



Culture, Heritage and Libraries Committee

Date: MONDAY, 24 OCTOBER 2016
Time: 11.00 am
Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

Members:

Vivienne Littlechild (Chairman)	Deputy Jamie Ingham Clark
Graham Packham (Deputy Chairman)	Deputy Alastair King
Deputy John Absalom	Paul Martinelli
Deputy John Bennett (Ex-Officio)	Jeremy Mayhew
Mark Boleat	Sylvia Moys
Keith Bottomley	Barbara Newman
Dennis Cotgrove	Ann Pembroke
Deputy Billy Dove	Judith Pleasance
Deputy Kevin Everett	Stephen Quilter
Anne Fairweather	Deputy Richard Regan
Stuart Fraser	Delis Regis
Alderman Sir Roger Gifford	Deputy Dr Giles Shilson
Alderman Alison Gowman	Deputy John Tomlinson (Ex-Officio)
Deputy the Revd Stephen Haines	Mark Wheatley
Graeme Harrower	
Tom Hoffman	
Ann Holmes	
Wendy Hyde	

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

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

John Barradell
Town Clerk and Chief Executive

AGENDA

Part 1 - Public Agenda

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3. **MINUTES**
To approve the public minutes and non-public summary of the meeting held on 11 July 2016.

For Decision
(Pages 1 - 8)
4. **BUSINESS PLAN 2016-19 - QUARTER 1 MONITORING REVIEW**
Report of the Director of Culture, Heritage and Libraries.

For Information
(Pages 9 - 40)
5. **DEPARTMENTAL RISK REPORT - QUARTER 2 - 2016/17**
Report of the Director of Culture, Heritage and Libraries.

For Information
(Pages 41 - 58)
6. **CULTURE, HERITAGE AND LIBRARIES CHRISTMAS CARD**
Report of the Director of Culture, Heritage and Libraries.

For Decision
(Pages 59 - 62)
7. **APPROVAL OF ARTS COUNCIL OF ENGLAND ACCREDITATION DOCUMENTATION FOR GUILDHALL ART GALLERY**
Report of the Director of Culture, Heritage and Libraries.

For Decision
(Pages 63 - 118)
8. **APPROVAL OF ARTS COUNCIL OF ENGLAND ACCREDITATION DOCUMENTATION FOR KEATS HOUSE**
Report of the Director of Culture, Heritage and Libraries.

For Decision
(Pages 119 - 164)
9. **CITY ARTS INITIATIVE: RECOMMENDATIONS TO THE CULTURE, HERITAGE AND LIBRARIES COMMITTEE**
Report of the Director of Culture, Heritage and Libraries.

For Decision
(Pages 165 - 170)
10. **DEVELOPING THE PUBLIC EVENTS PROGRAMME FOR GUILDHALL YARD AND PROMOTING USE BY CITY WORKERS**
Report of the Director of Culture, Heritage and Libraries.

For Decision
(Pages 171 - 178)

11. **GREAT FIRE 350 - TOP LINE FINDINGS**
Report of the Director of Culture, Heritage and Libraries.
For Information
(Pages 179 - 186)
12. **TOWER BRIDGE REPLACEMENT OF HEATING SYSTEM SERVING THE HIGH LEVEL WALKWAYS AND TOWERS**
Report of the Director of Culture, Heritage and Libraries.
This report was approved by the Projects Sub Committee on 7 September 2016.
For Information
(Pages 187 - 192)
13. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**
14. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**
15. **EXCLUSION OF THE PUBLIC**
MOTION – That under Section 100(A) of the Local Government Act 1972, the public be excluded from the meeting for the following items on the grounds that they involve the likely disclosure of exempt information as defined in Part I of the Schedule 12A of the Local Government Act.
For Decision
- Part 2 - Non-public Agenda**
16. **NON PUBLIC MINUTES**
To approve the non-public minutes of the meeting held on 11 July 2016.
For Decision
(Pages 193 - 194)
17. **MODELLING A SUCCESSOR TO THE CITY OF LONDON FESTIVAL**
Report of the Director of Culture, Heritage and Libraries.
For Decision
(Pages 195 - 236)
18. **TOWER BRIDGE REDECKING - AUTHORITY TO START WORK - GATEWAY 5**
Report of the Director of the Built Environment.
This report was approved under Delegated Authority by the Projects Sub and Planning and Transformation Committees on 26 August 2016.
For Information
(Pages 237 - 254)
19. **TOWER BRIDGE PRICING REVIEW FOR 2017/18**
Report of the Director of Culture, Heritage and Libraries.
For Decision
(Pages 255 - 266)
20. **GUILDHALL ART GALLERY EXHIBITION PLAN**
Report of the Director of Culture, Heritage and Libraries.
For Decision
(Pages 267 - 274)

21. **ISSUE REPORT: TRANSFORMATION OF SHOE LANE LIBRARY**
Report of the Director of Culture, Heritage and Libraries.
This report was approved by the Projects Sub Committee on 20 July 2017.
For Information
(Pages 275 - 278)
22. **AGREEMENT WITH AN EXTERNAL PROVIDER FOR ONLINE GENEALOGICAL SERVICES**
Report of the Director of Culture, Heritage and Libraries.
For Decision
(Pages 279 - 284)
23. **CITY INFORMATION CENTRE (CIC) - STATUS REPORT AND ANNUAL SURVEY FINDINGS 2015/16**
Report of the Director of Culture, Heritage and Libraries.
For Information
(Pages 285 - 290)
24. **NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**
25. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT AND WHICH THE COMMITTEE AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**

CULTURE, HERITAGE AND LIBRARIES COMMITTEE

Monday, 11 July 2016

Minutes of the meeting of the Culture, Heritage and Libraries Committee held at Guildhall on Monday, 11 July 2016 at 11.00 am

Present

Members:

Vivienne Littlechild (Chairman)	Deputy Alastair King
Graham Packham (Deputy Chairman)	Paul Martinelli
Deputy John Absalom	Jeremy Mayhew
Deputy John Bennett	Sylvia Moys
Mark Boleat	Barbara Newman
Keith Bottomley	Ann Pembroke
Deputy Billy Dove	Judith Pleasance
Deputy Kevin Everett	Stephen Quilter
Anne Fairweather	Deputy Richard Regan
Stuart Fraser	Delis Regis
Lucy Frew	Deputy Dr Giles Shilson
Alderman Sir Roger Gifford	Jeremy Simons
Alderman Alison Gowman	Deputy John Tomlinson (Ex-Officio Member)
Deputy the Revd Stephen Haines	Mark Wheatley
Graeme Harrower	
Tom Hoffman	
Wendy Hyde	
Deputy Jamie Ingham Clark	

In Attendance

Officers:

David Pearson	- Director of Culture, Heritage and Libraries
Nick Bodger	- Culture, Heritage and Libraries
Margaret Jackson	- Culture, Heritage and Libraries
Geoff Pick	- Culture, Heritage and Libraries
Sara Pink	- Culture, Heritage and Libraries
Steven Chandler	- City Surveyor's Department
Mark Jarvis	- Chamberlain's Department
Julie Mayer	- Town Clerk's Department
Scott Nixon	- Town Clerk's Department
Neil Davies	- Town Clerk's Department

1. APOLOGIES

Apologies were received from Keith Bottomley, Dennis Cotgrove, Ann Holmes and Paul Martinelli.

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

There were no declarations.

3. **MINUTES**

The minutes and non-public summary of the meeting held on 23rd May 2016 were approved, subject to an amendment showing Deputy John Absalom as being present.

4. **MINUTES OF THE BENEFICES SUB COMMITTEE**

The draft minutes and non-public summary of the meeting held on 8th June were received.

5. **MINUTES OF THE KEATS HOUSE CONSULTATIVE COMMITTEE**

The draft minutes of the meeting held on 22 June were received.

Matters arising

Members were pleased to note that Mr Bob Hall, a former Alderman of the City of London Corporation, had been appointed to the Keats House Consultative Committee, filling a vacancy for a representative from the Keats Foundation.

6. **APPOINTMENTS TO SUB COMMITTEES - BENEFICES SUB COMMITTEE AND KEATS HOUSE CONSULTATIVE COMMITTEE**

The Committee considered a report of the Town Clerk in respect of appointments to the Keats House Consultative Committee and the Benefices Sub Committee. Members noted the circumstances before and at the start of the last meeting of the Culture, Heritage and Libraries Committee, which had lead to a long serving Member of the Keats House Consultative Committee, who had wanted to stand again for 2016/17, being unable to do so. Mrs Ann Pembroke declared her willingness to serve and was uncontested.

Members also noted that the Benefices Sub Committee's membership had nearly doubled since nominations were sought from the entire Court of Common Council in 2015. This had enabled the Sub Committee to have a stronger business focus and a sufficient number of Members to ensure that each had oversight of a particular benefice. Members were therefore asked to consider amending the Terms of Reference, in order for the Benefices Sub Committee to appoint a Deputy Chairman.

RESOLVED, that:

1. Mrs Ann Pembroke be appointed to the Keats House Consultative Committee for 2016/17, bringing the total number of representatives from the Culture, Heritage and Libraries Committee to 3, for 2016/17 only, after which time it would return to 2 representatives.
2. The Terms of Reference and Composition of the Benefices Sub Committee be amended in order for the Sub Committee to appoint a Deputy Chairman.

7. CULTURE, HERITAGE AND LIBRARIES DEPARTMENTAL RISK REPORT - QUARTER 1 - 2016/17

The Committee received a report of the Director of Culture, Heritage and Libraries in respect of the Department's Risk Report (2016-17). The Director advised that the format had been changed, following advice from Members of the Audit and Risk Management Committee and Members (of the Culture, Heritage and Libraries Committee) welcomed its fresh perspective. The Chairman reassured Members that she met regularly with the Director, in order to review the register.

There was some discussion about IT performance generally across the City of London Corporation and its impact on the public facing aspects of service departments. The new Chairman of the IT Sub Committee offered to engage regularly with the Chairman, in order to take forward Members' concerns. Officers agreed to provide a progress report to the next meeting.

RESOLVED, that – the contents of the report and identified actions being used to monitor and manage effectively the risks arising from our operations in the Culture, Heritage and Libraries Department be noted.

8. CULTURE, HERITAGE AND LIBRARIES BUSINESS PLAN OUTTURN 2015/16

The Committee received a report of the Director of Culture, Heritage and Libraries in respect of the outturn performance achieved against the business plan during 2015-16. The Chairman noted the hard work evidenced in the report and commended staff in the Culture, Heritage and Libraries Department.

A Member raised a concern about the condition of the steps at Holborn Viaduct and, whilst Members noted that a renewed programme of cleansing and lighting had been approved, it was suggested that copies of photographs, which showed the original construction of the Viaduct, and were being held at the LMA could be displayed on the walls on the north and south steps. Such a display would draw attention to the Victorian Architecture, bringing educational benefit on either side of the Bridge and hopefully reducing anti-social behaviour. The Director of the LMA agreed to co-operate with the officer responsible for the renewal programme to see what could be achieved, within the approved budget.

Members were particularly interested in the science and technology club and asked if it could be extended to them.

RESOLVED, that – the report be noted.

9. POLICE MUSEUM BUSINESS PLAN

The Committee received a report of the Director of Culture, Heritage and Libraries in respect of the Police Museum, which had been requested at the last meeting. Members noted that any income would be returned to the Museum for further development.

In respect of the Clockmakers' Museum, referred to in the first paragraph of the report, Members noted that Mrs Pembroke had been involved in setting this up and therefore the City of London Corporation was not entirely devoid of involvement.

The Chairman and Members endorsed the project and were confident of increasing footfall, given the public's proven interest in this subject, as evidenced from the success of the Metropolitan Police's crime exhibition at the Museum of London.

RESOLVED, that - the report be noted.

10. **REVENUE OUTTURN 2015/16**

The Committee received a report of the Director of Culture, Heritage and Libraries in respect of the revenue outturn position for 2015/16.

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

- Tower Bridge would remain open during the forthcoming road closures; the exhibition team were hoping to make the best of the opportunity to see the bridge without traffic.
- Budgets and income targets for the bridge were being refined.
- The Director agreed to respond to a question, outside of the meeting, in respect of the Martin Parr exhibition and whether value for money had been tested.
- The Chamberlain explained that the Chamberlain's review of carry forwards would consider the value for money aspects. Members were reminded of the criteria for carry forwards; i.e. for budgeted activities not completed within the year.

RESOLVED, that – the report be noted.

11. **IMPLEMENTATION OF THE GRANTS REVIEW**

The Committee considered a report of the Town Clerk in respect of the implementation of the Corporate Grants Review. Further to a suggestion from a Member of the Committee, prior to the meeting, Appendix 1 would be amended, as follows: '*Once a full assessment has been completed, your request would be referred to an appropriate committee*' – with '~~or Senior Manager – depending on the level of grant requested~~' being deleted. The Member also asked for clearer page identifiers on the website. Finally, officers agreed to round up the total figure of £145,139.66, as set out in the table in the report.

RESOLVED, that:

1. The agreed 'Inspiring London through Culture' overarching funding theme for the 2016-18 Central Grants Programme be noted.
2. The level of funding available for the 'Inspiring London through Culture' theme be agreed; rounded up, as set out above.
3. The Central Grants Programme eligibility criteria for the 'Inspiring London through Culture' theme, including the geographical area to be covered, be approved.
4. The amendment to Appendix 1, as set out above, be approved.
5. Authority be delegated to the Policy and Resources Committee to approve the levels of staffing and associated management fee.

12. CITY OF LONDON FESTIVAL: PLANNING THE FUTURE

The Committee received a report of the Director of Culture, Heritage and Libraries which updated Members on planning underway to fill the gap left by the City of London Festival. Members noted that a Consultant had been appointed, in order to find a successor, and work would continue until mid-September. Members would receive a further report at their next meeting in October 2016.

The Director invited Members to engage with the consultancy exercise and the following volunteered:

- Alderman Roger Gifford
- Sylvia Moys
- Billy Dove (early September)
- Jeremy Mayhew
- Tom Hoffman
- Deputy John Bennett

The Chairman and Deputy Chairman had already made arrangements to see the Consultant.

Any further expressions of interest were invited, to be emailed to the Director of Culture, Heritage and Libraries by 22nd July. The Director offered to share the Consultants' brief with Members.

RESOLVED, that:

1. The contents of the report be noted.
2. The Members volunteering to input to the consultancy exercise be noted, with further offers to be forwarded to the Director of Culture, Heritage and Libraries by 22 July.

13. **GUILDHALL YARD - ONE YEAR ON**

The Committee received a presentation from the Head of Cultural and Visitor Development about the activities in Guildhall Yard, over the past year, and Members noted and commented on the following key points:

- The lunch markets on Court of Common Council days initially made a loss (funded from a budget carry forward) but had recently gone into profit. Notwithstanding this, Members agreed that holding the markets on Court Days was also in the interest of transparency as it encouraged workers and residents to watch the arrival of the Lord Mayor and take an interest in the Court.
- Admission to the Guildhall Art Gallery increased on market days and the Gladiator performance last summer had boosted amphitheatre attendance. Members noted an archaeological exhibiton running today in the form of a 'Time Truck'.
- Other highlights had included Son et Lumiere for Shakespeare 400, which had been very successful, attracting over 14,000 visitors over two nights. The Chairman commended staff for supporting this event, which had been held on one of the coldest nights of the year.
- The Battle of the Somme exhibition in June had received significant press coverage and had satellites in Broadgate and Cheapside; it attracted around 70,000 visitors to the Yard during its run.
- A 'pop up' Cinema had been planned for August, with the company taking the financial risk and making a donation to the Lord Mayor's Charity. It was noted that ticket sales were lower than expected, possibly due to the recent poor weather and the fact that some sites in the City had free admission.
- There had been some activities in the Yard aimed at encouraging the City worker franchise, which was currently underused. A Member suggested that they be invited to support officers in these activities.
- There had been considerable social media success in advertising these events, which has considerably raised the profile of Guildhall Yard.
- Whilst officers used every channel possible to advertise events in the Yard, the Chairman suggested that the Barbican Estate office be asked to assist by including forthcoming events in their estate-wide email broadcasts. Members were also encouraged to use their own ward news publications.

Finally, as part of the Great Fire Commemorations over the first weekend in September, a night time fire market was planned, subject to the approval of the Chief Commoner. During the discussion, Members questioned whether the

practice of this, and similar approvals, should fall to one individual. A former Chief Commoner was in attendance and confirmed that, whilst such approvals had been very frequent during his term of office, he had been very well supported by the Remembrancer's Events Team in taking decisions and had not felt it necessary to refuse any requests. The Chairman asked if the Town Clerk could note these comments and look into the process.

Members agreed to receive a report at the next meeting on the funding, administrative procedures and approvals required in running the above events.

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

The Director agreed to respond to a query about City support for the rebuilding of Verdun after the First World War.

15. ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT

There were no items of urgent business.

16. EXCLUSION OF THE PUBLIC

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

Item No.

Paragraph No.

17 – 22

3

17. NON PUBLIC MINUTES

The Non-public minutes of the meeting held on 23rd May were approved.

Matters arising

The UNESCO's UK Memory of the World Register (to include the Great Parchment book) had received 4,000 views on the day it was announced and 100,000 since.

18. NON-PUBLIC MINUTES OF THE BENEFICES SUB COMMITTEE

The draft non-public minutes of the Benefices Sub Committee held on 8th June 2016 were received.

19. CHARITIES RISK REGISTERS

The Committee considered and approved a report of the Director of Culture, Heritage and Libraries in respect of the Charities Risk Registers.

20. DECISIONS TAKEN UNDER URGENCY

The Committee received a report of the Town Clerk in respect of a decision taken under urgency, since the last meeting of the Committee.

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

There were no questions.

22. 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 12.35

Chairman

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

Committee:	Date:
Culture, Heritage and Libraries Committee	24 October 2016
Subject: Culture Heritage & Libraries Business Plan 2016-2019 – Q1 Monitoring Review	Public
Report of: Director of Culture, Heritage and Libraries Report author: Margaret Jackson	For Information

Summary

This report provides the Business Plan progress which has been made in Quarter 1 (April – June 2016) against the key objectives and key performance indicators (KPIs) set out in the Culture Heritage & Libraries Department’s Business Plan 2016-2019.

Good progress has been made against the Department’s two Key Objectives during Quarter 1. These have been summarised in Appendix A.

Appendix A also sets out the performance in Quarter 1 against our departmental key performance indicators and the relevant corporate Service Response Standards. We have made progress against all 10 of the reported KPIs, although a measure of success for KPI 4 has been amended to reflect a change to available IT information; these are listed in more detail on the appendix.

We have met three of the four reported corporate Service Response Standards with one at Red due to a small sample disproportionately affecting the percentage result.

The first quarter monitoring position for Culture, Heritage & Libraries services covered by the Culture, Heritage & Libraries Committee is provided in Appendix B. This reveals a net underspend for the three months from April - June for the Department of £40K (1.9%) against the overall local risk budget from April - June of £2,156K for 2016/17.

Overall the Director of Culture Heritage & Libraries is currently forecasting that his outturn will be on target for the City Fund. However, City’s Cash is expected to be over budget by £106K largely due to the unexpected closure of the Monument for a significant period during the first quarter for essential repair works and the impact of the TfL hoardings at Fish Street Hill which partially obscures views of and access to the attraction. There is estimated to be a surplus of income of £300K, on the Bridge House Estate (Culture, Heritage and Libraries) service under his control due to income above target during the first quarter of the year. However, the forecasted surplus is a reasonably conservative figure based on the predicted substantial negative impact on income levels during the closure of Tower Bridge for major resurfacing works throughout the third quarter.

The current position on Risk Management at Corporate and Departmental level is set out as a summary of the key risks. A more detailed risk report will be brought separately to this Committee. It is expected that Service Based Review efficiencies will be satisfactorily dealt with.

A few highlights of the services provided by our department in Quarter 1 are also included for your information.

Key property considerations for the department are summarised with progress made against the Capital Projects budget set out in Appendix C.

Recommendations

I recommend that your Committee notes:-

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

Main Report

Background

1. At your meeting of 23 May 2016, Members approved the Culture Heritage & Libraries Department's Business Plan for the period 2016–2019.
2. Two business plan objectives were agreed by Committee which are the same as our two overarching departmental Strategic Aims:
 - 1) To transform activities through best use of technology and community engagement, to improve customer service and increase efficiency and effectiveness; and
 - 2) To transform the perception and experience of the City as a destination.
3. Our vision remained 'To educate, entertain and inform, through discovery of our amazing range of resources'.
4. Good progress has been made against the Department's Key Objectives through the 10 supporting KPIs. A measure of success for KPI 4 has been amended to reflect a change to available IT information. Targets will continue to be reviewed quarterly and revised where necessary in line with forecasted results. These results have been summarised in more detail in Appendix A.
5. Performance against the four reported corporate Service Response Standards has been fair to good with 33% of emails to published email addresses being responded to within 1 day (SRS C); results of 100% for responding to specific requests for information (SRS D); 93.4% of all telephone calls answered within the standard (SRS E); and only 4.4% of calls going to voicemail (SRS F). SRS C and D should be seen in the context of a very small sample.

Financial and Risk Implications

1. The first quarter monitoring position for Culture, Heritage & Libraries services covered by the Culture, Heritage & Libraries Committee is provided in Appendix B. This reveals a net underspend for the three months from April - June for the Department of £40K (1.9%) against the overall local risk budget from April - June of £2,156K for 2016/17.
2. Overall the Director of Culture Heritage & Libraries is currently forecasting that his outturn will be on target for the City Fund. However, City's Cash is expected to be over budget by £106K largely due to the unexpected closure of the Monument for a significant period during the first quarter for essential repair works and the impact of the TfL hoardings at Fish Street Hill which partially obscures views of and access to the attraction. There is estimated to be a surplus of income of £300K, on the Bridge House Estate (Culture, Heritage and Libraries) service under his control due to income above target during the first quarter of the year. However, the forecasted surplus is a reasonably conservative figure based on the predicted substantial negative impact on income levels during the closure of Tower Bridge for major resurfacing works throughout the third quarter.
3. Discussions have taken place with the Chamberlain and Town Clerk, and are continuing, to ensure that Service Based Review targets are satisfactorily dealt with.

Detailed table at
Appendix B

	3 months to 30 June 2016				Forecast for the Year 2016/17		
	Approved Budget 2016/17	Budget Quarter 1	Actuals Quarter 1	Variance Quarter 1	LAB	Forecast Outturn	Over/ (Under)
	£'000	£'000	£'000	£'000	£'000	£'000	£'000
CHL City Fund	7,814	2,084	2,104	20	7,889	7,889	0
CHL City's Cash *	(42)	9	88	79	(17)	89	106
CHL Bridge House Estates **	(896)	(318)	(463)	(145)	(824)	(1,124)	(300)
Total Culture, Heritage and Libraries Committee ***	6,876	1,775	1,729	(46)	7,048	6,854	(194)
Total Planning and Transportation Committee	1,480	368	366	(2)	1,480	1,480	0
Total Culture, Heritage & Libraries Committee - City Surveyors	99	13	21	8	99	99	0
TOTAL DIRECTOR OF CULTURE, HERITAGE & LIBRARIES LOCAL RISK	8,455	2,156	2,116	(40)	8,627	8,433	(194)

* The reasons for the deficit of income are due to the unexpected closure of the Monument for a

significant period during the first three months of the financial year for essential repair works and the impact of the TfL hoardings at Fish Street Hill which partially obscures views of and access to the attraction. In addition, the advertising budget has been spent in advance in preparation for the 350th anniversary of the Great Fire. The main reason for the adverse £106K forecast is due to income from April-June 2016 being at £77,618 against a target figure of £184,085 as a result of the prolonged closure.

** The reasons for the income surplus is mainly attributable to the venue hire element of the business which is approximately £100K above target and admissions and vending income above target by £20K during the first quarter. It is likely that income targets will be revised upwards in the 16/17 revised estimates by £300K with the agreement of the Chamberlain, this being a reasonably conservative figure based on the predicted substantial negative impact on income levels during the closure of Tower Bridge throughout quarter 3.

*** In addition to the above, forecast LAB budgets across all three funds have been increased owing to planned underspends carried forward from 2015/16 and a commission by the Department of Community and Children's Services to carry out a range of Children's Centre Services. The carry forwards, SLA for the commission and associated funding were not agreed until after Quarter 1.

Risk Management

4. CHL currently have no corporate level risks identified on the risk management system, Covalent. A separate risk report will be provided to this Committee as set out in the Corporate Risk Management Framework.

