours and guided walks also sold out.

However, overall attendance against capacity fell significantly, from an average capacity of 74% in 2013 to 54% in 2014. Despite large audiences at many events, the sheer number of tickets available across the Festival, and disappointing audiences for some shows, resulted in this lower average figure.

Audience data was collected from a survey given to randomly selected audience members at both free and ticketed events, which was also distributed to all event bookers and circulated via the Festival's social media networks. Respondents to the survey placed an equal importance on programme, artist, venue and a feeling of tradition/loyalty to the Festival when asked what had prompted them to attend. Of those questioned, 93% found the Festival enjoyable, suggesting that the change in format and programming was, for those who chose to respond to the questionnaire at least, embraced rather than rejected. As in previous years, most audience members reside in London (75%), with just under a

quarter working in the City (22%). 42% of those questioned said it was the first time they had come to the Festival, indicating a similar level of new attenders to previous years.

Festival information for ticketed events appeared in 30,000 Preview Edition brochures and a further 85,000 Final Edition brochures. 10,000 Souvenir Programmes were printed and distributed at ticketed events.

Reciprocal promotional deals were struck with a large number of other arts institutions and businesses, and additional flyers were produced to target relevant markets. Posters advertising individual concerts were displayed in City churches, in interior and exterior poster sites

Broadsheet and digital advertising focussing mainly on the two St Paul's Cathedral concerts and well-known comedians and speakers who were performing at the Bowler Hat Broadsheet advertising began in May, with Guardian and Time Out included.

Events, news and offers were regularly promoted to a database of 10,000 members via an e-newsletter, which continues to have strong engagement including a higher than industry average click-through rate.

The Festival's Twitter following has increased from 3,671 to 6,001 over the past year. Facebook 'likes' have increased from 3,554 to 4,791.

From January – July 2014, the Festival website saw a significant increase in traffic and usage from the equivalent period in 2013: 119,212 unique visitors (16% increase), 164,265 sessions (19% increase) and 598,099 page views (28% increase).

COLF's website hosted a highly engaging *Rock the Boat Street Guitars* page. This allowed the public to locate all Street Guitar locations on a map, as well as share photos and videos from the 12 Street Guitars uploaded via YouTube, Twitter and Facebook.

In addition to the coverage secured by Brunswick Arts, the Festival also worked with CNBC, Run Wild Media and Jazz FM, who provided thousands of pounds worth of free advertising as part of their partnership deal. Press coverage achieved an initial estimation of £893,727 in equivalent advertising value and reached a UK circulation of over 88,437,109.



FUNDRAISING

Continued support from the City of London enables the Trust to lever considerable additional funding from other public bodies, companies, trusts, foundations and individual donors. Broad trends show an increase in support from private companies and individuals, and a decrease in support from public bodies and grant-giving trusts and foundations.

- Corporate support – the Festival achieved a marked increase in corporate support this year, including sponsorship and memberships, raising £323,600 in total.
- Individual giving – a significant growth in the revenue generated from individuals contributed £77,401 to the Festival.
- Public funding – in line with current industry-wide trends, the Trust secured less income from Public bodies including CoL and Arts Council England.
- Donations/grants – the challenging climate for trust/foundation applications was further compounded by the tight programming schedule for 2014 (a result of the changeover of the Festival Director) which made many application schedules impossible to meet. While the Festival receives good support from the City’s Livery Companies, revenue generated from trusts/foundations has decreased overall
- Media impact – the greater public awareness of the Festival and the increase in media activity are both very supportive of fundraising in the mid to long-term.

The Trust also secured service sponsorships and in-kind support from a number of sources, which greatly assisted budgets. Expenditure on venue hire, travel and accommodation for artists, print, advertising and other costs was reduced through in-kind support at an estimated value of £311,314, more than ever recorded in the past.

The fundraising breakdown for the 2014 Festival is as follows:

Category	Number	Raised 2013 (£)	Raised 2014 (£)
Event Sponsorship	23	232,720	295,600
Corporate Membership	3	51,500	28,000
Donations & Grants	29	52,600	30,300
Other Income, Advertising & Media Revenue	8	6,890	14,176
City of London project funding	2	90,316	87,676
Other public funding	3	136,896	81,502
Individual giving	152	32,685	77,401
Total Fundraising		603,607	614,655

Approximately 654 people attended events as representatives or guests of the Festival’s sponsors. In addition, as in previous years, all members of the Court of Common Council were invited to attend one of three Festival events, 33 of whom accepted the invitation. CLC Members and sponsor VIPs attended the Festival alongside many other guests including HRH the Duke of Gloucester, a significant contingent of Korean diplomatic representation (including His Excellency Ambassador Lim), representatives from a number of Commonwealth High Commissions, and senior staff members from Arts Council England and other arts organisations. All the feedback received from guests has been extremely positive and the Trust believes that awareness of the Festival has been once again raised within the business and arts communities.

FINANCE

The table below compares the projected out-turn at 30 September 2014 with the audited figures for the year to 30 September 2013:

Income	2013 actual (£)	2014 estimate (£)
City of London core funding	297,000	297,000
Fundraising	408,105	445,477
In kind income	123,679	322,714
Other City of London grants	90,316	87,676
Other public funding	126,251	81,502
Box office	129,420	160,905
Bank interest	81	105
Total	1,174,852	1,395,380

Expenditure (inc in-kind)	2013 actual (£)	2014 estimate (£)
Performers	445,168	740,927
Venues, staging, event and technical costs	233,639	281,523
Marketing	113,095	133,058
Staffing	363,719	312,757
Office and premises costs	58,140	50,614
Expenses, insurance, bank charges, misc costs	22,448	14,694
Capital costs	0	29,990
Total	1,236,209	1,563,563
Deficit for year	-61,357	-168,183

There can be no clear comparison between 2013 and 2014 as the two festivals were of a completely different scale and ambition. It should be noted that comparative salary and overhead figures remain relatively constant – the amount spent on artistic activity, however, is far higher in 2014, in line with the greatly increased programme.

This is the third consecutive year that the Festival has produced a deficit and had to draw on its reserves (2012: deficit of £18,020, 2013: deficit of £61,357). The reserves held at 30 September 2013 were £164,518, so the Trust is able to cover a substantial element of the deficit from these accumulated reserves. However, these reserves will not cover the full extent of the losses and the organisation is actively pursuing a financial solution.

FORWARD PLANS AND STRATEGIC DIRECTION

New audiences, supporters and media alike now have the Festival on their radar and there is much momentum on which to capitalise in 2015. A new Chairman, and imminent recruitment to the Board of Directors, will see renewed vigour in the governance of the City Arts Trust, and the possibility of new avenues into corporate fundraising. Changes will be made to the staffing structure of the organisation to better support the new patterns of activity.

Many lessons have been learned, particularly about programming of the Bowler Hat, and whilst the ambition of the programme will be retained in 2015, activity will be modestly scaled back in order to work within the resources of the organisation. The Festival will run from Monday 22 Jun – Friday 10 July (19 days), giving a more focussed period of activity. Following a significant amount of change in 2014, the intention for 2015 is to refine and consolidate many of the new elements of the programme. Given the financial climate it is important that almost every element in the programme is capable of attracting support either in the form of sponsorship, grant, partnership working or heavily subsidised fees.



Appendix 1

ADDRESSING THE CITY'S STRATEGIC PRIORITIES

The Trust is confident that its aims and achievements are totally in step with the recommended priorities of the City's Cultural Strategy.

Sustaining Excellence in the Arts

- Once more, the Festival attracted and showcased the best of international art and culture, receiving critical and popular acclaim for its thoughtful curatorial approach
- The Festival provides platforms for young talent, both professional and student. The continuing partnership with the City Music Foundation saw two performances by the brightest young professional musicians, and our partnership with the City's Guildhall School of Music & Drama showcased their performers and composers in a series of 15 lunchtime concerts
- The Festival provides excellent value for all stakeholders, not least the public, through outstanding achievements in partnership funding between public and private sectors
- Collaboration with the other artistic and cultural institutions within the City, including those supported by the City of London, achieves synergy and adds value to partners' work
- Commissioning of new work and representing the best living composers and other creative artists allows the Festival to present a rich mix of the old and the new, reflecting the City
- The Festival continues to build partnerships within and beyond the City (overseas governments via embassies; Arts Council England; education institutions; business community; Livery Companies; venues; and more)
- The Trust works in close partnership with a wide range of City institutions and organisations, including (but by no means limited to) the Guildhall School of Music & Drama, the London Symphony Orchestra, LSO Discovery, Barbican Film, Barbican Theatre, Barbican Box Office, Gresham College, London Metropolitan Archive, Guildhall Art Gallery, Barbican Children's Library, Guildhall Connect, LSO St Luke's, Museum of London, Mansion House, St Ethelburga's Centre for Reconciliation and Peace, Vital Arts and the City Information Centre.