Risk Number	Risk Title
DCHL 001	The effect of terrorism on the tourism business at Tower Bridge & Monument
DCHL 002	Reduction of budgets on service delivery
DCHL 003	Loss of IT systems at public facing sites
DCHL 004	Facilities Management maintenance response times
DCHL 005	Heritage collections conservation and storage facilities
DCHL 006	Social media/digital realm consumer behaviour
DCHL 007	Perception of service relevance
DCHL 008	Major events/incidents occur that affect London
DCHL 009	Working partnerships
DCHL 010	CoL's policies and approval processes

Highlights

5. Some of the highlights of Quarter 1 linked to our Strategic Aims and Objectives are set out below:

Strategic Aim/Objective key:

CHL1: To transform activities through best use of technology and community engagement, to improve customer service and increase efficiency and effectiveness.

CHL2: To transform the perception and experience of the City as a destination.

6. After a successful one-year pilot, Fexco Ltd and the City Information Centre have agreed a new partnership that will see the Centre's Bureau de Change facility continue for the next 10 years. With a value exceeding £400k over the term of the contract, the Bureau is an essential part of savings targets for the Centre as agreed under the Service Based Review (SBR). To complement this, the Centre launched a new retail operation in June, selling a range of visitor and City merchandise. The arrangement, which will help achieve the shortfall in SBR targets (£28k per annum after all other SBR initiatives are taken away) provides a potentially lucrative income stream with products likely to deliver a 50% margin. This compares with the 10 to 20% the Centre receives in commission from the tickets it sells. [*Strategic Aim 2*].

7. From 1 June to 3 July, Guildhall Yard played host to Fields of Battle Lands of Peace: Somme 100 - a photographic exhibition commemorating the centenary of one of the bloodiest battles in history. Delivered in partnership with the Royal British Legion, the Diocese of London, Cheapside Business Alliance and Broadgate (the latter two hosting satellite exhibitions focussing on Verdun), the exhibition generated footfall in excess of 70k for the Yard alone. Complementing the exhibition sites and educational activities were a "sell-out" lecture series in St Lawrence Jewry and an exhibition that featured The London Irish Rifles 'Loos' Football in Guildhall Art Gallery. [*Strategic Aim 2*]

8. The contract for the popular lunchtime markets was renegotiated through a competitive tender process. Throughout the pilot year, markets have cost the City £830 each, with only a £250 return from the supplier; this was acknowledged as a necessary part of the Yard's public event development



because no footfall was guaranteed and providers were initially nervous to commit to greater fees. Now, with a guaranteed footfall established, the supplier has agreed to a fee of £1,100 per market. The surplus profit (around £2,700 across the year) will be used to help support other programming in the Yard.

[*Strategic Aim 2*]

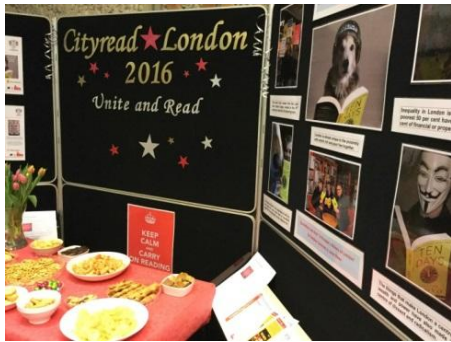
9. During this quarter, community dentists from the Bow Lane Dental Group visited Barbican and Shoe Lane Libraries. They gave a talk to parents about good oral health for children and followed this with check-ups in the library for all the children present. These visits were arranged in partnership with our colleagues in the Department of Community and Children's Services.

[*Strategic Aim 1*]

10. Keats House has been awarded a grant from the Heritage Lottery Fund of £41,300 to deliver a new project with young people, in partnership with Jacksons Lane in Highgate. OMG Keats! is a youth-led project that will engage new and young audiences with Keats' heritage and poetry through a series of activities in 2016-17. The House was also awarded a 2016 certificate of excellence from TripAdvisor for receiving consistently highly rated reviews.

[*Strategic Aim 1*]

11. Throughout April, London's Libraries came together for **City Read**, an annual celebration of literature that aims to bring reading to life for the whole capital. Each April, Cityread asks London's citizens, workers and visitors to pick up a



book – the same book – and read it together. This year, the book was *10 Days*, a gripping thriller by Orange Prize-shortlisted author Gillian Slovo and library customers in the City enjoyed the programme of talks, reading groups, a play reading and (in partnership with the City Guides) *Rebels, Rioters & Dissenters* – a guided city walk. [*Strategic Aim 1*]

12. On 21 June 2016 at the **UK Memory of the World awards** in Cardiff, the **Great Parchment Book** of the Honourable the Irish Society was inscribed to the UK register of the UNESCO Memory of the World which recognises documentary heritage deemed by a panel of experts to be of outstanding significance to the UK. The Great Parchment Book was recognised as a hugely significant record of the Ulster Plantation in the early 17th century, providing a unique insight into an important period of the history of Northern Ireland, for which there are few other original archives surviving. The inscription of the Great Parchment Book means that LMA and the City of London now have four items on the UK Register. [*Strategic Aim 1*]

13. The main aim of the international **'Without Borders' LGBTQ ALMS Conference**, held across Bishopsgate Institute, the University of Westminster and London Metropolitan Archives (22-24 June 2016), was to generate a dialogue within the co-dependent fields of LGBTQ+ historical research and collecting, and share experiences, ideas and best practice through a programme of presentations and short talks that explore margins, borders, barriers and intersections, past and present.



14. Three days filled with vibrant speakers, enthusiastic audiences and thought-provoking stories from the LGBTQ+ community across the world. The 200 delegates who attended the final day at LMA were able to take full advantage of a wide range of talks, workshops and stalls. Proud to be included, those who staffed the event had a busy time making the day an outstanding success. LMA Director Geoff Pick thanked staff and said: "I am always proud of LMA and what you and we do, but today has been quite simply in another league." [*Strategic Aim 1*]

15. A formal education provision was established at **Tower Bridge** in 2014, which has grown in scope and popularity ever since. Now the education programme and team at Tower Bridge have been recognised with the highly coveted **2016 Sandford Award for Heritage Education**.



16. The Sandford Award is an independently judged, quality assured assessment of education programmes at heritage sites, museums, archives and collections across the British Isles. It focuses on formal, curriculum-linked education opportunities offered to schools by heritage sites, although recognition is also made of informal learning such as family programmes.



17. Lead judge Julie Taylor said:
'As beautifully structured and presented as the iconic building that houses it, the educational programmes at the Tower Bridge Exhibition are everything that you could ask for in a visit for students. It is enthusiastically presented by skilled facilitators, and provides a very carefully thought out programme delivering many strands of the National Curriculum.'

Many at the Bridge will have had input into this achievement but we would single out the following officers: David Laird, Sophie Jordan, Natalie Cain, Josephine Noti, Farhana Begum and Katherine Johnson for a special mention.
[Strategic Aim 1]

Property Considerations

18. There are a number of major capital projects planned across the Culture, Heritage and Libraries portfolio budget totalling between £19.75m and £30.775m, which in conjunction with The City Surveyor's Department, the City of London is investing in the future of their unique collection of historically important buildings, sites and artefacts. This expenditure aims to transform the sense of the City as a destination and enhance the visitor experience to numerous places of historic interest. A full list of Capital Projects is at Appendix C with commentary on some key projects below.

The Lord Mayor's State Coach

19. A specialist project manager, Donal Insall Associates (DIA), has been appointed to manage the phased conservation programme, starting with Phase 1. A programme has been re-cast following the review of existing records by DIA. Due to the long lead-in, the hammercloth has been put back until later phases. However, the invasive investigation is programmed to start after the Lord Mayor's Show 2016, following the current works tender, starting with enabling work to set up a conservation workshop in one of the City owned arches under Southwark Bridge. The subsequent phases are subject to the findings during Phase 1. The estimated completion of the whole phased programme is 2019.

London Metropolitan Archives Roof Project

20. A Gateway 5 report setting out the progress of this project and seeking authority to start work was approved in June 2016. Work on site is scheduled to commence in July. Tender returns were received in March 2016 and after a tender evaluation process Russell Trew Limited were recommended for approval. The estimated cost of the project was originally £1,382,500 (excluding risk, currently estimated at £225,000) however the revised project sum after the evaluation of tenders is now £732,969 a significant saving on the originally approved budget. The project will provide a new roofing system to all

areas and will increase insulation levels in the roof, add roof 'falls' to improve drainage and replace the existing life expired roof lights with triple layered barrel roof lights in accordance with current sustainability and environmental regulations.

Tower Bridge – Car Park

21. The development of Phase 2, Bridgemaster's House completed in April 2016 and provides refurbished operational accommodation and by glazing over the yard has provided a new restaurant as well as a wine bar in the redundant reservoir. A new entrance to the Engine Rooms has been created in the first bridge arch with a new glazed façade. This will become operational once the Gift Shop has been refurbished.

The Monument

22. The external screen and gallery lighting project of circa £108,000 continues to be progressed. The brief is being developed in consultation with the City Planning Officer and the Environmental Enhancement Team of the Department of the Built Environment (DBE), addressing planning and design issues, as well as technological and software requirements with the City's IT/Agilisys. These involve integrating the screen within Skanska landscaping proposals for 11-19 Monument, which have not been finalised to date. DBE's Gateway 4/5 report, seeking approval to the landscaping in conjunction with Skanska is due in October 2016, following the Working Party's approval of the outline design. Currently, DBE's works are estimated to start in January 2017. The screen is expected to follow in Mar-May 2017 after the landscaping has been completed with some enabling work taking place earlier.

Tower Bridge Gift Shop Refurbishment

23. Tenders have been received for the work and the lowest tender is from ALD Shopfitters Ltd. for a total price of £297,000. The tender has been checked and found to be acceptable. Arrangements are being made to place a contract, including a Gateway 5 report with a provisional start date for the works of 3 October 2016 (this date has been selected to avoid closing the shop over the busy summer season). A works contract of 6 weeks gives an anticipated completion date of 11 November 2016.

Tower Bridge: Replacement of High Level Walkway Roof Coverings, Repair of Tower and Abutment Roofs and Elevations

24. AECOM have submitted their report on replacement options for the high level walkway roofs and repairs to the tower and abutment roofs and elevations. It is anticipated that a Detailed Options Appraisal Report will be submitted to relevant committees in December 2016.

Strategic Implications

25. The work of the Department links clearly to the Corporate Plan aims and objectives through its business plans and uses the corporate risk management process. The business plans are part of a clearly defined annual planning cycle devised to improve the links between service and financial planning and drive service improvement.

Consultees

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

Appendices

Appendix A – Progress against Key Objectives/Key Performance Indicators

Appendix B – Financial Statement

Appendix C – Capital Projects spend to date

Background Papers:

Culture Heritage & Libraries Department's Business Plan, 2016–2019

Contacts:

Margaret Jackson (*Performance information*)

Policy & Performance Manager

020 7322 3355

margaret.jackson@cityoflondon.gov.uk

Mark Jarvis (*Financial information*)

Head of Finance, Chamberlain's Department

020 7332 1221

mark.jarvis@cityoflondon.gov.uk

This page is intentionally left blank

Progress against Key Objectives and Key Performance Indicators 2016-2017 – Quarter 1 (01/04/16 – 30/06/16)

RAG performance rating key:

Red = between 0 – 75% **Amber** = between 76 – 90% **Green** = between 90 - 100% (per quarter success measure)

Ref:	Description		
<p>Objective CHL1: To transform activities through best use of technology and community engagement, to improve customer service and increase efficiency and effectiveness.</p> <p>Objective CHL2: To transform the perception and experience of the City as a destination.</p>			
Actions / Milestones	Target Date	Measure of Success	Status R/A/G
KPI 1) To offer a range of library services that positively impact our customers' health and wellbeing.	31/03/17	95% satisfaction of participants in health and wellbeing activities and services.	G
Q1 Progress	Q2 Progress	Q3 Progress	
More than 60 different, services and activities which positively impact health and wellbeing were provided by Barbican and Community Libraries including: <ul style="list-style-type: none"> • 6 talks with strong Health and Wellbeing themes including Dementia and Voicing your Value; • Carers' Week and Make a Noise in Libraries (RNIB) displays; • Session on adults at risk; • Smoking cessation sessions; 			

<ul style="list-style-type: none">• Annual People's Pianos project;• More than 80 Rhymetime/Stay and Play/Messy Play/Storytime/Dads' Rhymetime sessions for parents/carers and under 5s;• Community dentists talking about good oral health for children and providing check-ups at Barbican and Shoe Lane Libraries;• Ju jitsu, Zumba and Pilates classes at Artizan Street Library and the Portsoken Health and Community Centre;• Classes in art, breathing and meditation & English conversation in libraries;• 10 reading groups per month incl. 1 online, 2 for children and 1 for people with low levels of mental health (Read and Relax);• A wide range of cultural opportunities including CityRead in April and Celebrating Shakespeare events.		
--	--	--

Actions / Milestones	Target Date	Measure of Success	Status R/A/G
KPI 2) Procure/implement a new EPOS, bookings management, online ticketing and retail system to suit the current and future business needs of Tower Bridge, the Monument, Guildhall Art Gallery, the City Information Centre and Guildhall Library.	31/07/16 31/8/16 Revised 09/16 31/3/17	Appoint supplier with signoff by all participating CHL services. Implement new system. Achieve positive feedback on improved system from each CHL service.	G
Q1 Progress	Q2 Progress	Q3 Progress	
Supplier appointed - all participating CHL services consulted with regularly via the working group. First phase implementation take-up now comprises TB, Monument, GAG and CIC. Implementation due for mid Sept 2016.			

Actions / Milestones	Target Date	Measure of Success	Status R/A/G
KPI 3) Deliver year 2 of LMA 5-year digital transformation plan.	30/09/16 Revised 31/03/17	Funding bid to Heritage Lottery Fund (HLF) submitted.	G
	31/03/17	500,000 digitised images made available publicly through major commercial and other partnerships.	
	30/06/16	Improvements to the quality and robustness of the online public access systems by access upgrades to public IT at LMA.	
	31/05/16	Improved hosting arrangements for the online catalogue.	
	30/06/16	Public launch of the upgraded Collage.	
Q1 Progress		Q2 Progress	Q3 Progress
<p>Based on further meetings with the HLF, it has advised a later submission date of March 2017.</p> <p>183,646 images digitised by LMA and partners.</p> <p>External cabling to enable improvements took place, further rollout will follow the successful upgrade of the City libraries public IT systems.</p> <p>The improvements went to schedule.</p> <p>COLLAGE will be launched in Q2 (July).</p>			

Actions / Milestones	Target Date	Measure of Success	Status R/A/G
KPI 4) Review and redefine the mission and vision of the City Business Library	31/12/16 31/03/17 31/03/17	In partnership with EDO, deliver the CoL Enterprise Strategy. Develop external corporate partnerships in order to deliver a minimum of 8 new SME focused seminars. Increase web traffic by 15% on CBL web pages (current average of 6,935 page views per quarter) through the launch of new services including E-Learning and Business Advice platforms. <i>(Amended from 25% web traffic and average of 7,359 page views/quarter).</i>	G
Q1 Progress		Q2 Progress	Q3 Progress
<p>The partnership with EDO has been formally recognised in both departmental business plans. In-house research has taken place to establish the 'problems' facing enterprise. EDO are commissioning an external consultant to help develop their suite of strategies including Enterprise using our research as a starting point.</p> <p>On target with 3 seminars taking place this quarter. They included a finance seminar for businesses looking for investment, a networking seminar with a guest speaker from Action Coach and an International Trade seminar focusing on Latin America and the Pacific Alliance. These breakfast events attracted 77 attendees.</p> <p>The baseline figure has been lowered by 5% to reflect issues reported with Google</p>			

analytics. CBL has achieved 7,689 landing page views, an 11% increase against the revised base figure. The target increase in web traffic has been lowered to 15% to reflect CBL's separately accessed platforms. The Business Advice platform is currently with the Comptroller finalising the terms and conditions; it is anticipated that this platform will go live by 30 September 2016.

--

--

Actions / Milestones	Target Date	Measure of Success	Status R/A/G
KPI 5) Restructure and improve the retail offer for Guildhall Art Gallery and generate income through venue hire (Amphitheatre) to provide support for Gallery budget and activities	06/04/16	Launch venue hire offer.	G
	31/03/17	Deliver £8k in venue hire income.	
	01/04/16	Tower Bridge to assume responsibility for managing Gallery retail.	
	31/03/17	Achieve a 10% increase on full-year 15/16 figures for retail income and SPH.	
Q1 Progress		Q2 Progress	Q3 Progress
<p>Venue hire offer launched at opening reception on 23 April;</p> <p>A number of enquiries and two bookings on City rate achieved earning the Amphitheatre £850. Marketing email scheduled for 19 July to solicit further interest. Significant interest shown by booking intermediaries.</p> <p>TB assumed responsibility for GAG retail as planned, with staff training, product development, system integration etc. all progressing positively and to schedule.</p>			

Actions / Milestones	Target Date	Measure of Success	Status R/A/G
KPI 6) Deliver a new visitor strategy (2017/22) for the City	31/07/16	Internal and public pre-consultation completed.	G
	31/10/16	Strategy drafted.	
	05/12/16	Strategy submitted to CHL for approval.	
Q1 Progress	Q2 Progress	Q3 Progress	
<p>Initial consultation workshops undertaken with City visitor teams in June and with CHARN (City Hotels, Attractions and Retail Network). Survey Monkey questionnaire for stakeholders developed and due to be sent mid-July to our visitor databases which include all City hotels, attractions and culture providers.</p> <p>Meetings with strategic partners including TfL and London and Partners booked for August.</p>			

Actions / Milestones	Target Date	Measure of Success		Status R/A/G
KPI 7) Create a City of London Police Museum in the GHL/CBL complex	31/01/17	Design and build the Heritage Lottery Funded City of London Police Museum.		G
Q1 Progress		Q2 Progress	Q3 Progress	
<p>Content of exhibition established, which includes:</p> <ul style="list-style-type: none"> - Themes and zones for museum - Research into themes and topics - Identified objects - Images scanned <p>Design of exhibition in final draft stages.</p> <p>Agreed with Surveyors Dept. on work to make the exhibition space ready for installation.</p> <p>Planning for City of London Police Museum open day in Guildhall Yard.</p> <p>Planning with City of London Police Cadets and oral history specialist.</p>				

Actions / Milestones	Target Date	Measure of Success	Status R/A/G
KPI 8) Continue to develop the service model options for LMA's accommodation, particularly in relation to the Cultural Hub programme	31/03/17	Options appraisal completed.	G
	31/03/17	Roof project completed.	
Q1 Progress		Q2 Progress	Q3 Progress
Options Appraisal tender exercise has selected consultancy, currently pending formal appointment. Roof project has had a pre-start site meeting with a start on site date set (07/08/16).			

Actions / Milestones	Target Date	Measure of Success	Status R/A/G
KPI 9) Facilitate and deliver cross-departmental commemorations for the Battle of the Somme 100th and Great Fire 350th anniversaries	01/06/16	Yard exhibition and umbrella programme for the Somme delivered across CHL assets.	G
	31/07/16	GF350 umbrella website launched.	
	05/09/16	All major public events presented for GF350.	
Q1 Progress		Q2 Progress	Q3 Progress
<p>Battle of the Somme 100 achieved with 70k visitors in Guildhall Yard with more at satellite sites at Broadgate and Cheapside. An extensive education programme, lecture series and complementary exhibitions in Guildhall Art Gallery/Heritage Gallery, LMA and St Lawrence Jewry also attracted crowds. Significant press coverage included Eyewitness in the Guardian.</p> <p>GF350 website launched in early July on VisitLondon.Com; printed brochures (100k) also distributed.</p> <p>Major events are on track and will be publicised in August.</p>			

KPI 10) Enhance the visitor programme at the Monument, following the completion of buildings works, and assess the feasibility of new visitor facilities.	31/03/17 31/03/17	Achieve the 2016/17 target visitor figure for the Monument by 31/3/17. Finalise action plan for creating new/adapting existing Monument facilities in 17/18, following conducting a full structural/ commercial feasibility study to include consultation with Historic England and CoL Committees.	A /G
Q1 Progress	Q2 Progress	Q3 Progress	
<p>A full programme of activities and promotional endeavours has been planned, resourced and deployed to align with the umbrella GF350 commemoration events, with the aim of enticing visitors before, during and after the anniversary period.</p> <p>An unexpected closure of the Monument for a significant period of extensive repair works during the first three months of the financial year however means that the total visitor target is unlikely to be achieved. This was compounded by TfL hoardings at Fish St Hill which will partially obscure views of and access to the attraction until the end of the calendar year.</p> <p>A third party-consultant was appointed in June as part of a competitive procurement process to assess options for incorporating the laboratory into the visitor experience at the Monument and investigating the feasibility of a standalone ticketing/retail facility.</p>		(Note: Revision of the target is likely to be in Q3, after revised estimates and the anniversary events have taken place).	

Corporate Service Response Standards

	Description	Target	Q1 result	Q2 result	Q3 result	Q4 result	Rating
SRS C	Emails to all published (external facing) email addresses to be responded to within 1 day	100%	33.3%				Red
SRS D	Full response to requests for specific information or services requested via email within 10 days	100%	100%				Green
SRS E	Telephone calls picked up within 5 rings/20 seconds	90%	93.4%				Green
SRS F	% of calls answered by voicemail	<10%	4.4%				Green
NOTES	<ul style="list-style-type: none"> • SRS A and SRS B are not applicable for Culture Heritage & Libraries Department. • SRS C & SRS D - small sample size of 3 & 5 respectively means results are skewed. • SRS C - External email addresses have been updated to reflect service changes in response to this result (BSS amended to ISS). 						

This page is intentionally left blank

Department of Culture Heritage and Libraries Local Risk Revenue Budget - 1st April - 30th June 2016
(Income and favourable variances are shown in brackets)

	Latest Approved Budget 2016/17 £'000	3 months to 30th June 2016			Forecast for the Year 2016/17			Note
		Budget Quarter 1 £'000	Actuals Quarter 1 £'000	Variance Quarter 1 £'000	LAB £'000	Forecast Outturn £'000	Over / (Under) £'000	
Culture, Heritage and Libraries (City Fund)								
Guildhall Library, Bibliographical Services & CBL	1,460	409	375	(34)	1,480	1,480	0	1
Barbican and Community Libraries	1,585	396	401	5	1,630	1,630	0	1
Artizan Street Community Centre and Library	220	121	128	7	220	220	0	
Central Management of Culture Heritage and Libraries	622	157	154	(3)	622	622	0	
Guildhall Art Gallery	353	93	97	4	363	363	0	1
London Metropolitan Archives	1,882	465	474	9	1,882	1,882	0	
City Records Services	1,049	260	280	20	1,049	1,049	0	
Visitor Services and City Information Centre	643	183	195	12	643	643	0	
	7,814	2,084	2,104	20	7,889	7,889	0	
Culture, Heritage and Libraries (City's Cash)								
Keats House	192	57	35	(22)	192	192	0	
Monument Daguerreotype	0	0	0	0	25	25	0	1
Monument (City Cash)	(234)	(48)	53	101	(234)	(128)	106	2
	(42)	9	88	79	(17)	89	106	
Culture, Heritage and Libraries (Bridge House Estates)								
Tower Bridge Tourism	(896)	(318)	(463)	(145)	(824)	(1,124)	(300)	1,3
	(896)	(318)	(463)	(145)	(824)	(1,124)	(300)	
Total Culture, Heritage and Libraries Committee	6,876	1,775	1,729	(46)	7,048	6,854	(194)	
Total Planning and Transportation Committee	1,480	368	366	(2)	1,480	1,480	0	
Total Culture, Heritage and Libraries Committee - City Surveyors	99	13	21	8	99	99	0	
TOTAL DIRECTOR OF CULTURE, HERITAGE AND LIBRARIES LOCAL RISK	8,455	2,156	2,116	(40)	8,627	8,433	(194)	

Notes:

- The Monument Daguerreotype and increases to Guildhall Library, Guildhall Art Gallery and Tower Bridge Tourism will be funded from planned underspends carried forward from 2015/16. The increase to the Barbican & Community Libraries budget is due to the libraries being commissioned by the Department of Community and Children's Services to carry out a range of Children's Centre Services. The SLA and associated funding was not agreed until after Quarter 1.
- The main reason for the income deficit is due to the unexpected closure of the Monument for a significant period during the first 3 months of the financial year for essential repair works and the impact of the TfL hoardings at Fish Street Hill which partially obscures views of and access to the attraction. In addition, the advertising budget has been spent in advance in preparation for the 350th anniversary of the Great Fire. The main reason for the £106K adverse forecast is due to income from April- June 2016 being at £77,618 against a target figure of £184,085 as a result of the prolonged closure.
- Tower Bridge has seen another positive start to the year, with income above target mainly attributable to the venue hire element of the business which is approximately £100K above target during the first quarter. In addition, admissions and vending income are above targets by approximately £20K.
In light of this continued positive performance, it is likely that the income target will be revised upwards in the 16/17 revised estimates by £300K with the agreement of the Chamberlain, this being a reasonably conservative figure based on the predicted substantial negative impact on income levels during the closure of Tower Bridge for major resurfacing works throughout Q3.