Animating the Heritage

- The Festival animates and attracts audiences to the extraordinary buildings in the City, both ancient and modern, through an artistic and education programme designed perfectly to suit the spaces
- The Festival makes use of the City's green spaces outside the Square Mile to engage with communities beyond the City of London
- Walks, talks and tours, enhancing public understanding of the City's natural and built environment, are a key part of the programme.
- The Trust places the green agenda at the heart of its organisation and in its programming and is a beacon organisation for sustainability within the arts sector

Breaking down barriers

- The Festival continues to offer world class events at affordable prices, with ticket prices from £5 and a range of concessions and discount schemes
- The Festival offers an ever-widening variety of high quality free events throughout the Square Mile, attracting large and diverse audiences
- The Festival continues to reach audiences nationally and internationally through broadcasts of concerts and debates on BBC Radio 3
- The Festival enables and promotes voluntary involvement – professional development via our internship programme (building the creative industries); and community involvement through our work with our large team of volunteer Festival stewards
- The Festival creates opportunities for participation at a number of levels through work both within formal education and through our programme of public workshops

Appendix 2

Press and audience comments

Press Quotes

Sunwook Kim at Stationers' Hall Guardian

"The swell of suspended harmonies was perfectly controlled, the chords perfectly struck and voiced, and Kim always kept the sense of restless searching at just the right level of intensity – it's all too easy to sound just lost in this piece... everything points to the continuing rise of and exceptional maturity of this pianist, whose name is definitely one to keep in mind."

LSO/Daniel Harding at St Paul's Cathedral Evening Standard

"You can't rush Bruckner, and Harding gave the music ample room... Harding allowed it to build with grace: the music was not outpaced by the building in which it unfolded." ****

Bowler Hat Evening Standard

"The Festival's fresh twist comes courtesy of its new director Paul Gudgin... Anyone crossing Paternoster Square on the way to work will be brought up short by the three-storey Bowler perched nonchalantly on the paving – as if a Savile Row Goliath had just flung it off."

Selwyn College Choir at St Bartholomew-the-Great The Times

"Sarah MacDonald led a beautifully sustained performance in which intonation remained secure – no mean feat – and the blend of voices was refined and textually responsive." ****

Red Note Ensemble at St Andrew Holborn
The Times

“The Red Note Ensemble is a Scottish success story...Red Note’s strings are perfect for the music of Judith Bingham, a former singer herself. Her instrumental writing carries a sensitivity to breath and the husbanding of expressive resources...Adam’s 1978 septet Shaker Loops burned magnesium-bright, its shimmering clouds of sound ecstatic.” ****

Commonwealth Connections at Guildhall Great Hall
The Times

“I was enchanted by this tantalising teaser for the City of London Festival...To say I was bowled over by the musical qualities of these 25 teenage singers [Mzansi Youth Choir] – superb intonation, rhythmic precision, softly blending basses, sparky, exuberant sopranos – would be an understatement.” ****

LSO/Daniel Harding at St Paul’s Cathedral
Classical Source

“For all the talk about Bruckner’s music being “cathedrals in sound”, it is rare that his Symphonies are heard in such environments, and on this occasion, the elemental and cosmic dimensions of the Ninth were hauntingly realised – particularly in the way that the horns outline the fundamental notes of D minor at the beginning of the first movement, virtually harmonising with themselves in these echoes, and in the apocalyptic sounding-out of the bare open fifths at the terrifying end of it.”