Department of Culture Heritage and Libraries Local Risk Revenue Budget - 1st April - 30th June 2016

Appendix B(ii)

(Income and favourable variances are shown in brackets)

	Latest Approved Budget 2016/17 £'000	3 months to 30th June 2016			Forecast for the Year 2016/17			Note
		Budget Quarter 1 £'000	Actuals Quarter 1 £'000	Variance Quarter 1 £'000	LAB £'000	Forecast Outturn £'000	Over / (Under) £'000	
Planning and Transportation (Bridge House Estates)								
Tower Bridge Operational	1,480	368	366	(2)	1,480	1,480	0	
Total Planning and Transportation Committee	1,480	368	366	(2)	1,480	1,480	0	
TOTAL PLANNING AND TRANSPORTATION COMMITTEE LOCAL RISK	1,480	368	366	(2)	1,480	1,480	0	

Department of Culture Heritage and Libraries Local Risk Revenue Budget - 1st April - 30th June 2016

Appendix B (iii)

(Income and favourable variances are shown in brackets)

	Latest Approved Budget 2016/17 £'000	3 months to 30th June 2016			Forecast for the Year 2016/17			Note
		Budget Quarter 1 £'000	Actuals Quarter 1 £'000	Variance Quarter 1 £'000	LAB £'000	Forecast Outturn £'000	Over / (Under) £'000	
City Surveyor (City Fund)								
Lower Thames Street - Roman Bath	8	2	5	3	8	8	0	
	8	2	5	3	8	8	0	
City Surveyor (City's Cash)								
Mayoralty and Shrievalty	91	11	16	5	91	91	0	
	91	11	16	5	91	91	0	
TOTAL CULTURE, HERITAGE AND LIBRARIES COMMITTEE LOCAL RISK	99	13	21	8	99	99	0	

7
6
5
4
3
2
1
Notes:

This page is intentionally left blank

Capital Projects – as at 30/6/16

Planning Ahead - The following Culture Heritage & Libraries projects may require between £19.75m and £30.775m of capital expenditure in the next 5 years.

Brief description of potential project	Estimated cost	Expended to 30 th June	Indicative source of funding	Indicative timetable for project
Tower Bridge High Level Walkway Roof Coverings	£300k - 500k	£1k	Bridge House Estates	Detailed Options Appraisal Report will be submitted to relevant committees in December 2016.
Tower Bridge Engine Rooms, Reception & Gift Shop	£320k	£3k	Bridge House Estates	Works now expected to be undertaken in 2016 completing in November 2016
Lord Mayor's Show Historic Carriages Refurbishment(Phase 1)	£267,200	£16k	City's Cash	Invasive investigations to be undertaken after the lord mayors show in 2016 will inform the need for further phases of works
Monument Residual Works	£108k	£3k	City's Cash	Planned to start on site in January 2017.
Shoe Lane Library Transformation	Up to £250k	£12k	City Fund	[Update Project Closed July 2016]
Libraries and LMA IT and Infrastructure	£100k	£100k	City Fund	Implementation to be completed by March 2016
London Metropolitan Archives Roof Renewal	£733k	£45k	City Fund	Planned to complete during 2016/17
London Metropolitan Archives Future Accommodation	Up to £5m	£0	City Fund	Overall Programme July 2015 to December 2016, with potential to lead on to a longer substantive

Planning				capital project
London Metropolitan Archives Purchase Freehold	£10-£20m	£0	City Fund	2018 (Subject to the establishment of a long term strategy requiring the retention of LMA archives in Central London)
New Coach House – Erection of Glass Structure	£100k – £500k	£0	City Fund	2018
Remodel Artizan Street Library & Community Centre	£100k – £500k	£0	City Fund	2017-18
Boiler Replacement at LMA	£200,000	£0	City Fund Additional Works Programme	Work is currently anticipated to fall in 2019-2020. However, work may be deferred and is subject to Member approval before it will be completed.
Chiller Plant Replacement at LMA	£387,000	£0	City Fund Additional Works Programme	Work is currently anticipated to fall in 2018-2019. However, work may be deferred and is subject to Member approval before it will be completed.
External Decoration at LMA	£250,000	£0	City Fund Additional Works Programme	Work is currently scheduled to fall in 2017-2018. However, work may be deferred and is subject to Member approval before it will be completed.
Replacement Access	£120,000	£0	City Fund	Work is currently scheduled to fall in

Control System at LMA			Additional Works Programme	2017-2018. However, work may be deferred and is subject to Member approval before it will be completed.
Landlords Lighting & Power Rewire at LMA	£250,000	£0	City Fund Additional Works Programme	Work is currently anticipated to fall in 2019-2020. However, work may be deferred and is subject to Member approval before it will be completed.
City Business Library - reconfiguration	£30-50,000	£0	City Fund	2016-17
Clockmakers' Museum space – reconfiguration and refurbishment	£10-20,000	£0	City Fund	City of London Police Museum signed up – 2016/17
Historic repairs Keats House/ 10 Keats Grove	£1M	£0	City Fund	2017 -18
Space Heating ductwork replacement at LMA	£100,000	£0	City Fund Additional Works Programme	2019 -20
Space Heating AHU (Air Handling units) replacement at LMA	£120,000	£0	City Fund Additional Works Programme	2019 -20

This page is intentionally left blank

Committee(s) Culture, Heritage and Libraries Committee	Dated: 24/10/2016
Subject: Culture Heritage & Libraries Departmental Risk Report: Q2 2016-17	Public
Report of: Director of Culture Heritage & Libraries Department	For Information
Report author: Margaret Jackson Culture Heritage & Libraries Department	

Summary

This report has been produced to provide Culture Heritage & Libraries (CHL) Committee with assurance that risk management procedures in place within the Culture Heritage & Libraries Department are satisfactory, and that they meet the requirements of the Corporate Risk Management Framework.

Departmental risks will be reviewed quarterly by the Senior Management Team as part of the on-going management of the department and reported to your Committee.

The Culture Heritage & Libraries Department is responsible for 10 departmental risks which have been identified as part of the business planning process. Nine of these risks are rated Amber and one at Green. There are no Red risks or Corporate level risks.

The corporate Risk Matrix is at Appendix 1 and the summary risk information is set out in Appendix 2 with progress made during Quarter 2.

Recommendation

Members are asked to:

- Note the contents of the report and the identified actions to monitor and manage effectively risks arising from our operations in the Culture Heritage & Libraries Department.

Main Report

Background

1. The Risk Management Framework of the City of London Corporation requires each Chief Officer to report regularly to Committee the key risks faced in their department.
2. Summit Group, at its meeting on 23 February 2015, agreed that a risk update report would be presented to “Grand” Committees on a quarterly basis going forward. The report must include any corporate risks and all departmental level risks.
3. The CHL Risk register was reviewed at the Audit & Risk Management Committee on 8 March 2016 and the observations coming out of that were

discussed informally with the Chamberlain and reported on at the CORMG meeting on 25 April 2016. There was a general agreement that the register had become too operational in its focus and that a full scale review would be beneficial.

Revision of the CHL departmental risk register

4. A workshop took place 17 May 2016 attended by all members of the CHL SMT and facilitated by the Corporate Risk Advisor. In preparation for this, everyone was asked to consider key risks as they saw them, from both a service and a departmental perspective. The information was discussed and prioritised at the workshop. The focus was on risks which would affect the delivery of strategic priorities for the department and/or the Corporation. This process led to an agreed consolidated list which has been further refined into a new departmental Risk Register.

Current Position

5. This report sets out the key risks that have been identified as part of the workshop and the annual business planning process in relation to the operations of the Culture Heritage & Libraries Department. The Department has adopted the Corporate Risk Management Framework for its corporate and departmental risks which are recorded on the corporate Covalent risk management information system (RMIS). The corporate Risk Matrix is at Appendix 1. This report also outlines the processes adopted for the on-going review of each risk with mitigating actions and progress during Quarter 2. A summary of all the departmental level risks is attached at Appendix 2.

Risk Management Process

6. The CHL risks are managed through a hierarchy of three levels. These are service risks, departmental risks and corporate risks. As part of the business planning process service level risks are considered, reviewed, recorded and significant risks escalated to the Senior Management Team for consideration and inclusion in the Departmental Risk Register.
7. Any H&S Top X risks for our services are also recorded on the RMIS. This process will ensure the Department is compliant with the H&S at Work Act and other statutory requirements, as well as enable efficient and effective management of those risks.
8. Risk owners review the progress of mitigation actions and update the risks that they are responsible for on at least a quarterly basis. The updated register is subsequently reviewed by the Departmental Risk Coordinator and presented for review and approval to the Senior Management Team. Risks with high scores are automatically escalated to the next management level in accordance with the Corporate Risk Management Framework. Risks which are no longer relevant or have been fully mitigated are removed.
9. The detailed risk register forms part of the business plan presented each year to the Culture Heritage & Libraries Committee.
10. Additionally, the department's quarterly business plan progress report includes a section outlining new risks or changes to current risks that might have an impact on the department achieving its strategic aims and objectives.

Identification of New Risks

11. Emerging risks are identified through a number of channels:
- Service team meetings
 - Directly by the Senior Management Team as part of the departmental review process
 - In response to regular reviews of delivery of the departmental business plan objectives and Service Based Review (SBR) income targets
 - Through liaison with City Surveyor's Department Property Facilities Managers.
12. The risk register may be refreshed more frequently in response to emerging issues or changing circumstances.

Changes to the Departmental Risk Register since June 2016

13. All 10 departmental level risks which relate to the achievement of our business plan objectives and/or corporate strategies have been reviewed and updated. They are summarised below and more detail is shown in Appendix 2.

Summary of Key Risks

14. The CHL departmental Risk Register includes nine AMBER risks and one GREEN risk listed below. There are no Red risks or Corporate level risks.

Risk Number	Risk Title	Current RAG Status
DCHL 001	The effect of terrorism on the tourism business at Tower Bridge & Monument	AMBER
DCHL 002	Reduction of budgets on service delivery	AMBER
DCHL 003	Loss of IT systems at public facing sites	AMBER
DCHL 004	Facilities Management maintenance response times	AMBER
DCHL 005	Heritage collections conservation and storage facilities	AMBER
DCHL 006	Social media/digital realm consumer behaviour	AMBER
DCHL 007	Perception of service relevance	AMBER
DCHL 008	Major events/incidents occur that affect London	AMBER
DCHL 009	Working partnerships	GREEN
DCHL 010	CoL's policies and approval processes	AMBER

Conclusion

15. Members are asked to note the changes to the departmental risk register and the risk management processes within the Culture Heritage & Libraries Department which adhere to the requirements of the City Corporation's Risk Management Framework. Risks identified within the operational and strategic responsibilities of the Department are proactively managed.

Consultees

16. The Chamberlain's Department has been consulted in the preparation of this report.

Appendices

Appendix 1 – Risk Matrix

Appendix 2 – Departmental Risk Report

Background Papers:

Culture Heritage & Libraries Department's Business Plan, 2016–2019

Contacts:

Margaret Jackson

Policy & Performance Manager

020 7322 3355

margaret.jackson@cityoflondon.gov.uk



City of London Corporation Risk Matrix (Black and white version)

Note: A risk score is calculated by assessing the risk in terms of likelihood and impact. By using the likelihood and impact criteria below (top left (A) and bottom right (B) respectively) it is possible to calculate a risk score. For example a risk assessed as Unlikely (2) and with an impact of Serious (2) can be plotted on the risk scoring grid, top right (C) to give an overall risk score of a green (4). Using the risk score definitions bottom right (D) below, a green risk is one that just requires actions to maintain that rating.

(A) Likelihood criteria

	Rare (1)	Unlikely (2)	Possible (3)	Likely (4)
Criteria	Less than 10%	10 – 40%	40 – 75%	More than 75%
Probability	Has happened rarely/never before	Unlikely to occur	Fairly likely to occur	More likely to occur than not
Time period	Unlikely to occur in a 10 year period	Likely to occur within a 10 year period	Likely to occur once within a one year period	Likely to occur once within three months
Numerical	Less than one chance in a hundred thousand (<10-5)	Less than one chance in ten thousand (<10-4)	Less than one chance in a thousand (<10-3)	Less than one chance in a hundred (<10-2)

(B) Impact criteria

Impact title	Definitions
Minor (1)	Service delivery/performance: Minor impact on service, typically up to one day. Financial: financial loss up to 5% of budget. Reputation: Isolated service user/stakeholder complaints contained within business unit/division. Legal/statutory: Litigation claim or find less than £5000. Safety/health: Minor incident including injury to one or more individuals. Objectives: Failure to achieve team plan objectives.
Serious (2)	Service delivery/performance: Service disruption 2 to 5 days. Financial: Financial loss up to 10% of budget. Reputation: Adverse local media coverage/multiple service user/stakeholder complaints. Legal/statutory: Litigation claimable fine between £5000 and £50,000. Safety/health: Significant injury or illness causing short-term disability to one or more persons. Objectives: Failure to achieve one or more service plan objectives.
Major (4)	Service delivery/performance: Service disruption > 1 - 4 weeks. Financial: Financial loss up to 20% of budget. Reputation: Adverse national media coverage 1 to 3 days. Legal/statutory: Litigation claimable fine between £50,000 and £500,000. Safety/health: Major injury or illness/disease causing long-term disability to one or more people Objectives: Failure to achieve a strategic plan objective.
Extreme (8)	Service delivery/performance: Service disruption > 4 weeks. Financial: Financial loss up to 35% of budget. Reputation: National publicity more than three days. Possible resignation leading member or chief officer. Legal/statutory: Multiple civil or criminal suits. Litigation claim or find in excess of £500,000. Safety/health: Fatality or life-threatening illness/disease (e.g. mesothelioma) to one or more persons. Objectives: Failure to achieve a major corporate objective.

(C) Risk scoring grid

		Impact			
		Minor (1)	Serious (2)	Major (4)	Extreme (8)
Likelihood	X				
	Likely (4)	4 Green	8 Amber	16 Red	32 Red
	Possible (3)	3 Green	6 Amber	12 Amber	24 Red
	Unlikely (2)	2 Green	4 Green	8 Amber	16 Red
	Rare (1)	1 Green	2 Green	4 Green	8 Amber

(D) Risk score definitions

RED	Urgent action required to reduce rating
AMBER	Action required to maintain or reduce rating
GREEN	Action required to maintain rating

This is an extract from the City of London Corporate Risk Management Strategy, published in May 2014.

Contact the Corporate Risk Advisor for further information. Ext 1297

October 2015

This page is intentionally left blank

CHL Detailed risk register

Report Author: Margaret Jackson

Generated on: 03 October 2016



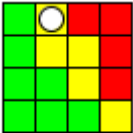
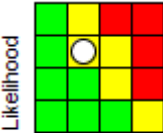

Rows are sorted by Risk Score

Code & Title: CHL Department of Culture, Heritage & Libraries Risk Register 10

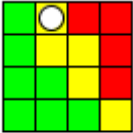
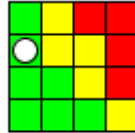

Risk no, Title, Creation date, Owner	Risk Description (Cause, Event, Impact)	Current Risk Rating & Score		Risk Update and date of update	Target Risk Rating & Score		Target Date	Current Risk score change indicator
CHL DCHL 004 The effect of terrorism on the tourism business at Tower Bridge & Monument 09-Mar-2015 David Pearson	Terrorism on the tourism business would have a devastating effect on visitors into the City of London, both financial and reputational. Cause; An act of terrorism in the heart of London. Event; Tourists avoiding visitor attractions in London including those owned/operated by the City of London Corporation (in particular The Monument and Tower Bridge) Impact; Significant loss of income and footfall over a prolonged period, service budget reconfiguration.	Likelihood 	12	The current threat level remains at severe (means an attack is likely). Tower Bridge staff continue to work closely with the City Police Counter Terrorism Team as well as undertaking PSIA (Protective Security Improvement Activity) assessment to review current security measures and arrangements. No change to the risk score from Quarter 1. 03 Oct 2016	Likelihood 	12	31-Mar-2017	 No change

Action no, Title,	Description	Latest Note			Managed By	Latest Note Date	Due Date

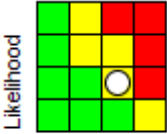
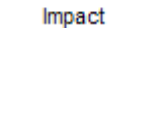
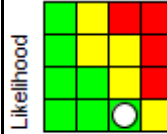
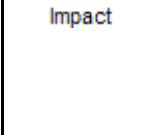
DCHL 001a CoLP Counter Terrorism Section liaison.	Regular Liaison meetings held with CoLP Counter Terrorism Section and any actions identified are implemented.	The Public Security Improvement Activity Assessment which is used to assess security measures at crowded places is regularly reviewed with the City of London Police.	Jamie Bottono	29-Jun-2016	31-Mar-2017
DCHL 001b Site security.	Maintain vigilant and effective on-site security systems at Tower Bridge.	The security camera system has been upgraded. Refresher training has been carried out with the introduction of new Security Supervisors.	Jamie Bottono	30-Jun-2016	31-Mar-2017
DCHL 001c Staff training.	Ensure all Tower Bridge staff are appropriately trained and made aware of security issues with refresher training as appropriate.	Staff training is reviewed and refresher training given throughout the year.	Jamie Bottono	30-Jun-2016	31-Mar-2017

Risk no, Title, Creation date, Owner	Risk Description (Cause, Event, Impact)	Current Risk Rating & Score		Risk Update and date of update	Target Risk Rating & Score		Target Date	Current Risk score change indicator
CHL DCHL 002 Reduction of budgets on service delivery Jun-2016 David Pearson	Cause: Significantly reduced budgets through SBR or other savings programmes. Event: Reduced efficiency and effectiveness across the services. Impact: Reputational damage, possible closure of public services, decrease in footfall and reduced income generation.	 Likelihood Impact	8	Budget reductions will negatively impact on service delivery and our reputation as a cultural destination city. Staff need to be trained and investment made in resources to help identify funding streams and opportunities for increased revenues. The SBR savings are being implemented. CHL SMT working on plans to meet continuing need to demonstrate value for money. No change to risk score, but plans to reduce the score as the scale of budget reductions becomes clearer will be made through SMT meetings. 28 Jun 2016	 Likelihood Impact	6	31-Mar-2018	 No change

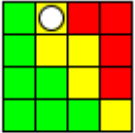
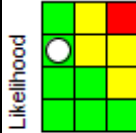

Action no, Title,	Description	Latest Note	Managed By	Latest Note Date	Due Date
DCHL 002a Review services, and alignment with CoL priorities.	Maintain relevance of all services, and alignment with CoL corporate priorities through regular reviews by Heads of Service.	Heads of Service have carried out a review of their areas as part of the business planning process.	David Pearson	30-Jun-2016	31-Mar-2017
DCHL 002b Seek partnerships or efficiency gains.	Keep services under ongoing review, seeking partnerships or efficiency gains when possible.	Efficiency gains have been made under SBR in all service areas.	David Pearson	30-Jun-2016	31-Mar-2017

Risk no, Title, Creation date, Owner	Risk Description (Cause, Event, Impact)	Current Risk Rating & Score		Risk Update and date of update	Target Risk Rating & Score		Target Date	Current Risk score change indicator
CHL DCHL 003 Loss of IT systems at public facing sites 09-Mar-2015 David Pearson	Cause; IT failures from lack of system/infrastructure/software maintenance and upgrades. Event: Public avoiding our services due to lack of confidence in their provision. Impact: Significant reputational damage expressed through loss of income and footfall over a prolonged period. Social media used to detriment of the CoL. Loss of income from external presentations/workshops/events/retail offering.	 Likelihood	8 Impact	Maintenance and replacement of IT infrastructure and services is provided by Chamberlain's Department and outside of our control. 30 Jun 2016	 Likelihood	3	31-Oct-2016	 No change

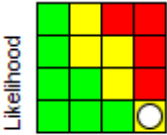
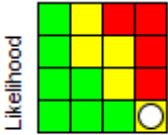
Action no, Title,	Description	Latest Note	Managed By	Latest Note Date	Due Date
P CHL 003a Incident escalation.	Escalate with IS Service Desk as soon as an incident occurs.	All sites continue to escalate issues to IS Service Desk. Chamberlain's have budgetary constraints which may affect the speed of response and remedial action.	Sara Pink; Simon Woods	10-Jun-2016	31-Dec-2016
CHL 003b IT review engagement.	Engage with corporate processes around the review of IT services and stress the importance of IT across everything delivered by CHL.	CHL has a Rep on the various IT strategy/comms groups to ensure departmental business needs and concerns are met as far as possible.	David Pearson	30-Jun-2016	31-Dec-2016
DCHL 003c Staff IT training.	Ensure that staff competence in IT use is kept up to date through appropriate training. Corporate e-courses are encouraged.	Corporate course notifications are disseminated across the department on a regular basis.	David Pearson	30-Jun-2016	31-Mar-2017

Risk no, Title, Creation date, Owner	Risk Description (Cause, Event, Impact)	Current Risk Rating & Score		Risk Update and date of update	Target Risk Rating & Score		Target Date	Current Risk score change indicator
CHL DCHL 005 Heritage collections conservation and storage facilities. 10-Jun-2016 David Pearson	Cause: Our systems for storing, conserving and making accessible the heritage collections we look after fail. Event: Unique heritage material of national significance may be damaged, destroyed or lost. Impact: Either the loss of the material or the associated reputational damage to CoL.	 Likelihood  Impact	8	No change to outcome or risk from Quarter 1. 03 Oct 2016	 Likelihood  Impact	4	31-Dec-2017	↔ No change

Action no, Title	Description	Latest Note	Managed By	Latest Note Date	Due Date
DCHL 005a Maintain professional standards	Ensure high and appropriate professional standards are maintained in all areas where heritage material is stored through staff training and monitoring.	Recruitment processes help to ensure that professionally qualified staff are employed. Regular on site training must continue to be provided.	Geoff Pick	30-Jun-2016	31-Mar-2017
DCHL 005b Effective security	Ensure that effective security measures are kept in place around access, and permissions to access areas and materials.	Security measures are reviewed regularly, especially when a member of staff leaves or a new member starts. Advice is taken from Guildhall Security and the City of London Police as necessary.	Tim Harris; Jeremy Johnson	30-Jun-2016	31-Mar-2017
DCHL 005c Education of other departments	Ensure that CoL service departments involved in such areas are educated in the importance of the material stored. Liaison and appropriate training to be maintained.	Some liaison has been done with City Surveyor's staff to raise awareness of CHL requirements, both at liaison meetings and through staff tours of our sites.	Tim Harris	30-Jun-2016	31-Mar-2018
DCHL 005d Conservation staff	Ensure that CHL maintains an appropriate complement of professionally trained conservation staff.	The needs of the service are reviewed in terms of all resources on an annual basis by the relevant Service Heads. This includes cover for maternity, sickness absence etc. as required to maintain an appropriate professional staffing contingent.	David Pearson	30-Jun-2016	31-Mar-2017

Risk no, Title, Creation date, Owner	Risk Description (Cause, Event, Impact)	Current Risk Rating & Score		Risk Update and date of update	Target Risk Rating & Score		Target Date	Current Risk score change indicator
CHL DCHL 007 Perception of service relevance 10-Jun-2016 David Pearson	Cause: Negative perception of services. Event: CHL services perceived to be losing relevance and usefulness by our target audience. Impact: Use will decline; new audiences will not be developed; funding will be cut; there will be pressure to divert resources away from the services.	 Likelihood	8		 Likelihood	3	31-Mar-2018	 No change

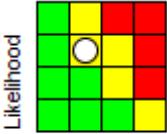


Action no, Title,	Description	Latest Note	Managed By	Latest Note Date	Due Date
DCHL 007a Explore the question of relevance for all services.	Ensure good business planning processes which challenge all services to demonstrate that they are up to date in their thinking and delivery; maintain effective performance measures to indicate changing patterns of use.	The revised business plan is now in operation.	David Pearson	30-Jun-2016	31-Mar-2017
DCHL 007b Professional development	Managers to ensure that staff are up to date in current professional developments.	The annual appraisal process has been carried out which includes looking at L&D needs for the year ahead.	David Pearson	30-Jun-2016	31-Mar-2017
DCHL 007c Customer Surveys	Maintain and develop effective customer surveying techniques.	Customer surveys are carried out in various CHL services using paper and electronic means. Analysis is carried out monthly by senior managers.	David Pearson	30-Jun-2016	31-Mar-2018

Risk no, Title, Creation date, Owner	Risk Description (Cause, Event, Impact)	Current Risk Rating & Score		Risk Update and date of update	Target Risk Rating & Score		Target Date	Current Risk score change indicator
CHL DCHL 008 Major events/incidents occur that affect London 10-Jun-2016 David Pearson	Cause: Major events/incidents affecting London (natural environmental events, economic events or acts of terrorism). Event: Access/egress to and from our services and events in areas of London is restricted. Impact: A significant drop in footfall and income.	 Likelihood	8	These events are completely outside of our control however, we continue to liaise with all relevant bodies to minimise the impact as much as possible. All events arranged by us will be assessed for impact due to changes in the weather, transport closures, road closures etc. and back-up arrangements made where possible. 30 Jun 2016	 Likelihood	8	31-Mar-2018	↔ No change

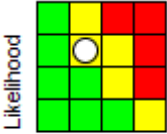
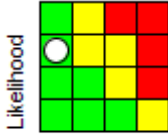

Action no, Title, File,	Description	Latest Note	Managed By	Latest Note Date	Due Date
DCHL 008a	Develop strategies and visitor incentives to implement if such events occur.	Each public event is assessed and plans made to minimise the risks as much as possible.	David Pearson	30-Jun-2016	31-Mar-2017
DCHL 008b	Business Continuity communication	Ensure good lines of communication between CHL services/activities and the CoL central Security & Contingency Planning teams.	Margaret Jackson	30-Jun-2016	31-Mar-2017
DCHL 008c	Staff training	Provide relevant training for staff to enable them to respond appropriately.	Nick Bodger	30-Jun-2016	31-Mar-2017

Risk no, Title, Creation date, Owner	Risk Description (Cause, Event, Impact)	Current Risk Rating & Score		Risk Update and date of update	Target Risk Rating & Score		Target Date	Current Risk score change indicator		
CHL DCHL 010 CoL's policies and approval processes. 10-Jun-2016 David Pearson	Cause: Our ability to respond to opportunities is limited leading to delays or cancellations of CHL events and other programmes. Event: CoLC policies, procedures and approval processes become more complex. Impact: There will be a direct impact on operational effectiveness in delivering business plan objectives.	 Likelihood	8	Impact Impact	A Committee report will be going up in October 2016 which aims to simplify some of the processes around holding events in Guildhall Yard. This will help to mitigate the risk. 03 Oct 2016	 Likelihood	4	Impact Impact	31-Dec-2017	 No change

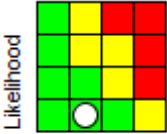
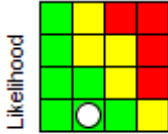
Action no, Title, Page no	Description	Latest Note	Managed By	Latest Note Date	Due Date
P CHL 010a Engage with relevant corporate teams to streamline processes.	Engage with relevant corporate policy teams to streamline purchasing and project approval processes and timelines.	Liaison meeting with CityProc teams has taken place.	David Pearson	29-Jun-2016	31-Mar-2018

Risk no, Title, Creation date, Owner	Risk Description (Cause, Event, Impact)	Current Risk Rating & Score		Risk Update and date of update	Target Risk Rating & Score		Target Date	Current Risk score change indicator
CHL DCHL 004 Facilities Management maintenance response times 10-Jun-2016 David Pearson	Cause: Slow response times to FM service requests. Event: Assets not repaired or replaced in a timely manner. Impact: Public services unavailable for use; income generation reduced; increase in H&S incidents and insurance claims.	 Likelihood	6	Continuing liaison with City Surveyor's and attendance at FM Category Board by SMT member has further highlighted issues to be dealt with in a timely manner. 03 Oct 2016	 Likelihood	6	31-Dec-2016	 Decreased Risk Score

Action no, Title, Page 5 of 5	Description	Latest Note	Managed By	Latest Note Date	Due Date
CHL 004a	Work with City Surveyor's to ensure that asset registers relating to properties through which CHL services are delivered are kept up to date.	Asset registers reviewed annually as part of the business planning process with City Surveyor's. All sites have been reviewed.	Margaret Jackson	29-Jun-2016	30-Jun-2016
CHL 004b	Engage with corporate processes around the review of FM services and stress the importance of FM across everything delivered by CHL.	CHL has reps on the FM Category Board and relevant working groups underpinning the Category Board.	Margaret Jackson	28-Jun-2016	31-Mar-2017
DCHL 004c	Ensure all problems or maintenance issues are reported in a timely fashion.	Fault and issue reporting carried out regularly through the Property Service Desk and local FM liaison meetings (quarterly) with Property Facilities Managers.	Margaret Jackson	28-Jun-2016	31-Mar-2017

Risk no, Title, Creation date, Owner	Risk Description (Cause, Event, Impact)	Current Risk Rating & Score		Risk Update and date of update	Target Risk Rating & Score		Target Date	Current Risk score change indicator
CHL DCHL 006 Social media/digital realm consumer behaviour. 10-Jun-2016 David Pearson	Cause: We fail to maximise the opportunities afforded by social media and do not react to consumer behaviour in the digital realm. Event: Not engaging effectively with target markets such as City workers and international visitors. Impact: The Department will be behind the curve and see our fanbases and audience engagement diminish.	 Likelihood Impact	6	We continue to work with corporate IT on strategy and implementation affecting our diverse business areas. At present there is no change to the overall rating from Quarter 1. 03 Oct 2016	 Likelihood Impact	3	31-Dec-2017	 No change

Action no, Title,	Description	Latest Note	Managed By	Latest Note Date	Due Date
CHL 006a Awareness of landscape and opportunities	Ensure that staff across CHL have an up to date awareness of the landscape and opportunities of social media, maintaining an awareness of CoL policies and procedures in this area.	Regular monitoring of social media trends is carried out as part of the Visitor Development Team's work.	David Pearson	30-Jun-2016	31-Mar-2017
DCHL 006b Staff empowerment	Staff to be encouraged and empowered to make good use of social media in the interest of developing the services.	Staff have been encouraged and empowered by the Director and Heads of Service to make good and appropriate use of social media within the corporate policies.	David Pearson	30-Jun-2016	31-Mar-2017

Risk no, Title, Creation date, Owner	Risk Description (Cause, Event, Impact)	Current Risk Rating & Score		Risk Update and date of update	Target Risk Rating & Score		Target Date	Current Risk score change indicator
CHL DCHL 009 Working partnerships. 10-Jun-2016 David Pearson	Cause: We do not develop existing/establish new working partnerships. Event: We miss opportunities to better understand the industries in which we operate/demonstrate the effectiveness of wider initiatives and campaigns. Impact: To be left behind in industries where peers are benefiting from positive partnerships.	 Likelihood	2	Partnership arrangements are reviewed periodically and communication channels maintained to ensure any potential problems are highlighted as soon as possible. 03 Oct 2016	 Likelihood	2	31-Mar-2017	↓ Decreased Risk Score

Action no, Title, Page 5 of 5	Description	Latest Note	Managed By	Latest Note Date	Due Date
CHL 009a Professional development	Ensure staff are well informed on developments in their professional landscape.	Profession updates are shared within relevant teams e.g. VisitEngland and the Society of Chief Librarians to raise awareness of prospective partnerships.	David Pearson	30-Jun-2016	31-Mar-2017
CHL 009b Entrepreneurial culture.	Maintain a culture in which staff are both encouraged and empowered to be entrepreneurial.	Sharing information at meetings e.g. All Staff Meetings, Team Meetings and the minutes of the SMT help to encourage staff to discuss new ideas and suggestions. These are actively encouraged by the SMT.	David Pearson	30-Jun-2016	31-Mar-2017

This page is intentionally left blank

Committee(s)	Dated:
Culture, Heritage and Libraries	24/10/2016
Subject: Culture, Heritage and Libraries Christmas Card	Public
Report of: Director of Culture, Heritage and Libraries	For Decision
Report author: David Pearson, Director of Culture, Heritage & Libraries	

Summary

For many years, a Christmas card has been produced underwritten by the local risk budget of Culture, Heritage & Libraries, with profits paid to the Lord Mayor's Appeal. Numbers produced, and sales generated, have steadily fallen, reflecting wider social trends. It is suggested that this tradition now be ended.

Recommendation(s)

Members are asked to agree the recommendation that a Christmas card is not printed for sale, from 2016 onwards.

Main Report

Background and Current Position

1. By longstanding tradition, the Culture Committee (and the Libraries, Archives and Guildhall Art Gallery Committee before that) has commissioned and had printed a Christmas card, which is sold across various Corporation outlets to generate income for the annual Lord Mayor's Appeal.
2. The image chosen for the card has usually been one from the City's collections – often, a painting from Guildhall Art Gallery – though in recent years more variety has been introduced. The image is typically chosen by the Chairman or Deputy Chairman from a selection of possibilities identified by officers.
3. For all the obvious reasons – the declining popularity of physical cards in society at large, a growing tendency to send greetings electronically, or to make a donation to charity rather than send out cards – sales of these cards have steadily declined over the last decade or so. In 2006, 12,000 cards were printed, of which 10,500 were sold, with a donation of £240 made to the Lord Mayor's Appeal. Five years ago, in 2011, 6000 were printed, and last year 2000 were printed, of which 970 were sold, leading to a donation of £29.10. However, when all the actual costs of production are weighed against income, the 2015 card is reckoned to have generated a net loss of £202.
4. A table summarising costs, quantities produced and sales between 2004 and 2015 is included as an Appendix.

5. For 2016, an image has been chosen from a set of photographs of Hampstead Heath in the snow, taken by Andy Barnard from the Open Spaces Department; another of these was used in 2011 when it proved popular. We are in time to have this printed to go on sale in November, but before doing so the Committee is asked to consider the card more in principle and decide whether to continue the cycle of annual production.
6. Given the steady decline in sales and financial returns, it is likely that card will not sell out and may again generate a loss. We have a limited number of retail outlets and marketing opportunities and must recognise the decline in popularity for Christmas cards more generally noted above.

Proposal

7. In the light of declining sales, it is proposed that Culture, Heritage and Libraries ceases the annual production of a Christmas card.

Corporate & Strategic Implications

8. Other departments across the Corporation have sometimes taken copies of the CHL card for their own use but it has always depended on their local preferences year on year. It is not expected that ending production would have any significant corporate impact.

Appendix

- Table of quantities and sales of Christmas cards, 2004-15

David Pearson

Director of Culture, Heritage & Libraries

T: 020 7332 1850

E: david.pearson@cityoflondon.gov.uk

Appendix: quantities produced, and sales of Christmas cards, 2004-15

Year	Number of cards printed	Total cost	Number of cards sold	Lord Mayor's Charity donation
2004	15000	£2,702.50	12400	£372.60
2005	12000	n/a	11000	£330.00
2006	12000	£1,909.38	10500	£240.00
2007	10000	£1,357.13	8500	£315.00
2008	12000	£1,386.51	10000	£255.00
2009	12000	n/a	7500	£300.00
2010	6000	n/a	2100	£153.00
2011	6000	£1,200.00	3000	£225.00
2012	3000	£782.40	2500	£300.00
2013	3000	£807.60	2550	£102.00
2014	2000	£855.60	2000	£60.00
2015	2000	£728.40	970	£29.10

This page is intentionally left blank

Committee(s)	Dated:
Culture, Heritage and Libraries	24/10/2016
Subject: Approval of Arts Council of England accreditation documentation for Guildhall Art Gallery	Public
Report of: David Pearson, Director of Culture, Heritage and Libraries	For Decision
Report author: Vicky Carroll, Acting Head of Guildhall Art Gallery and London's Roman Amphitheatre	

Summary

As an Accredited Museum, Guildhall Art Gallery, City of London Heritage Gallery and London's Roman Amphitheatre (hereafter referred to as "the Gallery"), is required to submit an Accreditation Return every three years to the Arts Council of England. Maintaining accredited status demonstrates that the Gallery is run professionally and sustainably; many funding bodies only accept applications from Accredited Museums.

This paper presents five reports which require approval by the Culture, Heritage and Libraries Committee as the Gallery's governing body ahead of submission to the Arts Council as part of the Accreditation Return. They are:

- A Forward Plan, which sets out the Gallery's strategic aims and objectives for the period up until March 2020, and describes how they will be resourced and achieved;
- A Collections Development Policy, which sets out the Gallery's approach to acquiring and (where appropriate) deaccessioning collection items;
- A Collections Care and Conservation Policy, which explains how the Gallery team ensures that collection items are preserved for future generations;
- A Documentation Policy, which explains how information about collection items is gathered, recorded and stored; and
- An Access Policy, which explains how the Gallery makes the collection available to the public for their enjoyment and education.

Recommendation(s)

Members are asked to:

- Approve the Gallery Forward Plan;
- Approve the Gallery's Collections Development Policy;

- Approve the Gallery's Conservation and Collections Care Policy;
- Approve the Gallery's Documentation Policy; and
- Approve the Gallery's Access Policy.

Main Report

Background

1. The Museums Accreditation Scheme is managed by Arts Council England (ACE). ACE set out the purpose of the scheme as follows:

“We want all museums to be sustainable, focused and trusted organisations, which offer their visitors a great experience. The Accreditation Scheme sets out nationally-agreed standards, which inspire the confidence of the public and funding and governing bodies. It enables museums to assess their current performance, as well as supporting them to plan and develop their services.”

2. Guildhall Art Gallery and London's Roman Amphitheatre achieved Accreditation in 1989.

Current Position

3. In order to maintain its Accredited status, the Gallery must submit an Accreditation Return to the Arts Council England. This includes five documents which must be approved by its governing body, namely through the Culture, Heritage and Libraries Committee.

Options

4. The five documents are provided in full as appendices to this report. Summaries and key points for each are provided below

Proposals

5. Forward Plan (appendix 1)

This is a new requirement for Accreditation.

The Forward Plan has been developed by the Acting Head of Guildhall Art Gallery in consultation with the permanent Head (currently on maternity leave), the Gallery team and the Head of Cultural and Visitor Development.

In line with ACE requirements it provides details of the following, for the period up until March 2020:

- Strategic aims and objectives;

- An action plan, explaining how and when these aims and objectives will be achieved;
- A resource plan, providing details of human and financial resources which will be needed to deliver the forward plan;
- Details of how the Gallery will continue to improve access; and
- Details of the Gallery's commitments to environmental sustainability.

6. Collections Development Policy (appendix 2)

ACE have produced a new Collections Development Policy template and require that this is used by all Accredited Museums going forward.

The areas covered by this policy are:

- Relationship to other policies/plans;
- History of the collections;
- Overview of the current collections;
- Themes and priorities for future collecting;
- Legal and ethical framework for acquisition and disposal;
- Collecting policies of other museums;
- Acquisition;
- Human remains;
- Biological and geological material;
- Archaeological material;
- Exceptions;
- Spoilation;
- Repatriation and restitution of objects and human remains; and
- Disposal procedures.

The majority of the policy statements (those shown in bold in appendix 2) are standard clauses required by ACE.

The areas which are specific to the Gallery are the history and overview of the collection, and the themes and priorities for future collecting. These have not changed since the Gallery's Acquisition and Disposal Policy was last approved by this Committee on 21 October 2014.

7. Conservation and Collections Care Policy (appendix 3)

This document sets out the Gallery's policy on the care and conservation of its collection and defines an overall framework which the Gallery adopts to ensure that the Collection is cared for to the highest appropriate professional standards while, at the same time, balancing the needs of access and long-term preservation.

The policy was last reviewed and approved by the Head of Guildhall Art Gallery and London's Roman Amphitheatre in January 2013. It is a new requirement by ACE that the policy is approved by the governing body. The

Acting Head and Senior Paintings Conservator have reviewed the existing policy and no amendments have been identified as necessary.

8. Documentation Policy (appendix 4)

The aim of this policy is to ensure that documentation meets industry standards (SPECTRUM), and for each object in its collection the Gallery has:

- Documentary proof of legal and ethical ownership;
- Accurate records in the collections management system;
- A unique accession number, which is marked on the object; and
- Accurate location records.

It is a new requirement by ACE that the Documentation Policy is approved by the governing body. The Acting Head of Guildhall Art Gallery and London's Roman Amphitheatre and Senior Curator have reviewed the existing policy and no substantive amendments have been identified as necessary.

9. Access Policy (appendix 5)

This document sets out the Gallery's policy for providing physical and intellectual access to its collection and information resources.

It is a new requirement by ACE that the Access Policy is approved by the governing body. The Acting Head of Guildhall Art Gallery and London's Roman Amphitheatre and Senior Curator have reviewed the existing policy and no amendments have been identified as necessary.

Corporate & Strategic Implications

10. Maintaining Accredited status is vital for the Gallery as many of its activities, including obtaining external funding and securing loans from other institutions, are dependent on this.
11. The Gallery is a valuable and highly-regarded asset within the City Corporation's cultural portfolio; it is a vital part of the City's leisure offer to workers, residents and visitors and plays an important role in delivering the aims and objectives of our Visitor and Cultural Strategies.
12. Last month, the Gallery was assessed for the first time as a Quality Assured Attraction by VisitEngland, recognising its importance for visitors to London and the good management under which it operates.
13. The Gallery is a major component of the Guildhall Galleries collective (which also includes St Lawrence Jewry, Guildhall Library, Guildhall Great Hall and the soon-to-be-opened City of London Police Museum) and is a key driver of audiences between these attractions.

Implications

14. All resources required for delivering the plans and processes outlined in the appended documentation are identified under relevant sections. The majority are achievable through existing local risk budget allocations and staffing. Any activity requiring additional funding is clearly marked and will be subject to that funding being secured.

Conclusion

15. Guildhall Art Gallery strives to maintain the highest standards in the planning of its activities, and in managing, caring for and providing public access to its collections. The documents appended to this report state how the Gallery will achieve this, with reference to best practice in the museums and galleries sector, and in the formats required by Arts Council England for Accreditation.

Appendices

- Appendix 1 - Forward Plan
- Appendix 2 - Collections Development Policy
- Appendix 3 – Conservation and Collections Care Policy
- Appendix 4 - Documentation Policy
- Appendix 5 - Access Policy

Vicky Carroll

Acting Head of Guildhall Art Gallery and London's Roman Amphitheatre

020 7332 1832

Vicky.Carroll@cityoflondon.gov.uk

This page is intentionally left blank

Guildhall Art Gallery, City of London Heritage Gallery and London's Roman Amphitheatre: Forward Plan October 2016 – March 2020

Vicky Carroll, Acting Head of Guildhall Art Gallery and London's Roman Amphitheatre,
September 2016

For ease of reference, Guildhall Art Gallery, City of London Heritage Gallery and London's Roman Amphitheatre are referred to collectively as "the Gallery" within this plan. All three assets exist within the same building and make up the Gallery's collective offer. Assets are described separately where the reference is specific to a particular asset only.

Contents

Guildhall Art Gallery, City of London Heritage Gallery and London's Roman Amphitheatre: Forward Plan October 2016 – March 2020	1
Statement of purpose for the Gallery.....	2
Strategic context within the City of London Corporation	2
The Gallery's aims and objectives.....	3
Our strategic aims	3
Our objectives.....	3
Action plan	3
Resource plan	5
People.....	5
Financial resources.....	6
Access audit and improvements	7
Environmental sustainability.....	7
Review	7
ANNEX 1: Review of 2014-16.....	8
ANNEX 2: SWOT analysis of current position	9
ANNEX 3: Organisational structure chart	11
ANNEX 4: Access action plan	12

Statement of purpose for the Gallery

To educate, entertain and engage audiences using our collections and assets to best advantage, and to contribute to the City's profile as a leading cultural and visitor destination.

Strategic context within the City of London Corporation

The Gallery sits within the Culture, Heritage and Libraries Department (CHL) of the City of London Corporation. This forward plan supports the CHL business plan 2016-19.

The mission for the CHL department is "to educate, entertain and inform, through discovery of our amazing range of resources".

The strategic aims of CHL are:

- To transform activities through best use of technology and community engagement, to improve customer service and increase efficiency and effectiveness
- To transform the perception and experience of the City as a destination

The aims and objectives for the Gallery support the broader aims of the CHL department, which in turn supports the wider aims of the City of London Corporation, especially in relation to its Corporate Plan and Cultural and Visitor Strategies. For reference, these include:

- **City of London Corporate Plan 2015/19:** the Gallery supports key policy priority (KPP) 5 – increasing the outreach and impact of the City's cultural, heritage and leisure contribution to the life of London and the nation.
- **City of London Cultural Strategy 2012/17:** the Gallery supports this strategy's three key development strands:
 - *Sustaining Excellence in the Arts* – developing our reputation for theatre, music, dance, festivals, literature and the visual arts;
 - *Displaying the Heritage* – increasingly helping people to discover our outstanding heritage assets, to bring history alive; and
 - *Breaking down Barriers* – focusing on the importance of opening up in all directions, welcoming visitors to the Square Mile and taking the City's cultural offer to all of London, engaging more effectively with our borough partners in particular.
- **City of London Visitor Strategy 2013/17:** the Gallery supports the following key priorities (KPs) within this strategy:
 - KP1.1: to identify and respond to opportunities that will enhance, animate and promote the City's public spaces and buildings for the enjoyment of all City communities;
 - KP1.2: to enhance the appeal of the City Corporation's own attractions through the introduction of new visitor experiences that incite audiences to re-visit;
 - KP2.2 to increase access opportunities to the City's assets for all visitors, with a particular focus on neighbouring communities and London more generally, demystifying perceived barriers, especially in relation to cost and physical ability;
 - KP2.4: to engage and cultivate the City's visitor community and to develop new audiences through the use of social media and other digital broadcast mechanisms, reducing a reliance on print and delivering cost savings and a greener footprint for the City Corporation; and
 - KP5.3: to tell the story of the City government, and the importance and extent of its role, both historically and within a contemporary context at City Corporation visitor assets and through their outputs, both individually and by collective marketing.

The Gallery's aims and objectives

Our strategic aims

- To position the Gallery as a compelling and must-see visitor attraction and broaden our audiences;
- To ensure the long-term sustainability of the Gallery and its collections for the benefit of future generations; and
- To achieve recognition for the City Corporation as a steward of culture for London and the nation.

Our objectives

1. To increase and diversify our audience through offering an ambitious and inclusive public programme and excellent customer service;
2. To raise our profile and increase footfall through strategic marketing ;
3. To develop our education programme to reach more school students, families and adult learners across London;
4. To modernise the visitor experience of the Roman Amphitheatre to attract and engage a wider audience;
5. To develop, care for and increase access to our collections; and
6. To increase earned and charitable income.