Nash Ensemble at Goldsmiths’ Hall
Classical Source

“The players’ virtuosity in the scherzo was without question, their technical assurance most impressive at a daringly fast tempo, while the dappled shades of the first movement and opening of the finale were beautifully rendered...This was a thrilling performance, the energy bubbling under the surface in moments of tension at the start of the finale but released in a torrent as the main theme arrived.”

Fiona Woolf
City A.M

“Throughout the past month, visitors to the City’s Paternoster Square might have been surprised by the sight of a giant bowler hat... this eye-catching venue has played host to a huge range of world class music - from cabaret to ballet to a performance by the Electric Swing Circus - during the course of the City of London Festival. The bowler hat has helped to increase the visibility of the City’s cultural milieu.”

Audience Feedback

“St.Paul’s Cathedral was full to bursting with friendly smiling people. The music was of course excellent and the feeling of goodwill had spread out into the streets. This is a wonderful festival. Thank you.” - **audience member**

“Excellent atmosphere, especially shops and eating places. 'Come and strum' was great. Older buildings and 'havens' very open and welcoming.” **Alan Hastie, audience member**

“A wonderful performance of Bruckner’s 9th Symphony in St Paul’s Cathedral” – **audience member**

“I went on two art tours and really appreciated the opportunity to see works that I would not have otherwise seen - and to be inspired by those who led the tours - especially at Simmons & Simmons. It was a privilege.” – **audience member**

“I thought the programme looked excellent with lots of diverse events to cater for all tastes.” **Jude Wilton, audience member**

"I always enjoy the events. I really feel that the variety of all events from different cultures and ethnic groups are really important and amazing." **Jan Osterley, audience member**

"A most enjoyable time spent at these events, therefore we will be attending even more events next year." **Angela Roberts, audience member**

"The Bowler Hat was a super idea. An excellent programme of debates, comedy, and music." - **George Buckland, audience member**

Tweets

@LouiseChantal We absolutely loved the **@CoLFestival** Yohanza Theatre Korean Hamlet last night. Vivid, visceral, vibrant! Seoul in the City a great success.

@AirlieScott So enjoyed sun, relax & Zambian infused originals of beautiful **@NamvulaSings** & her groovin' band 2day. **@CoLFestival @CityCorpHeath**

@JackyP599 @ccfest @CoLFestival An amazing evening of magical music and song. Stunning venue.

@SueBabeNW Great seats and fab concert at the **@colfestival #StPauls Cathedral** last night **#Beethoven9th**

@LizBrinsdon A bit of colour in the lunch hour - fabulous **@CoLFestival** children's parade along Cheapside.

@Susan_Attard sunshine in the City **@cityoflondon** great to see so many people in the Guildhall Yard!

@Will_Humphrey A really lovely evening watching **@joestilgoe** in the giant bowler hat organised by **@CoLFestival**. Excellent stuff.

@GarethMalone Guilty ~ MT **@CoLFestival**: The Mzansi Youth Choir were sensational. First person up leading the standing ovation? **@GarethMalone**

@TiaRhian London was amazing! Thank you **@CoLFestival** - your crew are a seriously hardcore and fantastic bunch of people!

@george_buckland @CoLFestival Thanks for arranging the "Who Runs London?" debate tonight. A stimulating & optimistic panel & audience.

@benjammin22 Excellent Nash Ensemble concert **@CoLFestival** tonight – Franck Piano Quintet and the impossibly grand Goldsmiths' Hall ideally matched!

Learning & Participation Quotes

"We wish to thank you so much for the tickets for last night's Beethoven concert at the Mansion House. We both found the talk beforehand extremely helpful in following and understanding the music. We absolutely found Inon Barnatan wonderful to watch and listen to. We were treated like VIPs and the taxis were most helpful."

Rita Lewis, Sonali Gardens Linkage Plus (Concert Contact)

“I was really happy because when I saw the sculpture all painted it looked fabulous and I felt proud of myself.”

Reayah, aged 8 (Festival Children’s Parade)

“The workshops were very good – very well organised. The children were very interested and motivated. And amazed at the final product!”

Mary Williams, teacher at John Scurr Primary School (Festival Children’s Parade)

“Please do this next year!”

Isis, aged 8 (Festival Children’s Parade)

“It was really enjoyable. Great for the children to be part of something really big and work on a scale ordinarily unattainable.”