Action plan

Activity	Targets
1. To increase and diversify our audience through offering an ambitious and inclusive programme and excellent customer service	
Identify funds to refurbish the temporary exhibition gallery; undertake refurbishment	Spring 2018
Deliver at least one major exhibition per year, securing partnership support and funding as required	Annually
Deliver at least one Temple Room exhibition per year, focusing on attracting new audiences – exploring the possibility of Arts Council support (the Temple Room is located in the building's Lower Galleries)	Annually
Pilot a commercial touring exhibition programme (subject to feasibility study) to support access to our collections by the UK's regions and partially offset exhibition costs	Autumn 2018
Redisplay the permanent collection, improving accessibility and range of interpretation methods	2019-2020
Conduct an annual visitor survey and implement improvements identified in survey findings	Autumn annually
Evaluate each major exhibition and use this research to inform future plans	Ongoing
Assess feasibility of regular late openings to attract City workers and young adults	2017-18
Deliver an events programme to include lunchtime curator talks, regular guided tours and at least one major late event per year, targeting City workers and young people especially	Ongoing
2. To raise our profile and increase footfall through strategic marketing of our offer	
Enhance the Gallery entrance and visitor welcome by improving external signage/banners, foyer presentation and the welcome experience	April 2017
Devise and implement a marketing action plan, in particular to raise the profile of the permanent displays and amphitheatre and to increase usage by City workers and local communities	April 2017 then annually

Develop the Gallery's web pages to improve usability and provide more relevant content	March 2017 and ongoing
Grow the Gallery's social media presence to extend reach and engage audiences nationally and internationally	Ongoing
Grow the subscriber base for the City's "Treasure of the Month" e-mailing, highlighting exhibits in the City of London Heritage Gallery	Ongoing
Exploit the marketing opportunities afforded by the Gallery's recent assessment as a Quality Assured Attraction by VisitEngland and target London's visitor communities through this	March 2017 and ongoing
Secure a presence for the Gallery in the London Pass scheme, targeting visitors to London	December 2016
Explore the opportunities afforded by the City Corporation's partnership with the Google Cultural Institute to extend reach targeting national and international audiences	January 2017
Develop the Gallery's role within the "Guildhall Galleries" collective marketing collateral, driving audiences between the Gallery and the other attractions located in the Guildhall complex	Ongoing
Work with the relevant programming teams for Guildhall Yard to develop content for events that will support the Gallery's collections and drive footfall	Ongoing
Develop programming to align with shared themes promoted by the City Corporation's Cultural and Visitor Development Team (where relevant) to ensure the Gallery has a presence in major City-wide campaigns; in particular, ensure a role for the Amphitheatre in the shared campaign to highlight the City's Roman offer in October 2017	October 17 and ongoing
Monitor developments around the City Corporation's plans for a new Cultural Hub in the area around the Barbican and champion the Gallery's inclusion in campaigns	Ongoing
Work with City cultural providers (especially in relation to the Amphitheatre and the City's other Roman assets) to identify opportunities for joint marketing, driving audiences between sites	2016-17 and ongoing
3. To develop our education programme to reach more school students, families and adult learners across London	
Create new schools sessions and resources focusing on the art collections, to complement the existing amphitheatre education programme	December 2016/ongoing
Promote online resources to increase self-guided visits	December 2016
Explore the opportunities afforded by the City Corporation's partnership with the Google Cultural Institute and their 'Expeditions' education programme	October 2016
Deliver and promote a family activity day every half term (3 per year), subject to success of trial in 2016	Ongoing
Continue to work in partnership with the Museum of London and research other partnership opportunities to maximise the impact of the schools programme, specifically targeting those delivered by other City Corporation projects such as Sculpture in the City and the Cultural Hub's City Family Arts Network	Ongoing
Participate in the City Stories project involving City Academies with 3 events per year visiting both the Guildhall Art Gallery and Amphitheatre	2016-17 and ongoing

4. To modernise visitor experience of the Roman Amphitheatre to attract and engage a wider audience	
Research competitor sites, engage potential partners and establish aspirations for a major reinterpretation of the Amphitheatre	March 2017
Submit a Heritage Lottery Fund Round I bid for a capital redevelopment grant based on research, stakeholder consultation and audience evaluation	2018
Work with other Roman attractions in the City such as the Museum of London's Roman Galleries, the Billingsgate Roman Bathhouse and the soon-to-be-opened Temple of Mithras to develop plans, exploit opportunities and drive audiences between sites	2017-18 and ongoing
5. To develop, care for and increase access to our collection	
Develop expertise in contemporary collecting and acquire an artwork for Guildhall Art Gallery as part of the Contemporary Art Society's acquisition scheme which supports its 'Money, Power, Politics' collecting priorities	2019
Continue to promote access to the Guildhall Art Gallery's collection through supporting national and international loans	Ongoing
Complete the set-up of Museum Index+ to include all thesauri and workflows	End 2017
Undertake a survey of the Guildhall Art Gallery's paintings collections to include photographing works in frames, measuring, and basic condition check	3-5 years; pilot in progress
Continue to provide conservation support for exhibitions and loans	Ongoing
Continue to host one funded conservation intern per year and expand the conservation volunteer programme to support key projects; explore opportunities for apprentices within the Gallery's teams	Ongoing
6. To increase earned and charitable income	
Working with the City Centre, promote the Amphitheatre and Lower Galleries as a premier venue for private and corporate events, to deliver at least £8,000 per annum	2016 and ongoing
Continue working with Tower Bridge to develop the retail offer, increasing the range of stock and improving displays	Ongoing
Review charges, including for loans and supporting conservation work	March 2017
Undertake a feasibility study for developing and expanding the Friends of Guildhall Art Gallery (FoGAG) network	2020

Resource plan

People

The Gallery sits within the Cultural and Visitor Development Team in the Culture, Heritage and Libraries Department. An organisational chart is shown in Appendix 3.

The Gallery's staff team comprises:

- Head of Guildhall Art Gallery and London's Roman Amphitheatre
- Senior Curator and Gallery Manager
- Curator
- Heritage Intern (p/t until March 2017)
- Senior Conservator (paintings) (p/t)
- Conservator (Paintings) (p/t)
- Lead Conservator (Frames) (p/t)

- Education Officer (p/t)
- Education and Information Assistant (p/t – also works p/t at Tower Bridge)

The Gallery is exploring the possibility of appointing an apprentice to assist with exhibitions, but this is dependent on funding being available.

Additional services are provided by other teams and departments of the City Corporation:

- Front of House services are provided by the Tower Bridge welcome host team and charged to the Gallery's local risk budget. This is a three year trial starting from April 2016;
- Retail management is provided by Tower Bridge;
- Marketing is provided by the Cultural and Visitor Development Team;
- Property services, maintenance and security is provided by the City Surveyor; and
- Security and business support functions (human resources, finance, IT support, etc.) are provided centrally.

Financial resources

The Gallery's primary source of funding is the City of London Corporation.

A modest additional income is generated through retail and the supply of services, such as loans, image sales and venue hire. Hire of the Art Gallery itself is managed separately by the City Corporation's Remembrancer, with income going to that department. The Gallery hires out the Heritage Study Room and has a partnership arrangement with the City Centre for hire of the Roman Amphitheatre and Lower Galleries. Income is also derived from the sale of tickets for some of our temporary exhibitions.

Grants and partnership are obtained for specific projects on an ad hoc basis, especially for exhibition collaborations. These are not included in the figures below. Figures are rounded to the nearest thousand.

	2017-18	2018-19	2019-20
EXPENDITURE			
Staff costs (pay, superannuation, NI)	339000	342000	345000
Training	2000	2000	3000
EXPENDITURE - OTHER			
Gallery & exhibitions	35000	37000	39000
Education	4000	4000	5000
Events (Security)	4000	5000	5000
Collections management & storage	5000	5000	6000
Conservation materials	2000	2000	3000
Equipment & maintenance	4000	5000	5000
General office	3000	3000	4000
Marketing & PR	15000	16000	17000
Collections purchases	3000	3000	4000
Memberships	2000	2000	2000
EARNED INCOME			
Retail profit	-16000	-17000	-18000
Venue hire (amphitheatre)	-7000	-8000	-9000
Loan fees	-4000	-4000	-5000
School sessions	-4000	-4000	-5000
Exhibition admissions	-20000	-22000	-25000
Image reproductions	-4000	-4000	-5000
Group visits	-1000	-1000	-1000
Total	362,000	366,000	370,000

Access audit and improvements

An access audit was completed in June 2016. This found that access was good in general, and identified some improvements required to meet the most recent guidelines. Priority and some medium-term improvements have already been implemented. Outstanding medium-term improvements will be implemented as indicated in the access action plan in Appendix 4. The City of London Corporation City Surveyor's department who provide property services for the Gallery has been notified of recommendations to be implemented during maintenance and refurbishment works.

Environmental sustainability

The Gallery is governed by the City of London Corporation's Climate Change Mitigation Strategy 2010 (currently under review). It is housed within the Guildhall Complex, which is managed by the City Surveyor in line with policies to optimise energy efficiency and manage the environmental impact of the City Corporation's property portfolio.

At the Gallery, we will continue to minimise our environmental impact day to day by:

- Recycling general and office waste;
- Reusing exhibition materials where possible;
- Using recycled paper where appropriate;
- Turning off lights when not in use; and
- Encouraging visitors to use public transport.

Review

This plan will be reviewed in Autumn 2019, with a new plan to be submitted to the Culture, Heritage and Libraries Committee (as the Gallery's governing body) for approval in early 2020, unless a review is required earlier.

ANNEX 1: Review of 2014-16

The Gallery has made good progress in achieving its strategic objectives in the period 2014-16.

The refurbishment and redisplay of the permanent collections in 2015 attracted significant media attention which, along with the Gallery's inclusion in the collective Guildhall Galleries marketing campaign and the new programme of public events in the Yard which help to drive audiences, has led to a significant increase in visitor numbers. Footfall exceeded 100,000 visitors for the first time in 2015-16.

The Gallery has delivered a strong programme of special exhibitions. 'No Colour Bar: Black British Art in Action 1960-1990' (10 July 2015 – 24 January 2016) was delivered in partnership with the Friends of the Huntley Archives, supported by the Heritage Lottery Fund, attracting a diverse audience. 'Unseen City: Photography by Martin Parr' (4 March – 31 July 2016) achieved good press coverage and exceeded visitor and income targets.

New downloadable educational resources were developed and launched in August 2016 and the education programme is set to expand following the appointment of a new part-time Education Assistant.

The implementation of a new collections management database has improved the loans service, with further development planned for the coming period.

Opportunities for income generation continue to be limited since private hire of the Gallery is outside of the Gallery team's control and retail space is restricted. A restructure in April 2016 saw the management of the shop and information service transferred to Tower Bridge and early indications suggest spend per head is increasing. In July 2016, the Gallery launched London's Roman Amphitheatre as a hire venue in partnership with its neighbour the City Centre.

ANNEX 2: SWOT analysis of current position

STRENGTHS	WEAKNESSES
<p>The collection of London paintings, Victorian genre paintings and contemporary works</p> <p>The Roman Amphitheatre as a truly unique London heritage asset</p> <p>Gallery is free, open 7 days, and is attracting increasing numbers of visitors</p> <p>Gallery team has a depth and breadth of knowledge including onsite conservation expertise</p> <p>Strong exhibition programme based on partnerships and some external funding is attracting PR and a more diverse audience</p> <p>Guildhall Yard public programme has been a significant driver of audiences to the Gallery with the Shakespeare Son et Lumiere in March 2016 delivering 5,000 visitors in one weekend</p> <p>The Gallery's location within the Guildhall complex alongside other attractions such as St Lawrence Jewry, Guildhall Great Hall, Guildhall Library and the new City of London Police Museum, has reduced marketing costs through the collective Guildhall Galleries campaign, which also helps to drive audiences between sites</p> <p>Small, successful education programme focused on the Roman Amphitheatre, with strong links to Museum of London</p> <p>New collections management system is improving loans procedures, with opportunities for further development</p> <p>New Collage has improved access to images online</p> <p>Early signs suggest new front of house arrangements are increasing visitor retail spend</p>	<p>Interpretation of the Roman Amphitheatre is dated; Art Gallery interpretation could be more interactive, inclusive and family friendly</p> <p>Requirement to use corporate website to promote the Gallery with restrictive templates and navigation not designed for gallery visitor traffic</p> <p>Limited understanding of our visitors and their experiences due to lack of evaluation</p> <p>Gallery does not offer a very warm visitor welcome: gallery frontage, doors, foyer, security</p> <p>No café; very small shop</p> <p>Temporary exhibition space is inflexible and requires refurbishment</p>

OPPORTUNITIES

Tie-ins with the Cultural Hub development, City-wide promotions (including Romans in 2017), and Guildhall Yard activities can help raise awareness and drive footfall

Redevelopment and promotion of the Roman Amphitheatre, supported by external funding and in partnership with MOL, could dramatically increase footfall – especially from the tourist market

The development and promotion of high-impact exhibitions (dependent on external funding, gallery refurbishment and increased marketing) would greatly raise the Gallery's profile, driving footfall and on-site spend

The appointment of a new Education Assistant will enable expansion of the education programme to include the paintings collections

Investment in visitor research would help the Gallery become more relevant, engaging and inclusive for a more diverse audience, including City workers

Expansion of the volunteering and internship programmes may increase the capacity of the Gallery team to deliver a wider public programme

There is an opportunity to increase the level of external funding support through developing relationships with funding organisations, City companies and the Livery Companies

THREATS

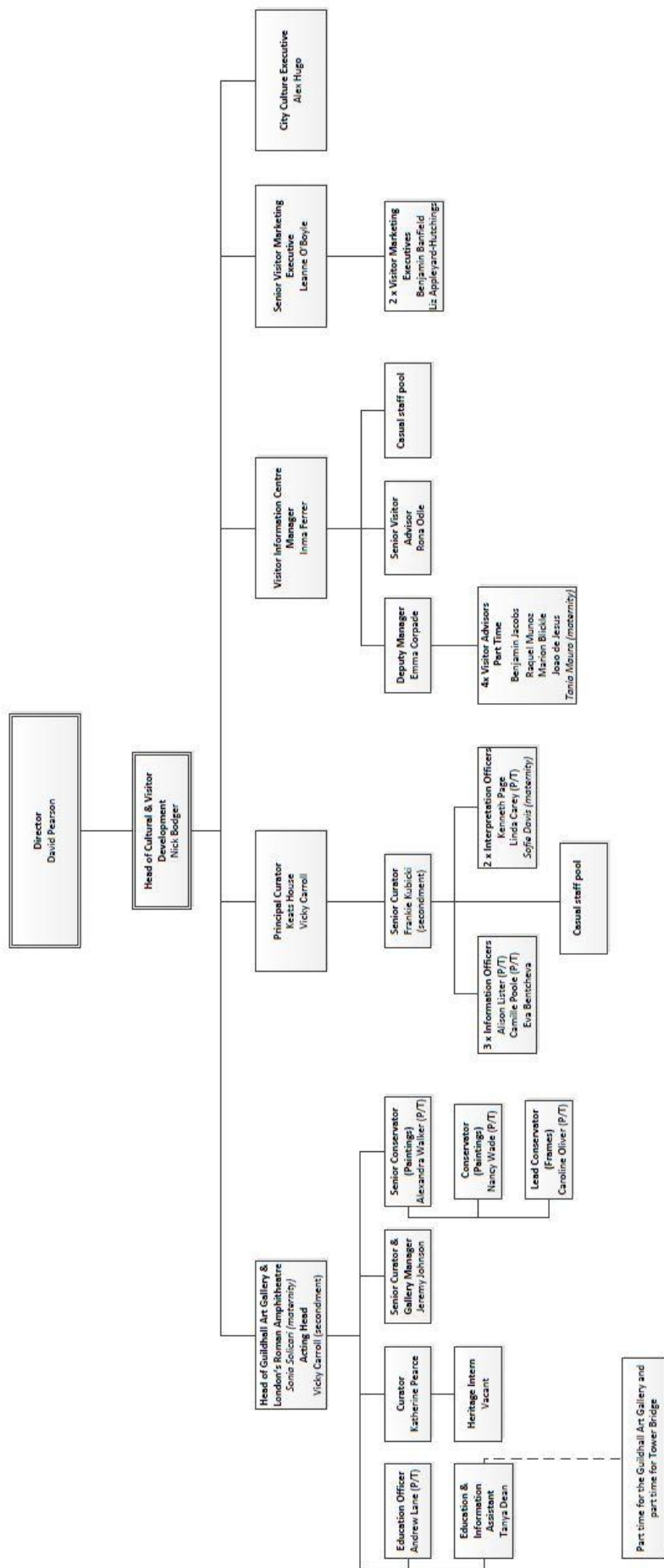
Very small discretionary budget cannot support ambitious exhibitions, or the level of marketing needed to attract large numbers

Reduced staffing levels are limiting the ability of the Gallery to expand and develop its public offer; also to fully utilise the new collections management system

Frequent closures necessitated by the corporate and private events programme run by the Remembrancer result in an inconsistent service, cancellations of group and school bookings, and barriers to programming regular events

The fabric and infrastructure (including IT) of the building is deteriorating, leading to lost working time and disruptions to the service

ANNEX 3: Organisational structure chart



ANNEX 4: Access action plan

1	Review the emergency egress plan and purchase an EvacChair. Ensure staff are trained to use the equipment.	A
	Actioned immediately (11/07/16) - with request to Surveyor's Dept (Health & Safety) to clarify situation on GAG Emergency Egress Plan, Chair Purchase (& funding) and Training.	
2	Ensure that transfer zones in accessible WC's are kept clear of objects.	A
	Actioned immediately (11/07/16) - with request to Surveyor's Dept (Facilities Management) to notified Cleaning Contractors. Follow-up meeting with Cleaning Supervisor (& regular ones ongoing). Zones cleared.	
3	Reposition signage at the Exhibition Galleries exit.	A
	Actioned immediately (11/07/16) - with request to Tower Bridge Retail Management Team (re. Gallery shop staff) to ensure its correct placement. Re-located (& subsequently removed altogether at end of charged exhibition run).	
4	Fix wall lights by the amphitheatre staircase.	A
	Actioned immediately (11/07/16) - with request to Surveyor's Dept (Maintenance & Projects - Electricians). Lights re-activated.	
5	Re-organise the existing benches to ensure that at least one bench with a backrest is present in each gallery	A
	Part-actioned immediately (11/07/16). Certain benches correctly paired, or singles with backs relocated. Others to be re-located and / or repositioned to comply following September exhibition works (in process - Sept.).	
6	Relocate the portable seats to near the welcome desk.	B
	Not practical as Entrance Foyer is too congested as it is. However, requested Tower Bridge Retail Management Team (re. Gallery shop staff) to ensure visitors are notified of the chairs' existence and location, where potential need is identified (Sept.)	
7	Check doors regularly to ensure the opening force complies with Part M guidelines.	B
	Referred to Surveyors Dept.(Sept.)	
8	Activate the audible lift announcements	B
	Referred to Surveyors Dept.(Sept.).	
9	Review text on website	B
	Details of information required referred to CHL Visitor Marketing Executive (Sept.)	
10	Replace accessible WC door locks with light action bolts that are capable to be operable with a closed fist.	B
	Referred to Surveyors Dept (Sept)	
11	Provide protection, detectable at floor level for people with white canes, to prevent people from walking into the underside of the Undercroft Gallery steps.	B
	Referred to Surveyors Dept (Sept)	
12	Ensure that staff are aware of hearing enhancement systems available to visitors.	B
	Requested TB Retail Management Team (re. GAG shop staff) notify Shop team. (Sept.)	
13	Re-position the alarm reset buttons into the accessible WC compartments.	C
	Referred to Surveyors Dept (Sept)	
14	Make adjustments to unisex accessible WC: improve colour contrast, lower hand drier, re-locate tap to right hand side and install hand towel dispenser, fixed soap dispenser and two clothes hooks	C
	Referred to Surveyors Dept (Sept)	
15	Make adjustments to female accessible WC: improve colour contrast, lower clothes hooks and light pull and replace the WC pan flush with a spatula type lever and lower.	C
	Referred to Surveyors Dept (Sept)	
16	Make adjustments to male accessible WC: improve colour contrast, lower clothes hooks and replace the WC pan flush with a spatula type lever and lower.	C
	Referred to Surveyors Dept (Sept)	
17	Replace the signage at the cloakroom with a mixture of upper and lower case text.	C
	Referred to Surveyors Dept (Sept)	
18	Upgrade steps with contrast strips on the risers, 30 to 55 mm wide.	C
	Referred to Surveyors Dept (Sept)	
19	Introduce tactile paving at the top and bottom of the external steps.	C
	Referred to Surveyors Dept (Sept)	
20	Replace the Welcome Desk with a more inclusive design; a single desk height of 750mm	C
	Not practical until overall Shop layout can be re-designed, as part of a major Gallery refurbishment	

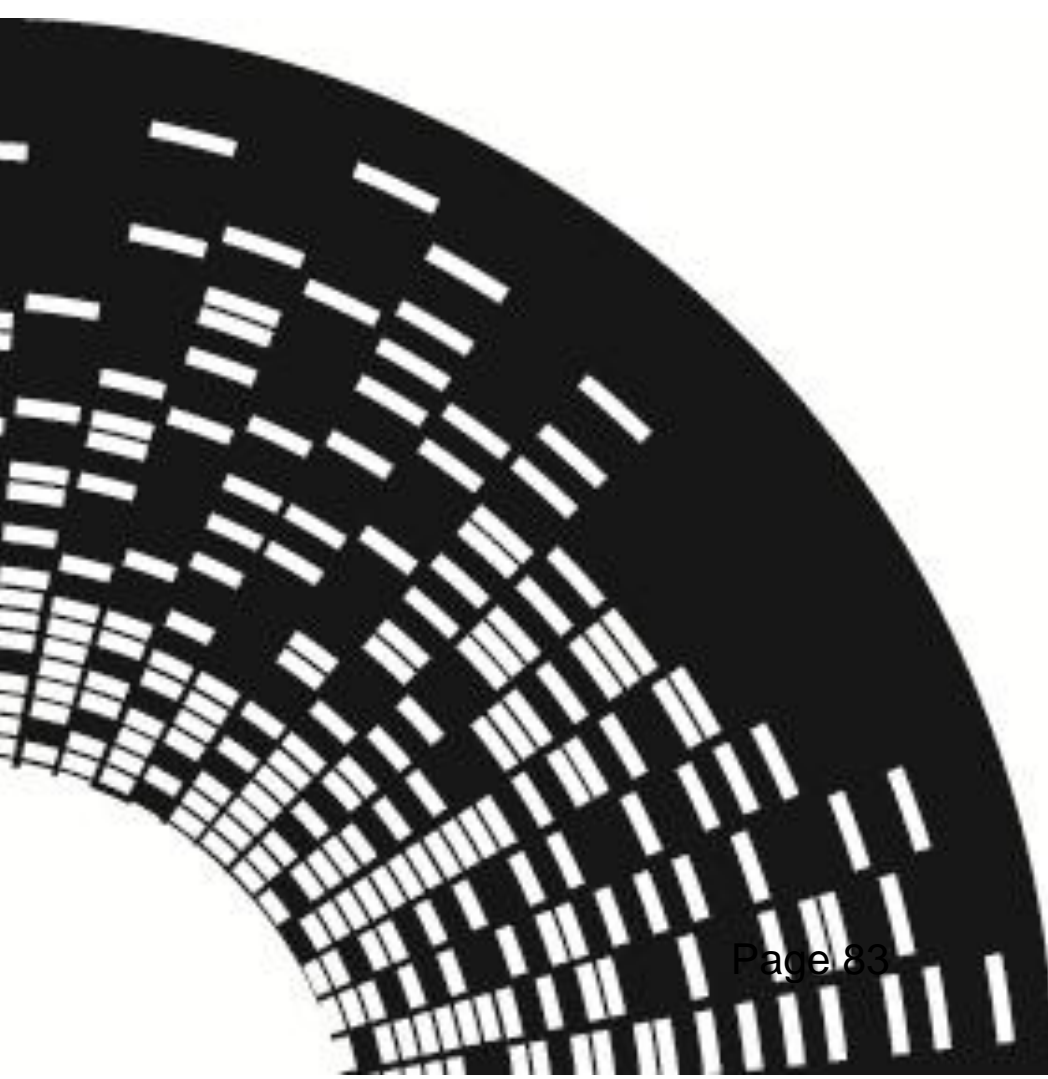
21	Replace large diameter handrails with a Part M compliant design. Referred to Surveyors Dept (Sept)	D
22	Introduce a simplified, numerical floor naming system. Not practical at present - as new system (current) introduced as part of overall refurbishment works in 2014-15 & incorporated in various brochures	D
23	Provide large print texts within each gallery. Large text label folders to be held at Welcome point (shop). Volunteer project for Gallery in general & especially for the special exhibition (Project initiated Sept)	D

This page is intentionally left blank



Accreditation

Collections development policy Template



Name of museum: *Guildhall Art Gallery, City of London Heritage Gallery & London's Roman Amphitheatre, hereafter referred to as "the Gallery"*

Name of governing body: *City of London Corporation – Culture, Heritage and Libraries Committee*

Date on which this policy was approved by governing body: *24.10.2016*

Policy review procedure:

The collections development policy will be published and reviewed from time to time, at least once every five years.

Date at which this policy is due for review: *24.10.2021*

Arts Council England will be notified of any changes to the collections development policy, and the implications of any such changes for the future of collections.

1. Relationship to other relevant policies/plans of the organisation:

1.1. The museum's statement of purpose is:

To educate, entertain and engage audiences using our collections and assets to best advantage, and to contribute to the City's profile as a leading cultural and visitor destination.

1.2. The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.

1.3. By definition, the museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.

1.4. Acquisitions outside the current stated policy will only be made in exceptional circumstances.

1.5. The museum recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

1.6. The museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.

1.7. The museum will not undertake disposal motivated principally by financial reasons

2. History of the collections

In 1670, the Court of Aldermen commissioned twenty-two paintings to hang in their newly restored Guildhall. These were portraits of the Fire Judges; men who had been appointed to assess compensation claims after the Great Fire of London in 1666. The City Corporation continued to commission and purchase early portraits of royalty and individual benefactors of the City of London. The collections have since been shaped by bequests from individuals, as well as acquisitions of new material. The Gallery's first Director, the dynamic Sir Alfred Temple, developed its popular collection of Victorian paintings. After the Second World War, the Gallery concentrated on expanding its unique collection of London pictures.

Significant bequests include:

The Boydell Collection

Alderman John Boydell, former Lord Mayor and a successful publisher, presented the City of London Corporation with 28 paintings in the 1790s. These included portraits of military commanders and paintings of naval battles, historical subjects and allegorical scenes.

The William Dunnett Collection

This collection is a small group of Old Master paintings surviving from the bequest made in 1888 by William Dunnett, a City businessman. The paintings include a 1655 still life by the Dutch artist Pieter van de Venne and the torso of St Sebastian, which has been attributed to both Francesco Furini and Simone Pignoni.

The Charles Gassiot Bequest

The paintings given to the City of London by Charles Gassiot, a City wine merchant, and his wife Georgiana, form the core of the Victorian collections, featuring works by Alma Tadema, John Constable and John Everett Millais.

The Wakefield Collection

Charles Cheers Wakefield, who was Lord Mayor of London in 1915, supported the Guildhall Art Gallery from 1911 onwards through subscriptions and commissions. Works acquired by the Gallery with his help include paintings by Holman Hunt and Millais and Joshua Reynolds and J. M. W. Turner. Wakefield also donated a number of London paintings, including the Gallery's collection of London watercolours by William Alister Macdonald.

The Sir Matthew Smith Studio Collection

The Studio Collection of Sir Matthew Smith was presented to the City of London Corporation in 1974 by Mary Keene, Smith's model, close friend and heir. It includes over 1,000 of Smith's paintings, watercolours, pastels, drawings and sketches, and offers a unique insight into his creative process.

London's Roman Amphitheatre holds no collections; City of London Heritage Gallery is a small display room for a rotating programme of exhibits from the City of London Corporation's London Metropolitan Archives (LMA). The LMA's collections are not part of the Gallery's collections and so do not form a part of this application.

3. An overview of current collections

Guildhall Art Gallery cares for the City of London Corporation's permanent collection of works of art which comprises some 4,000 oil paintings, sculptures and works on paper. The Gallery also manages the archaeological remains of London's Roman Amphitheatre which lie underneath the exhibition floors.

The Permanent Collection comprises principally:

- Topographical subjects and other paintings, drawings and watercolours relating to London, 17th century to the present;
- State and civic portraits from the 17th century to the present and ceremonial subjects relating to London;
- Portraits of 18th century naval and military heroes and other paintings presented in the 1790s by Alderman John Boydell;
- Victorian paintings including Pre-Raphaelite works, landscape and genre subjects, the majority being the Charles Gassiot Bequest of 1902;
- The Sir Matthew Smith studio collection, presented in 1974 by Mary Keene and comprising 175 oil paintings and more than 1,000 watercolours and drawings;
- Large-scale sculptures commissioned by the City of London Corporation and permanently located in the Great Hall at Guildhall, Mansion House, and Old Bailey;
- The Harold Samuel Collection of 17th century Dutch and Flemish paintings, bequeathed in 1987 by Lord Samuel for permanent display at the Mansion House; and
- 'Plenty and Progress' - the Guildhall Art Gallery's contemporary acquisition programme exploring the themes associated with the City of London, such as money, power, boom and bust, trade and commerce, and justice, with particular reference to the financial services.

4. Themes and priorities for future collecting

The acquisition policy of the Gallery is restricted to works of art (oil paintings, watercolours, drawings, prints and sculptures) of direct relevance to London, whether in relation to the artist or to the subject of the work. Within this, the Gallery endeavours to acquire works of art with particular relevance to the City of London and subjects associated with the locality, such as money, power, boom and bust, trade and commerce, and justice, with particular reference to financial services.

5. Themes and priorities for rationalisation and disposal

5.1 The museum does not intend to dispose of collections during the period covered by this policy.

Disposals will only be undertaken for legal, safety or care and conservation reasons (for example, spoliation, infestation, repatriation).

6. Legal and ethical framework for acquisition and disposal of items

6.1 The museum recognises its responsibility to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal.

7 Collecting policies of other museums

7.1 The museum will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism, in order to avoid unnecessary duplication and waste of resources.

7.2 Specific reference is made to the following museum(s):

Museum of London

8 Acquisition

8.1 The policy for agreeing acquisitions is:

Donations and acquisitions with a value up to £10K are discussed by the Gallery Curatorial and Conservation Teams and may be approved by the Head of Guildhall Art Gallery and London's Roman Amphitheatre (hereafter referred to as "the Head") provided that appropriate internal or external funding is available. Acquisitions over £10K must be approved by the departmental Director, and any acquisitions over £50K must also be referred to the City Corporation's Culture, Heritage & Libraries Committee for approval. Funding for expensive acquisitions beyond the available Gallery local risk budget may be sought from the central funds of the City of London Corporation, and/or from external sources, with decisions taken on a case-by-case basis as appropriate.

8.2 The museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).

8.3 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

9 Human remains

9.1 The museum does not hold or intend to acquire any human remains.

10 Biological and geological material

10.1 The museum will not acquire any biological or geological material.

11 Archaeological material

11.1 The museum will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

11.2 In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).

12 Exceptions

12.1 Any exceptions to the above clauses will only be because the museum is:

- acting as an externally approved repository of last resort for material of local (UK) origin**
- acting with the permission of authorities with the requisite jurisdiction in the country of origin**

In these cases the museum will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority. The museum will document when these exceptions occur.

13 Spoliation

13.1 The museum will use the statement of principles ‘Spoliation of Works of Art during the Nazi, Holocaust and World War II period’, issued for non-national museums in 1999 by the Museums and Galleries Commission.

14 The Repatriation and Restitution of objects and human remains

14.1 The museum’s governing body, acting on the advice of the museum’s professional staff, if any, may take a decision to return human remains (unless covered by the ‘Guidance for the care of human remains in museums’ issued by DCMS in 2005), objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 15.1-5 will be followed but the remaining procedures are not appropriate.

15 Disposal procedures

15.1 All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.

15.2 The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.

15.3 When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.

- 15.4** When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort - destruction.
- 15.5** The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.
- 15.6** A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- 15.7** Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.
- 15.8** If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites.
- 15.9** The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- 15.10** Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.

- 15.11** The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.
- 15.12** Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on deaccession and disposal.

Disposal by exchange

- 15.13** The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.
- 15.13.1** In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 15.1-5 will apply.
- 15.13.2** If the exchange is proposed to be made with a specific accredited museum, other accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- 15.13.3** If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites.
- 15.13.4** Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

Disposal by destruction

- 15.14** If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 15.15** It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.

- 15.16 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.**
- 15.17 Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.**
- 15.18 The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, eg the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.**

This page is intentionally left blank

GUILDHALL ART GALLERY



CONSERVATION AND COLLECTIONS CARE POLICY

Created:

Date: 26.9.2016

Author:

Alexandra Walker
Senior Paintings Conservator

Date approved by Culture Heritage and Libraries Committee:

Date: 24.10.2016

Date for Review:

Date: 24.10.2019

Conservation and Collections Care Policy

1 INTRODUCTION

This document sets out Guildhall Art Gallery (GAG)'s policy on the care and conservation of its Collection and defines an overall framework which GAG adopts to ensure that the Collection is cared for to the highest appropriate professional standards, while at the same time balancing the needs of access and long-term preservation of the Collection, in line with best practice as defined by the Museums, Libraries and Archives Council's (MLA's) '*Benchmarks in Collections Care for Museums, Libraries and Archives Self-Assessment Checklist*' (2011). Conditions for GAG's Collection will, as a minimum, meet the 'basic' requirement.

2. PREVENTIVE CONSERVATION

Preventive conservation is defined as the planned and controlled change to the environment and surroundings of an object to reduce or eliminate, as far as possible, the known aspects of that object's deterioration. The following measures will be implemented to achieve this with detailed arrangements for the implementation of these measures given in the **GAG Conservation and Collections Care Plan**, which is managed and updated by the GAG Conservation Team:

- Provision of suitable building conditions;
- Environmental monitoring;
- Environmental control;
- Housekeeping;
- Handling, moving and transport;
- Disaster planning; and
- Surveying the Collection.

3. INTERVENTIVE (REMEDIAL) CONSERVATION

Interventive or remedial conservation is the active treatment of an object to stabilise its condition, or to enhance its condition, or some aspect of its significance for study and interpretation. GAG will work in accordance with the following principles:

- Only appropriately qualified and experienced conservators and collections care staff will be employed to carry out conservation work.
- Conservation work should be underpinned by knowledge and understanding of the object. Critical to this is documentation of its condition and treatment, and a long-term plan for the care of the object.
- Conservation work should be planned and carried out in consultation with curatorial staff and undertaken by an appropriately qualified person, or under the supervision of an appropriately qualified person.
- Work undertaken by GAG conservators will conform to the standards set down in the code of ethics of The Institute for Conservation (ICON) and will be in line with the Health and Safety at Work Act.
- For external conservation support, GAG will only use ICON accredited or suitably trained and experienced conservators
- All treatments will be photographed and documented and records will be maintained.

4. LOANS

Lending and borrowing objects is an integral part of GAG's work, to make its collections accessible to a wide range of audiences. Objects may be loaned for exhibition, research, study and educational purposes. Loans may be arranged on a short-term basis eg for a temporary exhibition, or as a long-term loan, to complement accessioned material in GAG's own collection.

Loans out

GAG will loan material to Registered/Accredited museums or public exhibition venues that can demonstrate equivalent standards in care, both nationally and internationally.

Loans are approved by the Curatorial and Conservation staff.

The borrowing institution must provide information about transport and environmental and security conditions in the exhibition. The condition of the object, when measured against this information, will determine the approval of a loan.

Loans out are for a fixed period of time, agreed in advance with the borrowing institution.

All loans out will be covered by written loan agreements.

Only objects in a stable condition will be loaned out. A condition check will be made before the object is loaned, and on its return. If any conservation treatment is required for an object to be loaned, the costs will normally be met by the borrower.

The curatorial staff has responsibility for arranging and carrying out packing and shipping of objects. Where appropriate, specialist art handlers may be used. Handling standards will be stipulated as part of the contract.

The curatorial staff has responsibility for the creation and maintenance of loan records and supporting documentation such as export licenses, and monitoring the status of loans.

Loans in

GAG accepts material on short-term loan for temporary exhibitions, and long-term loans.

Loans are approved by the Curator.

Long-term loans are accepted where they bring substantial benefit to the collections in the view of GAG staff and advisors.

Loans in are for a fixed period of time, agreed in advance with the lender.

All loans in will be covered by written loan agreements.

All loans in will have a condition check when they enter GAG and before their return.

Conservation work on loaned items will only be arranged in exceptional circumstances, in full co-operation with the lender.

All objects loaned to GAG will receive the same standards of care as that of GAG's own collections.

Nail-to-nail insurance for short-term loans for exhibitions is available. A valuation total for all material borrowed for exhibition should be calculated as part of the exhibition planning process. Objects may be insured under the Government Indemnity Scheme if necessary.

Long-term loans are not usually insured by GAG.

The curatorial staff has responsibility for the creation and maintenance of loan records, and monitoring the status of loans.

5. EXPERTISE, ADVICE AND SERVICES

GAG employs professional conservators of both paintings and frames to provide both preventive and interventive/remedial conservation of the Collection. It is committed to encouraging and supporting its conservation staff to gain professional accreditation.

GAG is committed to continuing professional development of its staff and to the building of relevant knowledge and expertise.

Caring for the collections is the responsibility of all staff. The Curatorial and Conservation team is committed to training and to raising awareness of collections care issues. By promoting these to staff members, paid and voluntary, GAG will communicate the message that safe handling and use of the collections will preserve them for the future and in doing so allow access to them for longer.

All guidelines and information relating to collections care practices and procedures will be held on a central computer network drive which will be accessible to all staff via the GAG network.

The Curatorial and Conservation team will provide advice and information to the public and to other museum professionals regionally, nationally and internationally.

This page is intentionally left blank

APPENDIX 4

GUILDHALL ART GALLERY,
CITY OF LONDON HERITAGE GALLERY & LONDON'S
ROMAN AMPHITHEATRE



DOCUMENTATION POLICY

Created By Sonia Solicari, Head:

Date: 9/11/2012

Reviewed by Vicky Carroll, Acting Head:

Date: 28/09/2016

Date approved by Culture, Heritage and Libraries Committee:

Date: 24/10/2016

Date for Review:

Date: 24/10/2019

For ease of reference, Guildhall Art Gallery, City of London Heritage Gallery and London’s Roman Amphitheatre are referred to collectively as “the Gallery” within this policy. All three assets exist within the same building and make up the Gallery’s collective offer. Assets are described separately where the reference is specific to a particular attraction only.

1 THE MISSION OF THE CITY OF LONDON’S CULTURE HERITAGE AND LIBRARIES DEPARTMENT

To educate, entertain and inform, through discovery of our amazing range of resources.

Strategic Aims:

- To transform activities through best use of technology and community engagement, to improve customer service and increase efficiency and effectiveness
- To transform the perception and experience of the City as a destination

2 STATEMENT OF PURPOSE FOR GUILDHALL ART GALLERY AND LONDON’S ROMAN AMPHITHEATRE (hereafter “The Gallery”)

To educate, entertain and engage audiences using our collections and assets to best advantage, and to contribute to the City’s profile as a leading cultural and visitor destination.

3 PRINCIPLES OF COLLECTIONS MANAGEMENT

Collections Management should underpin the ethical acquisition, organisation and preservation of objects and associated information that form the collections held in trust by the Gallery.

4 AIM OF THE DOCUMENTATION POLICY

The aims of the Gallery Documentation Policy are that for each object in its collection:

- the Gallery has documentary proof of legal title that also meets ethical standards;
- there is an accurate record in the Collections Management System (CMS);
- there is an accession number which uniquely identifies the object with that register entry
- that number is labelled or otherwise marked on the object;
- there is a robust link with all associated documentation;
- the Gallery has an accurate and up-to-date record of location; and
- all documentation procedures meet SPECTRUM standards (<http://www.mda.org.uk/spectrum.htm>).

5 THE GALLERY’S DOCUMENTATION POLICY

- 5.1 The Gallery will ensure that these aims are met for all new acquisitions and plans to continue to achieve them for all collections and objects acquired prior to this policy.
- 5.2 This policy is to be read in association with the Gallery’s Acquisition and Disposal Policy and Conservation Policies and together with these to inform the Gallery’s Strategic Plan.

- 5.3 This policy applies to all collections in the Gallery, including any Education Handling Collections but excludes exhibits displayed in the City of London Heritage Gallery which is under the stewardship of the London Metropolitan Archives.
- 5.4 With the exception of Accessioning, Labelling and Marking and Collection Material Sampling sections, this Policy also applies to every object and collection on loan to the Gallery.
- 5.5 The Documentation Policy will be reviewed every three years.
- 5.6 To comply with national registration requirements, the Gallery will have a Documentation Plan to support this policy. These plans will be reviewed annually and actions incorporated into the Gallery's Forward Plan.

6 THE PROCEDURAL POLICY

Each procedure is to be read in association with the relevant forms and procedures as appearing in the appendices, which may be revised and added to periodically. The relevant appointed officers of the Gallery will carry out these procedures.

6.1 Object Entry

- 6.1.1 Every object coming under the control of the Gallery, either when deposited or collected by an individual acting as a representative of the Gallery, will be recorded on the Entry/Exit Form and signed by the depositor – copies will be distributed as stated on the form. This excludes objects displayed in the Heritage Gallery, which is managed wholly by London Metropolitan Archive.
- 6.1.2 Where practical each object will be digitally photographed and recorded on the CMS/Object file for internal management of its movement around the Gallery.
- 6.1.3 When appropriate, the receiving Gallery officer will consult with the Conservation Team; for example where there is a significant risk of infestation.
- 6.1.4 For objects of high value, the Head of the Gallery will pass on the insurance valuation to the Senior Curator, who performs the registrarial function for the Gallery, upon deposit of the objects.

6.2 Object Exit – via Gallery Reception

- 6.2.1 For objects leaving the Gallery via the Reception Desk, the depositor will be informed in writing by Reception within five days of their receipt of the object from the Gallery Registrar.
- 6.2.2 Objects can only be returned to the depositor on presentation of their copy of the Entry/Exit form and subsequent signing of the appropriate exit section.

6.3 Object Exit – via Teams

- 6.3.1 Objects entering the Gallery directly to a team may be returned by the same means as their arrival; e.g. by post with the relevant accompanying documentation.

6.4 **Object Exit – Disposal/Destruction**

6.4.1 The Gallery retains the right to dispose of any deposited, non-accessioned object within three months of its original deposit if the depositor has been informed in writing that it is ready for collection, but has not attempted to collect it.

6.4.2 The Gallery retains the right to dispose of any deposited object in the interests of conserving our own collections, for example, infestation.

6.5 **Accession Records - Transfer of Title**

6.5.1 All objects being accessioned will have an associated **Gift or Purchase form** signed and dated by the rightful owner, or their representative.

6.5.2 In the case of purchase from a dealer, saleroom, etc. a traceable receipt is acceptable in place of the Transfer of Title form.

6.5.3 Official transfer agreements between legal parties (e.g. Governments, other museums, galleries and universities) are also acceptable in place of the Gift or Purchase Form. In some cases this may initially take the form of a printed email, but will be followed by a signed letter of confirmation – for example, confirmation the Museum may keep natural science specimens following identification by the Museum.

6.5.4 See **Appendix 1 Gift/Purchase Form**.

6.6 **Accession Records – Registers**

6.6.1 Every accession will be recorded on the CMS within one month of acceptance for the collection.

6.7 **De-Accession Records**

6.7.1 De-accessioning objects and collections will be carried out in accordance with the Museum's Acquisition and Disposal Policy and the Museums Association's Code of Ethics for Museums.

6.7.2 The relevant record will be amended on the CMS, with the record retired, not deleted.

6.7.3 If no record exists on the CMS, due to departmental documentation backlogs, then a record will be created.

6.8 **Conservation**

6.8.1 Any object about to undergo conservation treatment, as defined in the Gallery's Conservation Policy, will have an appropriate catalogue record in the CMS.

6.8.2 A conservation record will be made for each object treated, examined, etc. in accordance with the Gallery's Conservation Policy.

6.9 Object Location and Movement Control

- 6.9.1 Any object leaving its normal location for a period exceeding 24 hours will have that location change recorded in the CMS.
- 6.9.2 Any object leaving the Gallery premises for any period will have that location change recorded.

6.10 Objects on Display

- 6.10.1 All objects on display in the Gallery will be accessioned, unless covered by a loan agreement with another institution/individual, with the exception of items in the Heritage Gallery.
- 6.10.2 All objects on display will have a security image taken prior to display.
- 6.10.3 Any object removed from display will be replaced by a card giving the reason for removal, the identity of the current user and the expected date of return.
- 6.10.4 Whenever feasible, an image of the object will replace the object for the duration of its absence.
- 6.10.5 The Conservation Team, and Front of House, will receive prior notification of an object's removal from display.

6.11 Incoming Loans

- 6.11.1 Incoming loans will be accompanied by either a Gallery Entry/Exit form or the equivalent form from the loan institution.
- 6.11.2 Each loan will be recorded on the CMS upon return to loan institution; the CMS record will be retired, not deleted.
- 6.11.3 For all loans of exceptional value, insurance valuation and photographs of each loan object will be passed on to the Senior Curator not less than six weeks prior to the commencement of the loan period.
- 6.11.4 The Conservation Team will be informed of potential pest-introduction risks prior to the arrival of the loan.

6.12 Outgoing Loans

- 6.12.1 All outgoing loan objects will have a Gallery Loan Form signed and approved by the Principal Curator, in consultation with the Conservation Team.
- 6.12.2 If the loan is being despatched by post, then the form will be sent with it. Otherwise, the Gallery will have a signed copy of the form prior to the object leaving the Gallery.
- 6.12.3 All objects leaving the Gallery on loan will have their details, and that of the loan, recorded on the CMS.
- 6.12.4 For all loans of exceptional value, at least one photograph will be taken prior to its leaving the Gallery.

6.12.5 Where the details of the object are known to be sensitive, the Gallery will add the condition that this data is not to be published.

6.12.6 See **Appendix 2 – Loan Form**.

6.13 **Labelling and Marking**

6.13.1 Each object will be marked or otherwise uniquely labelled with its Guildhall Art Gallery Accession Number.

6.13.2 Labelling will follow agreed national and international standards, currently those recommended by MDA (the UK Museums Documentation Association) and approved by the Conservation Department.

6.14 **Collection Material Sampling**

6.14.3 All requests for sampling will be approved by the Head of the Gallery, in consultation with the Conservation Team.

6.14.4 It is a condition of approval of the request that the Gallery will receive copies of any publication/research arising from the use and examination of the objects.

6.15 **Photography**

6.15.1 Photography of the Gallery's permanent collection is permitted for personal use; defined as being for souvenir, pleasure, teaching, research, lecture and thesis.

6.15.2 For any other use, or for photography of loan material, a request should be made in writing to Senior Curator the Gallery's Registrar.

6.15.3 All commercial photography within the Gallery by non-employees of the Gallery, or those not contracted or otherwise commissioned by the Gallery will be recorded in writing on object file.

6.16 **Archive**

6.16.1 An archive copy of each Gift/Purchase Form and Entry/Exit Form will be given to the Senior Curator upon Accessioning or return of the object respectively.

6.16.2 An archive copy of Loan Forms will be given to the senior Curator upon return of the object.

6.17 **Backlog Documentation**

6.17.1 Details of each department's documentation backlog will form part of the Documentation Plan.

7 DEFINITIONS

Acquisition

The process by which the Gallery acquires legal title to an object, which thereby enters the Gallery's collections.

Object

A gallery object is a material thing, which has been selected because of its historic or cultural significance, together with its associated documentation.

Collection

A collection is an assemblage of acquired objects held and safeguarded in the public domain.

Collections Management System (CMS)

The method of capturing, recording, storing and retrieving the data associated with the objects forming the collections. The current software used in the implementation of the CMS is i-Base Manager. System Simulation are currently under contract to deliver Museum Index+ by Mar 2014

Catalogue Record

The minimum standard required using the Museum's CMS. These fields are: Accession Number, Current Location, Title, Artist, Physical Description, Image ref.

Appendix 1 Gift/Purchase Form

THIS GIFT is made on the _____ day of _____ 20__

By _____ of _____
 _____ (“the Donor”)

- 1) The Donor declares that he/she is the sole legal and beneficial owner of the items set out in the Schedule attached to this Agreement (“the Items”).
- 2) The Donor wishes to transfer the Items to The Mayor and Commonalty and Citizens of the City of London (“the City”) in accordance with the terms of this Agreement.
- 3) The City agrees to accept the transfer of the Items as an unconditional gift under the powers granted by the Local Government (Records) Act 1962 (“the Act”).
- 4) The date of transfer will be the date of receipt by the Assistant Director (Heritage), City of London, of the Items.
- 5) As from the date of transfer the Donor as legal and beneficial owner agrees absolutely and irrevocably to assign, with full title guarantee, all legal and equitable estate or interest in the Items to the City.
- 6) Where the Donor owns the copyright in the Items (marked * in the attached Schedule) the Donor hereby transfers and assigns all current and future copyright and other intellectual property rights in the Items to the City.
- 7) The Donor will advise the City of all Items (or materials contained within the Items) where he/she believes that the copyright is vested in others and agrees to provide all reasonable assistance to the City to identify and where appropriate contact the authors, artists, photographers or other copyright owners of such materials.
- 8) The City will be entitled to use, copy and reproduce Items for its own use and for sale, publication, exhibition, education, archive, publicity or other purposes and will be further entitled to permit others to use, copy or reproduce the Items in accordance with the Copyright Designs and Patents Act 1988 as amended and the City shall retain any reproduction fees charged for the use of any copy, photograph, film, illustration or other reproduction of the Items.
- 9) The Donor will indemnify the City against all loss, damages, costs and expenses that the City may reasonably incur, if the Donor’s claim to ownership of any of the Items or the copyright in the Items is prejudiced, challenged or defeated by a third party.
- 10) From the date of transfer the City will:
 - a) accept the assignment to it of the Items pursuant to this Agreement;
 - b) hold and, in its discretion, retain the Items as records under the Act;
 - c) use reasonable endeavours to retain and preserve the Items (the City cannot agree to retain and preserve of the Items indefinitely);
 - d) make the Items reasonably available for public inspection on request;
 - e) Reproduce and make reasonably available for others to reproduce the Items in accordance with the Copyright Designs and Patents Act 1988 as amended; and
 - f) issue a receipt to the Donor for the Items.
- 11) All information about donors and depositors, whether held in accessions registers, correspondence files, emails or in accession (gift/deposit) agreements is confidential. Access to information about donors and depositors is at Guildhall Art Gallery’s discretion and requires permission of both donor/depositor and Guildhall Art Gallery.