Andrew Ferguson, teacher at Parkwood Primary (Festival Children’s Parade)

“The workshops were a fantastic experience and the children and teachers alike found it really worthwhile. It was a chance to work with artists and gain experience from professionals – this is not always possible in a school.” Teacher, Virginia Primary School (Festival Children’s Parade)

Appendix 2

City of London Festival Description of issues leading to the current cash-flow difficulties.

Background

The 2014 Festival saw a significant change with the appointment of a new Festival Director, Paul Gudgin who started with the Festival in August 2013. He was given a mandate to produce a bold programme which would raise the profile of the Festival and re-connect the event to The City. This is a fairly tight timescale.

One of the key initiatives was a project to commission a new Pop Up venue for the Festival, a 200 seat inflatable Bowler Hat. It was anticipated that the venue would provide a much needed physical presence for the Festival as well as enable a much wider and less formal range of events than had been possible previously.

While the Board were expecting a deficit in the region of £99,000 as reported to the March board, that figure climbed to £172,471 due to a combination of circumstances described below.

Sponsorship and Fundraising

Sponsorship and Corporate members' subscriptions came in slightly above the budgeted figure. However, we had hoped the result would be stronger still. Two promising sponsorship leads each for over £30,000 were declined a quite a late stage in the planning cycle.

We made a considerable number of requests to Trusts and Foundations for support, probably more than in any previous year and even had a freelancer dedicated to that task for much of the time. This did not prove to be a fruitful avenue for the Festival as we only achieved £30,300 against a budget of £100,000 reflecting the challenge of fundraising in this area at present. We were able to secure two Arts Council grants totalling £30,000 but the fundraising climate with public sector organisations is extremely challenging currently.

Seoul in the City

One of the key features of the Festival was a series of events involving Korean artists called 'Seoul in the City'. The Festival worked closely with the Korean Embassy and the Korean Arts Council on this project. The Korean Arts Council had indicated in the autumn of 2013 that they would be able to make available £115,000 for the Seoul in the City project. However, while they invested considerably more in the project overall, only £52,691 came in the form of grants directly to the Festival as the remainder they spent directly on artists fees. We also worked closely with the Embassy on attracting sponsors to the event with a target of £90,000. While we were able to draw in partners such as

Samsung, Hyundai, Doosan and LG, sponsorship did not reach the required level.

Seoul in the City was a complex project that involved a number of corporate and public partners. While overall grants, ticket sales and sponsorship exceeded the costs of this element of our programme, income still fell short of expectations.

The Bowler Hat

The Festival's other key project was the new Bowler Hat venue. This project was only going to be possible with the support of the City of London Corporation to enable us to buy the structure. The decision to offer support made by the City's Finance Committee on 18 February 2014. While very welcome this did not give the Festival a great deal of time to take full advantage of the programming and commercial potential in time for the Festival. While costs were kept well under control, ticket sales and earned income did not reach their targets.

In summary the main problems for the Festival in 2014 were related to income. From the March board meeting savings of £61,365 were made against budget but these were offset by a shortfall of £130,410 in projected income.

Lessons Learned and Changes Implemented

Financial Management

The Festival now has a Finance and risk committee made up of three members of the Festival board who meet four times a year with the Director and the Finance Manager to discuss financial strategy and to scrutinise the Festival accounts in more detail than is possible at regular board meetings.

Planning Cycle

Festival planning is already at a more advanced stage than was possible in the previous year with the appointment of a new Director and sponsorship and grant applications have been made much earlier than last year.

Board Changes

With a number of board members reaching the end of their term, the board's nominations committee are proactively seeking new board members with experience in finance or contacts in the corporate world a priority. The Festival also has a new Chairman, Michael Hoffman, with a strong background in managing major financial organisations and chairing arts boards.

Consolidation

The Festival in 2015 will see the event consolidated into a 19 day period rather than the 26 days in 2014. This brings the Festival into line with many similar events and also enables the Festival to make some significant cost savings.