IN WITNESS of which the Donor has executed and delivered this Agreement as a Deed upon the date inserted at the beginning of this Agreement.

¹ EXECUTED as a DEED and) DELIVERED by the DONOR)	Donor: Print name: _____ _____ Signature of Donor: _____ _____
In the presence of: Witness: Print name: _____ Signature of Witness: _____ Address: _____ _____ _____ _____ Occupation: _____	
² EXECUTED as a DEED and) DELIVERED by the DONOR. acting by)) the signature of:	Print name: Signed : _____ Position
Print name: Signed : _____ Position	

¹ Use where Donor is an individual
² Use where Donor is an incorporated body.

SCHEDULE**Description of Items (accession number: to be allocated)**

Copyright *

Appendix 2 Loan Form



Loans to Temporary Exhibitions: Conditions of Loan

An Agreement between the Mayor and Commonality and Citizens of the City of London by their Guildhall Art Gallery ('the Lender') and

..... ('the borrower')

Place of exhibition:	
Title of Exhibition:	
Exhibition Dates:	

Works to be loaned:			
Acc. No.	Artist	Title	Value

Unless otherwise agreed in writing beforehand, the Borrower will accept the following conditions:

1. Responsibilities and Expenses

1.1 The Borrower will be responsible for all expenses relating to insurance, packing, customs, transport (including the expenses of any officer whom Guildhall Art Gallery as Lender deems should accompany the loan), exhibition, custody and safe storage of loans arising from the loan agreement.

1.2 The Borrower will accept responsibility for all agreed costs incurred in the preparation of the loan, including any loan administration fee which may be specified.

1.3 The Borrower will be responsible for and exercise full and proper care in the custody, exhibition, handling, transport, unpacking and repacking of the loan.

1.4 The Borrower, upon unpacking, will acknowledge immediately the safe receipt of the loan.

2. Condition Report

2.1 Guildhall Art Gallery will prepare a condition report before packing and will provide the Borrower with full documentation of the picture.

2.2 The condition report will specify any required environmental and travel conditions for the loan.

2.3 The condition report will be sent to the Borrower prior to the dispatch of the loan. Additional copies of the report will travel with the loan.

2.4 On receiving the loan, the Borrower will check its condition and will note any variation from the condition report. One of the copies of the condition report must be returned to Guildhall Art Gallery within 48 hours of unpacking, by fax and first class post, noting any changes in the condition of the loan.

2.5 Any evident change in the condition of the loan, either in transit or during exhibition, must be reported immediately to Guildhall Art Gallery by email, facsimile transmission and first class post.

2.6 Should Guildhall Art Gallery decide that the loan should be examined by one of its officers or another designated person, the expenses incurred in such an examination shall be borne by the Borrower.

3. Insurance

3.1 The Borrower agrees to provide or pay for insurance, or to provide an appropriate Government indemnity (such as British Government Indemnity Scheme), acceptable to Guildhall Art Gallery.

3.2 Insurance or indemnity shall be 'nail to nail'.

3.3 In the event of total loss the policy or indemnity agreement should provide for coverage of the declared value as specified in the Certificate of insurance or indemnity.

3.4 In the event of partial loss or damage the policy or indemnity should provide for the cost of replacing or repairing the loan so damaged, and depreciation.

3.5 In the event of any dispute as to the value of replacement or cost of repair, the parties agree to refer such dispute to a mutually acceptable independent arbitrator.

3.6 The Borrower shall submit evidence of insurance or indemnity to Guildhall Art Gallery for approval prior to the dispatch of the loan.

3.7 If Guildhall Art Gallery elects to maintain its own insurance cover, it will provide evidence of insurance to the Borrower on demand.

3.8 Guildhall Art Gallery retains the right to increase the valuation of any loan before or during the exhibition period - due to any fluctuations in the market. The Borrower shall be responsible for any additional premium incurred and shall provide evidence of payment of such additional premium and increased insurance cover to Guildhall Art Gallery.

4. Customs

4.1 Customs formalities will be cleared by Guildhall Art Gallery or its agents at the premises of final packing, before dispatch. The Borrower is responsible for making every effort to ensure that customs examination is made only on the Borrower's premises on arrival. No loan should be unpacked for examination at any point during travel, and the same procedure should apply in reverse on the return of the loan.

5. Packing

5.1 Guildhall Art Gallery shall, if appropriate, appoint its own packing agent. The Borrower shall meet the cost of packing: see para 1.1. The Borrower may inspect the packing before dispatch by arrangement with Guildhall Art Gallery.

5.2 On return, the loan shall be packed in exactly the same way as it was received, using the same cases, packing materials and furnishings etc. unless a change has been specifically authorised in writing by Guildhall Art Gallery. All packing materials should be stored during the loan period in a location conditioned to the same temperature and relative humidity levels as those under which the loan itself is stored or displayed.

6. Transport

6.1 The Borrower and Guildhall Art Gallery shall mutually agree to the transport arrangements by specialist Art carriers. Guildhall Art Gallery reserves the right to specify the transport contractor and the transport programme to be employed, and to object to a specific contractor without stating its reasons. Unless previously agreed with

Guildhall Art Gallery, vehicles will be climate controlled and fitted with air-ride suspension and with alarms. Handling equipment should be suitable for the specialised work involved.

7. Couriers

7.1 Loans from Guildhall Art Gallery may be escorted by one of its officers on both the outward and return journeys and when the exhibition is moved from one venue to another. The duty of the courier escorting the loan is to supervise all stages of transport and to ensure that cases remain unopened until arrival at the site of exhibition. On the return journey the courier shall supervise the de-installation, packing and transport of the loan, ensuring that cases remain unopened until their return to Guildhall Art Gallery. The Borrower must arrange with the transport agents, and must confirm in writing to Guildhall Art Gallery, that couriers will be able to supervise all aspects of the transport, including at airports. Couriers must receive adequate expenses, including the cost of accommodation, for a minimum of two days stay in Europe and three days in the U.S.A. and other distant countries.

8. Physical Environment

8.1 The Borrower will undertake to maintain environmental conditions within the following limits:

light levels of 50-75 lux for works on paper

" " 200 lux for oil paintings

ultraviolet levels at or below 75mw/lumen

relative humidity between 45 and 60%, with a maximum variation within this range of 5% in 24 hours and a maximum of 15% over the period of the loan (these conditions should be maintained for 95% of the time, with any seasonal drift managed gradually).

temperature 17 – 24 +/- 3

8.2 In addition the Borrower undertakes to maintain constant and adequate protection of the loan against fire and flood, harmful radiations, extremes of temperature, insect attack and pollution. The Borrower will notify Guildhall Art Gallery of any unusual environmental exposure.

9. Security

9.1 The Borrower must undertake to maintain constant and adequate protection of the loan to minimise the risk of theft or damage, and will satisfy Guildhall Art Gallery of such measures before the loan is agreed.

9.2 Guildhall Art Gallery retains the right at any time and without notice to inspect all environmental and security precautions during the loan period, and without prejudice to the Borrower's responsibilities under this Agreement to specify minimum fixing or display requirements.

9.3 Guildhall Art Gallery will agree the fixings to be used beforehand with the Borrower, and will fit loaned works with the agreed fixings. The Borrower will not remove or replace these fixings except by prior agreement with Guildhall Art Gallery.

9.4 The Borrower will not remove glazing from a loaned picture nor dust, treat, clean, repair or scientifically examine the loan in any way except in order to safeguard it in an emergency.

9.5 Barrier rails must be provided in front of loaned pictures that have not been glazed.

10. Photography and Reproduction

10.1 The loan must not be individually photographed, filmed, televised or reproduced, without the prior consent of Guildhall Art Gallery.

10.2 In the case of Guildhall Art Gallery having consented to the loan being photographed, filmed or televised, the Borrower will ensure that:

a) lamps are not placed closer than two metres from the loan

b) illuminance with tungsten or tungsten-halogen spotlights (the latter fitted with glass filter) does not exceed 1000 lux, and illuminance with HMI lamps does not exceed 2500 lux, and that flash exposure for any painting in the field of the flash does not exceed 1250 lux/secs (f16 at 50 ASA)

c) the loan is not touched or moved without the authority of Guildhall Art Gallery, and then only by the qualified employees of the Borrower.

10.3 Where Guildhall Art Gallery agrees to photographic reproduction of the loan, the Borrower will ensure that the image is credited to 'Guildhall Art Gallery, City of London'.

10.4 Guildhall Art Gallery reserves the right to insist that Copyright in any Photographic Reproduction is formally assigned to it before such consent is granted and the Borrower should ensure that any photographer employed by him can and does agree to such assignment.

11. Print and Publicity

11.1 If the City of London's logo is to appear on exhibition print and publicity, or if the Gallery or the City of London are mentioned in print and publicity, including press releases, Guildhall Art Gallery requires sight of such material before it goes to print or is otherwise issued.

11. Recall and Removal

11.1 Guildhall Art Gallery reserves the right to recall any loan or demand its temporary or permanent removal from display at any time at its absolute discretion.

12. This Agreement and any loan made hereunder is specific to the Borrower and under no circumstances may it be assigned, lent or otherwise transferred to any other person or organisation. All loans made to the Borrower shall be returned to Guildhall Art Gallery unless otherwise instructed in writing.

13. This Agreement is made in England and is subject to English law and the jurisdiction of the English courts.

Signed on behalf of the Borrower:			
Print name:			
Position:		Date:	

Signed on behalf of the Lender:			
Print name:			
Position:		Date:	

GUILDHALL ART GALLERY, CITY OF LONDON HERITAGE GALLERY AND LONDON'S ROMAN AMPHITHEATRE ACCESS POLICY

Written by Jeremy Johnson, Senior Curator and Gallery Manager: 01/08/2014
Reviewed by Vicky Carroll, Acting Head: 28/09/2016
Approved by Culture, Heritage and Libraries Committee: 24/10/2016

For ease of reference, Guildhall Art Gallery, City of London Heritage Gallery and London's Roman Amphitheatre are referred to collectively as "the Gallery" within this policy. All three assets exist within the same building and make up the Gallery's collective offer. Assets are described separately where the reference is specific to a particular attraction only.

The Gallery is free to the public seven days per week.

www.guildhallartgallery.cityoflondon.gov.uk

Guildhall Art Gallery was established in 1886 as, 'a Collection of Art Treasures worthy of the capital city'. The collection contains works of art dating from 1670 to the present, including 17th-century portraits, Pre-Raphaelite masterpieces, Victorian genre paintings and a fascinating range of paintings documenting London's dramatic history. The Gallery also houses London's Roman Amphitheatre and the City of London Heritage Gallery (displaying some of the historic archival treasures of the City of London Corporation's London Metropolitan Archives (LMA)).

As well as displaying elements of the Guildhall Art Gallery's Permanent Collection and highlights from the LMA, the Gallery runs a regular programme of exhibitions and displays throughout the year.

ACCESS STATEMENT

This document sets out the Policy of the Gallery and its collections and information resources, with regard to physical and intellectual access provision for all visitors, users and staff accessing the Gallery's building and the collections.

OUR COMMITMENT

The City of London Corporation provides a unique and diverse range of services to the residents, businesses, workers and visitors in the City of London and beyond. It is committed to being proactive in providing services fairly to all potential service users. Promoting equality of opportunity for all is one of its core values.

The Gallery's policy is to treat all service users, and anyone else with whom it engages, equally and with dignity and respect and not to discriminate on grounds of age, disability status, employment status, ethnic or cultural origin, gender, marital status, nationality, religious belief or non-belief, responsibility for dependants, sexual orientation, social background, or any other grounds which cannot be shown to be justified. It will recognise, respect and value difference and diversity.

In partnership with its employees, residential communities and stakeholders, the Gallery will work hard to meet its obligations under the relevant anti-discrimination legislation, codes of practice and good practice guidelines.

STATEMENT OF GENERAL PRINCIPLES

All items in the Gallery's collections are held for everyone regardless of education, income, residence, or personal circumstances. The Gallery seeks to ensure that barriers to access, learning and enjoyment of the collection are removed, reduced, or overcome. The Gallery seeks to enable everyone as far as possible to have access to the collections, to provide information about them and to allow everyone to enjoy and study them in as many ways as possible.

As an asset owned and managed by the City of London Corporation, a service provider and equal opportunities employer, the Gallery is committed to comply fully with its obligations under the provisions of the Disability Discrimination Act 1995 and subsequent amendments.

The Gallery is committed to providing the widest and easiest possible access to its collection of paintings, sculpture and other works of art which it houses, conserves and displays.

It is committed to inspire and enable people of all backgrounds to access and use its resources effectively and creatively, both on and off site.

The Gallery aims to:

- Work with all visitors and enquirers to provide access in a safe and secure environment;
- Provide equal opportunities for all visitors and users of the collections;
- Consult with and be responsive to the needs of our visitors, users, staff and stakeholders;
- Develop a constantly improving service which strives to meet user needs;
- Employ effectively new technologies to deliver remote access to our holdings; and
- Raise awareness of the relevance and significance of the collections both now and in the future.

ACCESS TO THE GALLERY AND COLLECTIONS

Physical Access

The Gallery is open to the public seven days a week (with slightly reduced hours on Sundays). It seeks to provide all visitors with full and equal access to all areas of the building, ensuring that all equipment and facilities are kept in full working order; ensures that accessibility is built into all that it does to develop and improve (including temporary exhibitions, events and special activities); and seeks to ensure that future building projects provide appropriate physical access for all visitors, with expert advice sought where necessary.

As such, the Gallery takes into consideration:

- Physical accessibility: ensuring that those with physical disabilities, and the elderly, or those caring for young children, can access and appreciate all areas of the Gallery;
- Sensory accessibility: ensuring that those with impaired vision or hearing can enjoy and appreciate the collections and exhibitions;
- Emotional and attitudinal accessibility: ensuring that the Gallery environment and staff are welcoming to all visitors; and
- Financial accessibility: ensuring the Gallery's admission charges are set at an affordable level (general access to the Gallery is free of charge – but some special exhibitions are charged) and ensuring the Gallery shop stocks a range of appropriate low cost items.

Safety in the building

The Gallery is committed to providing a safe and secure environment for all, taking account of the needs of visitors with disabilities in all safety procedures. It is the policy of the Gallery to enable all occupants of the building to be evacuated safely and at the same time in an emergency.

The Gallery provides fire marshals, uniformed staff, and staff trained in first-aid with training in the evacuation of people with disabilities and other emergency procedures.

Collections

Gallery visitors can view the themed displays and most exhibitions free of charge (some special exhibitions are charged).

Gallery visitors can attend free regular talks, introductory tours and workshops to help make the most of its facilities and collections.

The Gallery provides additional in-depth / special charged tours of the displayed collection and exhibitions for groups.

The Gallery is committed to encouraging and enabling the widest possible audience to study the collections, and seeks ways to improve and extend access to information and scholarly research. It provides access to the 'Reserve Collection' (i.e. art store or alternative loan venues) of works of art not on Gallery display on request.

The Gallery recognises that not all current and potential users can come to the Gallery. Users can access its digitised collection via our online data imaging system, accessed remotely via its website.

Documentation

The Gallery provides free access to its collection documentation, where requested documents can be viewed in its Study Room. Restrictions on content are limited to compliance with Data Protection legislation. The Gallery works with enquirers to find a solution allowing access to the required information, including in edited or different form.

Copies of documents for use in private research can be requested, subject to the current Copyright act. Publication of copyright material must be agreed with the Gallery in advance, and special conditions apply. Material protected under copyright legislation may not be reproduced without appropriate permissions.

Information and Signage

The Gallery undertakes to provide, as widely as possible, information about the building, its collections, facilities and services. It aims to provide free and accurate information and friendly and helpful advice on its collections, in response to personal, written and telephone enquiries.

The Gallery will always try to identify Gallery sources which appear to be relevant to the enquiry.

Up-to-date telephone recorded information will be available on the Gallery's facilities, exhibitions, events and activities.

The Gallery will ensure that all internal and external information and communications follow good practice guidelines as prescribed by specialist organisations such as the RNIB.

The Gallery will provide plans and access information in alternative formats such as large print.

All information provision, through exhibition texts and labelling, leaflets, publications and the web, so far as is practicable, will be written in plain English, and with short sentences. Jargon and specialist terminology will be avoided or explained.

Large print versions of display and exhibition labelling and leaflets will be produced where practicable to do so (excluding mass-produced leaflets).

Gallery events and news about collections and access to them are publicised through the Gallery's website.

The Gallery publicises news about its collections and exhibitions, along with forthcoming events, via social media (including Facebook posts and tweets).

The Gallery undertakes to review regularly its methods of communication and to adopt best practice in this area, in consultation with specialist organisations.

Visitor Involvement

Gallery visitors and users are invited to contribute comments, suggestions or feedback about the Gallery and its services through its comments book, comment/suggestion forms and by talking to staff. Senior management regularly review and consider contributions.

The Gallery undertakes visitor surveys (in person) and analyses the results to identify areas for improvement. Where possible, such contributions are acted upon to improve its service.

Gallery volunteers are encouraged, to support staff in enabling visitors to get the most from their visit – through ‘pop-up’ talks and introductory tours. It has an active Friends organisation, providing additional events and activities to its members, and encourages visitors and users to get involved with and support the Gallery.

EMPLOYMENT AND TRAINING

The Gallery is an equal opportunities employer and seeks to encourage and support staff to achieve equality of opportunity for recruitment, employment, training and promotion. It aims to ensure that its employment practices do not discriminate against people with disabilities and maintains a system for monitoring and reviewing procedures. The Gallery also aims to provide disability awareness and ‘welcome all’ training for staff and consults specialist organisations and other experts on ways to improve training in this area. It ensures that staff with disabilities are provided with appropriate adapted or additional equipment or services as far as it is able. Staff have received disability awareness and customer care training and aim to make all visits to the Gallery pleasant and rewarding.

This page is intentionally left blank

Agenda Item 8

Committee(s)	Dated:
Culture, Heritage and Libraries – For decision	24/10/2016
Subject: Approval of Arts Council of England Accreditation documentation for Keats House	Public
Report of: David Pearson, Director of Culture, Heritage and Libraries	For Decision
Report author: Frankie Kubicki, Senior Curator of Keats House	

Summary

As an Accredited Museum, Keats House is required to submit an Accreditation Return every three years to the Arts Council of England. Maintaining Accredited status demonstrates that the House is run professionally and sustainably; many funding bodies only accept applications from Accredited Museums.

This paper presents five reports which require approval by the Culture, Heritage and Libraries Committee as the House's governing body ahead of submission to the Arts Council as part of the Accreditation Return. They are:

- A Forward Plan, which sets out the House's strategic aims and objectives for the period up until March 2020, and describes how they will be resourced and achieved;
- A Collections Development Policy, which sets out the House's approach to acquiring and (where appropriate) deaccessioning collection items;
- A Collections Care and Conservation Policy, which explains how the Keats House team ensures that collection items are preserved for future generations;
- A Documentation Policy, which explains how information about collection items is gathered, recorded and stored; and
- An Access Policy, which explains how the House makes its building and collection available to the public for the enjoyment and education of its audiences.

Recommendation(s)

Members are asked to:

- Approve Keats House's Forward Plan
- Approve Keats House's Collections Development Policy
- Approve Keats House's Collections Care and Conservation Policy

- Approve Keats House's Documentation Policy
- Approve Keats House's Access Policy

Main Report

Background

1. The Museums Accreditation scheme is managed by Arts Council England (ACE). ACE set out the purpose of the scheme as follows:

“We want all museums to be sustainable, focused and trusted organisations, which offer their visitors a great experience. The Accreditation Scheme sets out nationally-agreed standards, which inspire the confidence of the public and funding and governing bodies. It enables museums to assess their current performance, as well as supporting them to plan and develop their services.”

2. Keats House first achieved full accreditation in 2010.

Current Position

3. In order to maintain its Accredited status, Keats House must submit an Accreditation Return to Arts Council England. This includes five documents which must be approved by the governing body, namely the Culture, Heritage and Libraries Committee.

Options

4. The five documents are provided in full as appendices to this report. Summaries and key points for each are provided below.

Proposals

5. Forward Plan

This is a new requirement for Accreditation.

The Forward Plan has been developed by the Principal Curator (Keats House) and Senior Curator in consultation with the staff team and the Head of Cultural and Visitor Development.

In line with ACE requirements it provides details of the following, for the period up until March 2020:

- Strategic aims and objectives;
- An action plan, explaining how and when these aims and objectives will be achieved;
- A resource plan, providing details of human and financial resources which will be needed to deliver the forward plan;

- Details of how Keats House will continue to improve access; and
- Details of the House's commitments to environmental sustainability.

6. Collections Development Policy

ACE have produced a new Collections Development Policy template and require that this is used by all Accredited Museums going forward.

The areas covered by this policy are:

- Relationship to other policies/plans;
- History of the collections;
- Overview of the current collections;
- Themes and priorities for future collecting;
- Legal and ethical framework for acquisition and disposal;
- Collecting policies of other museums;
- Acquisition;
- Human remains;
- Biological and geological material;
- Archaeological material;
- Exceptions;
- Spoilation;
- Repatriation and restitution of objects and human remains; and
- Disposal procedures

The majority of the policy statements (those in bold) are standard clauses required by ACE.

The areas which are specific to Keats House are the history and overview of the collection, and the themes and priorities for future collecting.

7. Collections Care and Conservation Policy

This document sets out the House's policy on the care and conservation of its collection and defines an overall framework which the House adopts to ensure that the Collection is cared for to the highest appropriate professional standards, while at the same time balancing the needs of access and long-term preservation.

8. Documentation Policy

The aim of this policy is to ensure that documentation meets industry standards (SPECTRUM), and for each object in its collection Keats House has:

- Documentary proof of legal and ethical ownership;
- Accurate records in the collections management system;
- A unique accession number, which is marked on the object; and
- Accurate location records.

It is a new requirement by ACE that the Documentation Policy is approved by the governing body.

9. Access Policy

This document sets out Keats House's policy for providing physical and intellectual access to its collection and information resources.

It is a new requirement by ACE that the Access Policy is approved by the governing body.

Corporate & Strategic Implications

10. Maintaining Accredited status is vital for Keats House as many of its activities, including obtaining external funding and securing loans from other institutions, are dependent on this.

11. Keats House is highly-regarded, award-winning visitor attraction and contributes significantly to the City Corporation's good reputation as a responsible steward of heritage assets, a provider of world-class education programmes and a valued investor in London's cultural and visitor landscape. It has attracted significant funding from ACE and from the Heritage Lottery Fund in recent years as well as other bodies.

Implications

12. All resources required for delivering the plans and processes outlined in the appended documentation are identified under the relevant sections. The majority are achievable through existing local risk budget allocations and staffing. Any activity requiring additional funding is clearly marked and will be subject to that funding being secured.

Conclusion

13. Keats House strives to maintain the highest standards in the planning of its activities, and in managing, caring for and providing public access to its heritage building and collection. The documents appended to this report state how the House will achieve this, with reference to best practice in the museums and galleries sector, and in the formats required by Arts Council England for Accreditation.