2015- 2018 City of London Festival Budget

	Festival year 2015	Festival year 2016	Festival year 2017	Festival year 2018	Festival year 2014	Festival year 2013
City of London Corporation Fiscal Year	2015/16 Budget	2016/17 Budget	2017/18 Budget	2018/19 Budget	2014/15 Projected Outturn £	2014/15 Actual
INCOME						
Fundraising:						
Private: Sponsorship and Corporate Members	350,000	390,000	420,000	450,000	323,600	288,170
Donations	50,000	55,000	60,000	65,000	30,300	76,937
Individual giving	80,000	85,000	90,000	95,000	77,401	36,109
Advertising, Sundry and Bowler Hat Income	20,000	45,000	55,000	60,000	14,176	6,890
	500,000	575,000	625,000	670,000	445,477	408,106
Public: Public funding - general	95,000	100,000	105,000	105,000	81,502	126,250
City of London (Free events/Winter Series)	87,676	81,100	81,100	81,100	87,676	90,316
	182,676	181,100	186,100	186,100	169,178	216,566
Total fundraising target	682,676	756,100	811,100	856,100	614,655	624,672
Other:						
Box office	179,000	210,000	240,000	268,000	160,905	129,420
City of London (Core)	297,000	274,725	274,725	274,725	297,000	297,000
Winter Series Sales/Sponsorship	0	25,000	35,000	40,000		
Bank interest	100	100	100	100	105	81
Total income	1,158,776	1,265,925	1,360,925	1,438,925	1,072,666	1,051,173
EXPENDITURE						
Events:						
Performers - Ticketed	197,000	210,000	230,000	245,000	236,862	192,301
Performers - Free Events	49,000	50,225	51,732	53,284	53,666	139,201
Performers - Learning & Participation	27,000	28,350	29,768	31,256	32,999	40,623
Performers - Bowler Hat	30,000	33,000	40,000	45,000	37,431	0.00
Winter Series Costs	18,000	28,000	32,000	40,000	18,143	19,390
Venue and technical - outdoor	44,000	45,100	46,453	47,847	57,538	24,013
Venue and technical - Bowler Hat	70,000	71,750	73,903	76,120	86,236	0.00
Venue and technical - all other events	95,000	97,375	100,296	103,305	123,722	111,554
Bowler Hat Staffing	40,000	41,000	42,230	43,497	32,569	0
Event staffing - all events	24,000	24,600	25,338	26,098	25,999	16,605
Box office fee, interval wine, receptions	36,000	36,500	37,595	38,723	39,761	42,004
Marketing:						
All costs	95,000	100,000	115,000	120,000	88,249	96,173
General:						
Salaried staff	280,000	287,000	295,610	304,478	268,331	300,464
Freelance personnel	34,000	37,000	38,110	39,253	44,426	63,255
Office/premises	61,500	63,038	64,929	66,876	50,614	49,103
Receptions, staff expenses, misc	14,000	14,350	14,781	15,224	14,314	17,845
Capital costs/depreciation	29,990	29,990	29,990	29,990	29,990	0
Bowler Hat Repayments	0	37,500	37,500	37,500	0	0
Contingency	10,000	15,000	20,000	25,000		
Total expenditure	1,154,490	1,249,778	1,325,233	1,388,451	1,240,849	1,112,530
Projected (deficit)/surplus for year	4,286	16,148	35,692	50,474	(168,183)	(61,357)

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Agenda Item 8

Committee(s):	Date(s):
Culture, Heritage and Libraries	26 January 2015
Subject: Member Survey Results – City of London Pocketbook	Public
Report of: Town Clerk	For Decision
Summary	
<p>At its meeting on 27 October 2014, the Culture, Heritage and Libraries Committee received a report of the Town Clerk, advising Members that savings equivalent to the current budget for the Pocketbook (£17,000) had been agreed by the Policy and Resources Committee.</p> <p>However, the Policy and Resources Committee recognised the recent work of the Pocket Book Working Party and the fact that the Pocketbook was popular with some Members, particularly the information pages. Therefore, the proposal was referred to the Culture, Heritage and Libraries Committee, in order to seek Members' views as to the future of the Pocketbook.</p> <p>Members were reminded that, should they wish to retain the Pocket Book, £17,000 would need to be found from elsewhere in the Town Clerk's budget. Your Committee subsequently agreed to survey all Members of the Court about the continued use of the pocket book. The pdf version of the Pocket Book was also revised in order to include bookmarks and this was circulated to all Members, along with the survey.</p> <p>The survey took place in December 2014 and the results are summarised in this report. In total, 59 Members responded (47%); 31 voted in favour of the continuation of a pocket book in its present hard-copy format but 28 voted to make changes to the provision of it.</p> <p>Of those voting for Option A (continued production of the full Pocket Book), there was a strongly held view that the current version was too bulky; with thinner paper and a smaller size desirable. However, it should be noted that, by reverting to the previous design and method of production, thereby achieving this smaller version, the savings achieved this year of £2,800 would be lost. Option C (production of a diary pages only Pocket Book), would contain less information than the current version, so it would be smaller in any event.</p> <p>In the light of the results of the survey, the Culture, Heritage and Libraries Committee is now asked to consider how it wishes to proceed in relation to the future production of the Pocketbook.</p> <p>Recommendations:</p> <p>Members are asked to note the outcome of the December 2014 Pocket Book Survey and consider the future production of the Pocket Book.</p>	

Main Report

Background

1. The Town Clerk's Department produced the 2014/15 Pocketbook on the basis of the recommendations agreed by the Pocketbook Working Party, resulting in a saving of £2,800 compared to the previous version.
2. As part of the Service Based Review, savings equivalent to the current budget for the Pocketbook of £17,000 have been agreed by the Policy and Resources Committee.
3. The Policy and Resources Committee met on 2 October 2014 and discussed the general utility of the Pocketbook. The Committee acknowledged that the Pocketbook was popular with some Members, particularly the information pages, and therefore referred the proposal to the Culture, Heritage and Libraries Committee.
4. The Culture, Heritage and Libraries Committee met on 27 October and agreed to survey all Members of the Court about the continued use of the Pocket Book. The Committee also asked for the pdf version of the Pocketbook to be revised, to include bookmarks. The revised pdf version was circulated with the survey questionnaire.

Current Position

5. The survey took place in December 2014 and the results are summarised below. The Survey asked Members to give consideration to one of the following future options for the pocket book and 59 Members responded, as follows:

Option A (31 votes)

A printed hard-copy Pocket Book comprising both diary and information pages (i.e. committee memberships, contact details, seniority lists, etc.) should continue to be produced.

Option B (19 votes)

A printed hard-copy Pocket Book should be discontinued and, in its place, a regularly updated electronic PDF version comprising both diary and information pages produced (compatible with mobile devices and PCs).

Option C (9 in total, with 1 expressing a preference for hard copy information only, rather than diary pages)

A printed hard-copy diary section only be produced, with the information pages being provided separately in a regularly updated electronic PDF format.

Current product

Members were also asked to provide feedback on the Pocket Book's current production and were asked to score the following from 1-5 (5 being excellent).

The number of scores (rated at 4 and above) were as follows:

- Information content - 34
- Information Accuracy – 31
- Paper quality – 21
- Legibility – 21
- Sleeve binding – 10

The various comments can be summarised as follows:

- Needs thinner paper (13)
- Needs to be smaller (11)
- Revert to leather cover (3)
- Cover too tight a fit (3)
- A loose leaf design (like a Filofax) would be preferable (3)
- Date box at the top of each page, so Members have space to write other things in each box (3)
- A month at a glance view (3)
- A pocket book can be referred to at semi-formal functions more readily than an i-pad, which can be heavy to carry and awkward to store at dinners. (2)
- Keep both paper and pdf versions for a year to enable Members to adjust. (1)

Conclusion

6. The response to the survey was 47%, which does not fully represent the views of all Members of the Court. The survey was first emailed to Members on 3 December, with responses requested by 18 December. A reminder was also sent to all Members on 15 December. The option of a hard copy survey form was also offered.
7. Of those who responded, 31 voted in support of Option A but there were 28 votes for options B and C, which indicates some appetite for change. However, by a slim margin, the status quo is preferred. Members are reminded that, if they reject the savings proposal for the Pocket Book, alternative savings would need to be found.
8. Members of the Culture, Heritage and Libraries Committee are asked to consider how they wish to proceed in relation to the future production of the Pocketbook.

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