Appendices

- Appendix 1 - Forward Plan
- Appendix 2 - Collections Development Policy
- Appendix 3 - Collections Care and Conservation Policy
- Appendix 4 - Documentation Policy
- Appendix 5 - Access Policy

Frankie Kubicki
Senior Curator of Keats House

020 7332 1818

Frankie.Kubicki@cityoflondon.gov.uk

This page is intentionally left blank



Keats House forward plan October 2016 – March 2020

Vicky Carroll (Principal Curator) and
Frankie Kubicki (Senior Curator)
October 2016



Keats House is provided by the City of London Corporation as part of its contribution to the cultural life of London and the nation

Contents

Statement of purpose for Keats House	4
To preserve and develop Keats House as a museum and live memorial to John Keats and as a literary meeting place and centre for the education and benefit of the public.	4
Strategic context within the City of London Corporation	4
Current situation.....	5
Review of 2014-16.....	5
Development of the Forward Plan	6
Our vision.....	6
Our aims and objectives	7
Our strategic aims	7
Our objectives.....	7
Action plan	8
Resource plan	11
People	11
Financial resources.....	12
Access audit and improvements	13
Environmental sustainability	13
Review date	13
Annex 1: SWOT analysis of current position	14
Annex 2: Organisational structure chart	15
Annex 3: consultation and analysis of views	16
Annex 4: Summary of improvements from access audit	17

Statement of purpose for Keats House

To preserve and develop Keats House as a museum and live memorial to John Keats and as a literary meeting place and centre for the education and benefit of the public.

Strategic context within the City of London Corporation

Keats House sits within the Culture, Heritage and Libraries Department (CHL) of the City of London Corporation. This forward plan supports the CHL business plan 2016-19.

The mission for the CHL department is: To educate, entertain and inform, through discovery of our amazing range of resources.

The strategic aims of CHL are:

- To transform activities through best use of technology and community engagement, to improve customer service and increase efficiency and effectiveness; and
- To transform the perception and experience of the City as a destination.

The aims and objectives for Keats House support the broader aims of the CHL department, which in turn supports the wider aims of the City of London Corporation, especially in relation to its Corporate Plan and Cultural and Visitor Strategies. For reference, these include:

- **City of London Corporate Plan 2015/19:** the House supports key policy priority (KPP) 5 – increasing the outreach and impact of the City's cultural, heritage and leisure contribution to the life of London and the nation.
- **City of London Cultural Strategy 2012/17:** the House supports this strategy's three key development strands:
 - *Sustaining Excellence in the Arts* – developing our reputation for theatre, music, dance, festivals, literature and the visual arts;
 - *Displaying the Heritage* – increasingly helping people to discover our outstanding heritage assets, to bring history alive; and
 - *Breaking down Barriers* – focusing on the importance of opening up in all directions, welcoming visitors to the Square Mile and taking the City's cultural offer to all of London, engaging more effectively with our borough partners in particular.
- **City of London Visitor Strategy 2013/17:** the House supports the following key priorities (KPs) within this strategy:
 - KP1.2: to enhance the appeal of the City Corporation's own attractions through the introduction of new visitor experiences that incite audiences to re-visit.

Current situation

- Keats House is a museum and literary centre located in Hampstead. It is an independent charity which is managed and financially supported by the City of London Corporation.
- The House and grounds are the former home of the Romantic poet John Keats. Also within the grounds is 10a Keats Grove, a library building, which is managed by Keats House and is currently occupied under licence by the Keats Community Library.
- In 2015/2016, 32,641 visited the House and garden, an increase of 23% on 2014/2015.
- The majority of visitors are women, with men making up only 13% of respondents to the annual visitor survey. Around half of all Keats House visitors are under 34 years old.
- 5% visitors describe themselves as local, while 40% come from the rest of London, 15% from the rest of the UK, and 40% are international.
- Keats House employs 3 full time members of staff and three part time members of staff. It has a team of 45 volunteers who support a range of activities from collections care to tour guiding and events. They contribute an average of 6,318 hours a year in volunteer time.
- A SWOT analysis of the current situation, completed in consultation with the Keats House team, is given in Appendix 1.

Review of 2014-16

Keats House has good progress in achieving its strategic objectives in the period 2014-16.

February 2015 saw the completion of its major redisplay, which was funded by a grant of £85,500 from Arts Council England (ACE). The project saw the development and installation of new interpretation including text, audio, a film, a new access-friendly touch screen and interactive exhibits for families. The project also enabled significantly more of its world-class collection to go on public display by refurbishing and acquiring new showcases. Permanent displays are supplemented by a new temporary exhibition space on the first floor.

Part of the ACE-funded project saw the development of new Keats House merchandise. This change, along with the redisplay of the shop and training in visual merchandising, saw shop profit grow to £16,700 in 2015/16 compared with £8,220 the previous year.

Keats House has been working closely with colleagues and neighbours to increase income streams. Its Patrons and Supporters group was launched in 2014, and has raised a total of £14,000 to date. Income from venue hire has also increased to £12,280 in 2015/16 compared with £11,000 the previous year.

The events programme continues to attract a large and diverse audience. During 2015/16, over 5,184 people attended 103 events compared to 3,925 at 89 events the previous year. Highlights of last year's programme included: a series of events and workshops by the Keats House Poets, supported by the Keats Foundation; a Tagore recital for the Bangla Music festival; a high-profile event with Professor Germaine Greer celebrating Shakespeare's sonnets and a programme of events for adults and families by Poet in Residence, Michael Rosen.

School figures have continued to increase. In 2015/16, 2,009 school students and teachers visited compared with 1,256 the previous year, an increase of almost 60%. The increase is in part thanks to a grant from the Clore Foundation of £1,640, which enabled the part-time Education Officer to deliver, in partnership with Keats Community Library a 'Modern Myths' project in which school students worked with professional writers to create their own myths and stories.

Keats House was awarded an HLF Young Roots grant for £41,300 to deliver a major youth project in partnership with Jacksons Lane during 2016-17. The project consists of three activities led by young people: a Keats Slam performance which took place this summer, a film-making activity in October half term, and an immersive theatre performance.

A number of other small grants during this period have supported staff and volunteer training and collections care activities.

Awards received between 2014 to 2016 include:

- Sandford award for outstanding contribution to heritage education within the historic environment
- Time Out *Love London* Award, 2015
- Highly Commended in the *Hidden Gem* category of the Hudson's Heritage Awards 2016

As part of the City Corporation's (CoL) Service Based Review (2014/18), alternative models for running Keats House were explored. After considering a wide range of options, the CHL committee decided to continue to support Keats House at the same level for foreseeable future on the understanding that the House seeks to continue to increase its earned income.

Development of the Forward Plan

The plan was written by the Principal Curator and Senior Curator in partnership with Keats House staff. The plan has been informed by the strategic concerns of the Culture, Heritage and Libraries department, and has been amended and approved by the Head of Cultural and Visitor Development and the Director of Culture, Heritage and Libraries.

In shaping our current and future services and objectives Keats House undertakes a range of consultations. Further details are provided in Appendix 2.

Our vision

To be an internationally-renowned museum and literary centre which enriches people's lives and inspires an enjoyment of poetry, both past and present.

Our aims and objectives

Our strategic aims

- To position Keats House as a compelling and must-see visitor attraction, and broaden our audiences through our public programme;
- To ensure the long-term sustainability of Keats House and its collections for the benefit of future generations; and
- To achieve recognition for the City Corporation as a steward of culture for London and the nation.

Our objectives

1. To increase footfall by providing and promoting a distinctive and memorable museum experience;
2. To broaden our audience by working creatively with partners to deliver a diverse programme of exhibitions and events;
3. To deliver an education programme which provides excellent learning opportunities for schools, families and adult learners;
4. To care for and improve access to our Grade I listed building and collection;
5. To increase earned and charitable income; and
6. To become more actively engaged with our local community.

Action plan

Obj	Action	Who	Resources	Deadline	Priority 1 (highest) – 3 (lowest)	Success criteria
1	Create and implement a marketing plan promoting general visits	Principal Curator/CoL Cultural and Visitor Development team	Staff time	Mar 2017	1	Increased footfall and social media engagement
1	Procure new website	Principal Curator/contractor	Est £30,000 from House reserves or external funding	Dec 2017	1	Increased footfall, web hits and user feedback with clearer information and clarity of location for users
1	Develop group visits	Interpretation Officer	Staff time	Aug 2017	2	Increase in group numbers
1	Conduct visitor survey	Interpretation Officer	Staff time	Annually	1	High quality and in-depth; completed by end of the year and informing improvements to service
1	Review and refresh interpretation of permanent displays	Principal Curator/ Interpretation Officer	Staff time	2019-20	3	Implementation of new interpretation to be engaging and reflect best practice; engagement measured through visitor tracking
2	Establish special exhibition programme	Principal Curator and Senior Curator	Staff time	Jan 2017	1	New exhibition in 2017; schedule of exhibitions established April 2017; increased PR and footfall
2	Plan activities for Dec 2018 Keats Anniversary (when Keats moved to Wentworth Place, now Keats House)	Principal Curator/CoL Cultural and Visitor Development team	Staff time; Marketing Budget; CVD staff time	Start in 2017-18	2	Series of events implemented in Dec 2018; increased footfall and significant PR
2	Deliver the events programme, including at least one headline event per season	Principal Curator	Staff time; events budget	On-going	1	Series of at least 25 events produced each season; increased attendance; PR; positive evaluation

2	Plan activities for Feb 2021 (anniversary of Keats's death)	Principal Curator/ Head of Cultural and Visitor Development	May seek external funding to support programme	Start in 2018-19	1	High profile events programme and partnerships with City and literary attractions; increased PR; Increased footfall
2	Work with local attractions such as Freud and Burgh House to develop initiatives driving audiences	Principal Curator	Staff time	2017-2018	1	Increased footfall; increased admissions income
2	Develop Hampstead Heritage Trail in association with local attractions	Principal Curator	Staff time; marketing budget	2017-2018	2	Increased footfall
3	Research opportunities for educational partnerships and funding	Principal Curator/ Interpretation Officer	Staff time	2017-2018	2	New funding stream awarded; new partnerships created; increased number of educational visits
3	Develop and deliver schools programme	Interpretation Officer	Staff Time	On-going	1	Maintain or increase school numbers; good teacher feedback
3	Develop higher education offer	Interpretation Officer	Staff time	Oct 2017	2	Increase in numbers of HE visits
4	Obtain new collections database	Principal Curator/ Interpretation Officer	Cost tbc but to be met from House reserves or external funding; may need additional staff/ volunteer resource	Mar 2018	2	Documentation meets SPECTRUM industry standard; faster recovery of information; safer records
4	Review and update documentation procedures	Senior Curator/ Interpretation Officer	Staff time	2017-2018	1	Documentation records delivered to Accreditation Standards
4	Implement collections care plan	Senior Curator/ Interpretation Officer	Staff and volunteer time	On-going	1	Delivery of collection care to Accreditation standards

4	Complete condition reports for objects on open display	Interpretation Officer/ Conservation Volunteers	Staff and volunteer time; advice from Guildhall Art Gallery conservation team	Start in early 2017	2	All reports completed by the end of 2017; House adheres to collection care best practice
4	Refurbish toilets; investigate possibility for increasing number	Principal Curator/ CoL City Surveyor's Department	Staff time; budget to be sourced, possibly from Additional Works Programme	2017-2018	2	Fewer visitor complaints; Suitable for private hire events; meets accessibility standards
4	Replace induction loop at front desk	Principal Curator/ CoL Access Team	Staff time; budget to be identified	2017-2018	2	Improved experience for those with hearing impairment
5	Redecorate Nightingale Room and Library entrance	Principal Curator/ CoL City Surveyor's Department	Budget to be identified	2017-18	2	Increased uptake of and income from private hire; more high-end events
5	Develop private hire packages including reviewing pricing structure	Senior Curator/ Information Officer	Staff time	Dec 16	1	Increase income from private hire; simplified process which free up staff time
5	Obtain premises licence	Principal Curator	Licence fee to be met by House local risk budget; time for consultation	Jun 17	2	Licence obtained; minimal reputational issues; increase in private hire income
5	Develop legacy giving programme	Principal Curator/ CoL Comptroller's Department	Staff time	April 2017	2	Legacies secured
5	Develop patrons programme	Keats House team	Staff time; external consultant as in-house expertise minimal; external funding to be sought	2017-18	2	Increase income from patrons
5	Introduce gala fundraising events	Principal Curator	Staff time; external consultant to be paid for from increase in private hire revenues	2018-19	3	Income increased; new patrons secured

5	Explore possibilities for summer school in partnership with a university	Principal Curator/ Senior Curator	Staff time	2016-17	1	Income generated from partnership
5	Develop wedding/ engagement photography service	Principal Curator/ Interpretation Officer	Staff time	2017-18	1	Income from this service
5	Extend retail range and trial online retail through new website	Interpretation Officer	Staff time	2018-19	3	Increased income from retail
5	Assess feasibility of US friends programme	Principal Curator	Staff time; external consultant to be paid for from increase in private hire revenues	2018-19	3	Income increased; US patrons secured
6	Host a stall at the Hampstead Summer festival	Information Officer	Staff time	Summer 2017	1	Presence at festival delivering good PR; better local networks; increase in local visits
6	Work in partnership with Keats Community Library (KCL) on school visits	Interpretation Officer	Staff time	On-going	3	At least 3 schools sessions in partnership with KCL per year
6	Participate in the South End Green (SEG) festival, in partnership with SEG Association	Principal Curator/ Information Officer	Staff time; possible use of garden	Summer 2017	3	Presence at South End Green festival delivering positive reputational PR; better local networks; increase in visits by locals

Resource plan

People

Keats House sits within the City of London's Cultural and Visitor Development Team. An organisational chart is shown in Appendix 2.

Due to staff members at Keats House and the Guildhall Art Gallery being on maternity leave this year, a temporary staffing structure is in place.

The Keats House staff team currently comprises:

- Principal Curator (P/T – currently on secondment to Guildhall Art Gallery and working 0.5 days/week at Keats House)

- Senior Curator (F/T – temporary contract)
- Interpretation Officer (F/T)
- Interpretation Officer (P/T – specialising in education)
- Interpretation Officer (F/T – on maternity until November 2016)
- Information Officer (F/T – until November 2016)
- Information Officer and weekend duty managers x 2 (P/T)
- There is a pool of 4 casual assistants

Additional services are provided by other teams and departments of the City of London Corporation

- Conservation support by conservators at London Metropolitan Archives and Guildhall Art Gallery (both owned and managed by the City Corporation);
- Marketing support is provided by the City Corporation's Cultural and Visitor Development Team; and
- Property services, maintenance and security is provided by the City Surveyor; and
- Business support functions (human resources, finance, IT support, etc.) are provided centrally.

Financial resources

Keats's House's primary source of funding is the City of London Corporation.

Additional income is generated through retail, venue hire, events and donations. A licence fee paid by the Keats Community Library contributes to the running costs of 10a Keats Grove (the Library building).

Grants are obtained for specific projects on an ad hoc basis.

The following budget projections exclude grants acquired for specific projects; figures are rounded to the nearest £1000.

	2017-18	2018-19	2019-20
EXPENDITURE			
Staff costs (pay, superannuation, NI)	200000	202000	204000
Casual Staff costs	3000	3000	3000
Training	2000	2000	2000
EXPENDITURE - OTHER			
Premises related expenditure	25000	26000	27000
Transport	1000	1000	2000
Equipment and materials	8000	8000	9000
Books/acquisitions	1000	1000	1000
Printing, stationery	2000	3000	3000
Fees and services (exhibitions, events, residency, design)	26000	26000	26000
Communications and computing	2000	2000	3000
Expenses (hospitality)	2000	2000	2000
Advertising and promotion	12000	14000	15000
<i>Total expenditure</i>	<i>284,000</i>	<i>290,000</i>	<i>297,000</i>

EARNED INCOME			
Retail profit	15000	16000	17000
Fees for services (events)	8000	9000	10000
Facilities services (private hire)	12000	13000	14000
School visits	2000	2000	3000
Admissions	29000	30000	31000
Rent from 10 Keats Grove	24000	24000	24000
<i>Total income</i>	<i>90,000</i>	<i>94,000</i>	<i>99,000</i>
TOTAL LOCAL RISK	194,000	196,000	198,000

Access audit and improvements

An access audit was completed in August 2016. This found that access was good in general, and identified some improvements required to meet the most recent guidelines. Priority and some medium-term improvements have been implemented. Outstanding improvements will be implemented in consultation with the City Corporation's City Surveyor's department and Historic England. A summary of outstanding actions is shown in Appendix 4.

Environmental sustainability

Keats House is covered by the City of London Corporation's Climate Change Mitigation Strategy 2010 (currently under review).

At Keats House we will continue to minimise our environmental impact day to day by:

- Recycling general and office waste;
- Reusing exhibition materials where possible;
- Using recycled paper where appropriate;
- Turning off lights when not in use; and
- Encouraging visitors to use public transport.

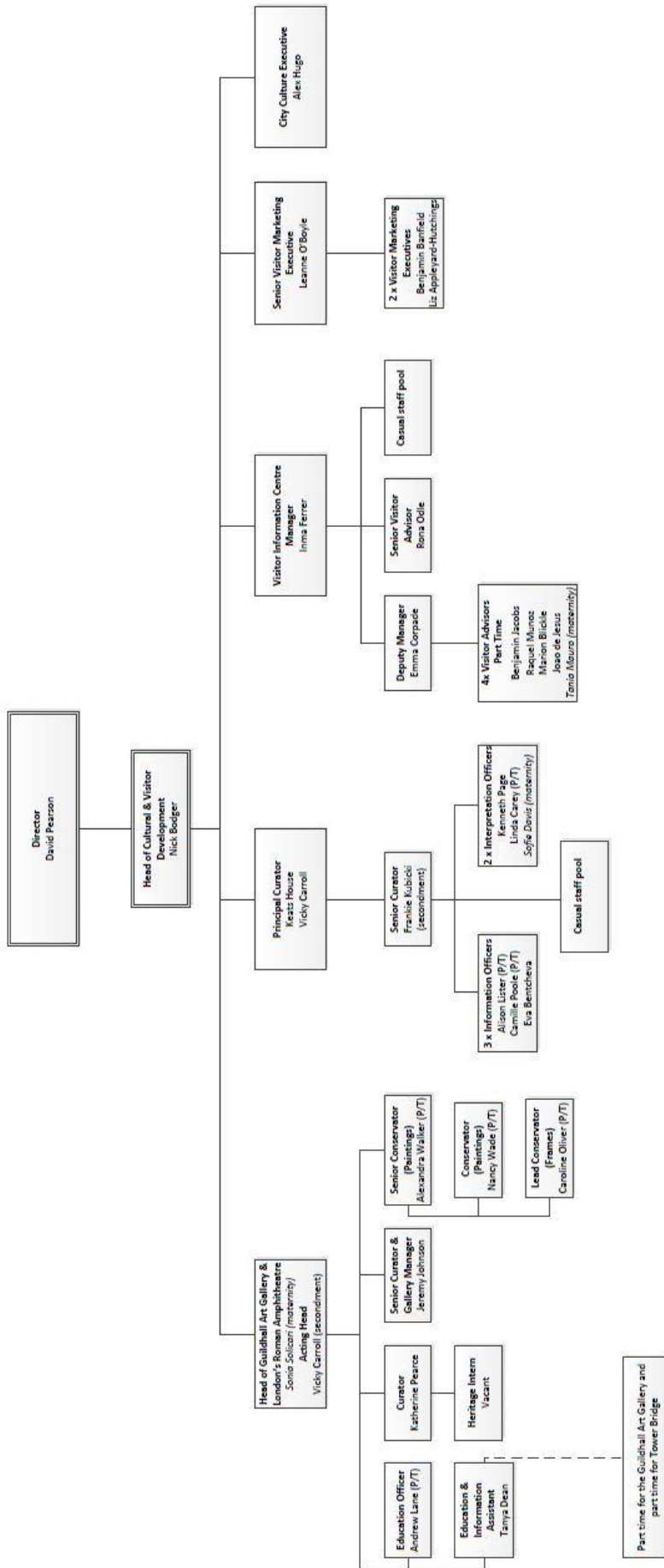
Review date

This plan will be reviewed in autumn 2019, with a new plan to be submitted to the Culture Heritage and Libraries Committee for approval in early 2020, unless a review is required earlier.

Annexe 1: SWOT analysis of current position

<p>Strengths</p> <ul style="list-style-type: none"> • Museum content and interpretation • Popular events programme • Loyal and committed volunteers • Experienced and knowledgeable staff • Strong brand • World class collection • Beautiful garden • Excellent and well-regarded education programme • Popularity of Keats and interest in the Fanny Brawne and John Keats love story • Recognised by a number of awards as voted by users 	<p>Weaknesses</p> <ul style="list-style-type: none"> • Poor and limited toilet facilities • Location (outside centre of London) • Poor connectivity in terms of transport • Lack of catering facilities • No alcohol or entertainment licence • Limitations of corporate (City of London) website and confusion regarding location • Lack of parking • Lack of external signage to house
<p>Opportunities</p> <ul style="list-style-type: none"> • Private hire offer • Social media • Standalone website • Opportunity to capitalise on new and existing partners (e.g. National Trust / Art Fund) • Supporters group • Fundraising and partnership opportunities for education, exhibitions and programming • Proximity to Hampstead Heath, with an opportunity to work more closely • Keats Festival • Poet in Residence programme • Potential to develop consultative/advisory panel to include advisors with income generation and marketing experience • Location within local cluster of heritage houses and assets with potential for partnerships and joint ticketing 	<p>Threats</p> <ul style="list-style-type: none"> • Maintenance and upkeep of building is costly and time-consuming • Challenging visitors at remote City Corporation site • Concerns amongst some neighbours about late events and weddings • Local concerns about City Corporation activities, e.g. Hampstead Heath ponds and the reputational impact this brings • Potential reductions to core budget through further expenditure reviews at the City Corporation

Annex 2: Organisational structure chart



Annex 3: consultation and analysis of views

In shaping our current and future services and objectives Keats House undertakes a range of consultations, these include:

- Visitor Surveys – undertaken annually with a report of the findings presented to senior management and staff;
- Visitor Book – a Visitor Book is available for comments all year round and is located in the Chester Room;
- Visitor feedback – many visitors are more comfortable sharing their thoughts with staff and visitors directly rather than record them on a survey – these are fed back to the Senior and Principal Curator on an ad-hoc basis;
- Workforce feedback – workforce feedback is actively encouraged through regular one-to-ones and in the more formal structure of our regular monthly staff meetings; and
- Volunteer feedback – feedback is actively encouraged through regular discussion and debriefings after volunteer shifts.

Annex 4: Summary of improvements from access audit

Summary of improvements		Priority A (highest) – C (lowest)
1	Portable ramp should have a 100mm upstand on both sides.	A
2	Replace the emergency cord in the accessible WC.	A
3	Make adjustments to the shutter in Mrs Brown's Kitchen to reduce potential hazard.	A
4	Make adjustments to the cupboard door in Charles Brown's Bedroom to reduce potential hazard.	A
5	Extend the angled slabs at the public entrance to reduce the gradient.	A
6	Introduce a hearing enhancement system in the Welcome Area and The Chester Room.	B
7	Introduce a chamfered detail at the raised threshold between the conservatory and Chester Room.	B
8	Make adjustments to the accessible WC; lower the alarm reset button, install two clothes hooks at correct height and introduce outward opening door and chamfered detail at raised threshold.	C
9	Make adjustments to the unisex WC; remove the drop down rail and provide a step for children.	C
10	Introduce a bench along the sloped path for an informal means of support.	C
11	Update the website; distances are measured in metres rather minutes and upload the subtitled version of the film.	C

The City of London Corporation's City Surveyors department has been notified of recommendations to be implemented during maintenance and refurbishment works.

This page is intentionally left blank



Keats House Collections Development Policy

September 2016

Vicky Carroll
Principal Curator



Keats House is provided by the City of London Corporation as part of its contribution to the cultural life of London and the nation

Name of museum: *Keats House*

Name of governing body: *City of London Corporation – Culture, Heritage and Libraries Committee*

Date on which this policy was approved by governing body: *October 2016*

Policy review procedure: *This document will be reviewed at least every 5 years.*

The collections development policy will be published and reviewed from time to time, at least once every five years.

Date at which this policy is due for review: *October 2021*

Arts Council England will be notified of any changes to the collections development policy, and the implications of any such changes for the future of collections.

1. Relationship to other relevant policies/plans of the organisation:

1.1. The museum's statement of purpose is:

Keats House is a registered charity (for which the City of London Corporation is the sole trustee) whose object is 'to preserve and maintain and restore for the education and benefit of the public the land with the buildings known as Keats House as a museum and live memorial to John Keats and as a literary meeting place and centre'.

1.2. The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.

1.3. By definition, the museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.

1.4. Acquisitions outside the current stated policy will only be made in exceptional circumstances.

- 1.5. The museum recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using SPECTRUM primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.**
- 1.6. The museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.**
- 1.7. The museum will not undertake disposal motivated principally by financial reasons.**

2. History of the collections

Keats House, originally known as Wentworth Place, was built between 1814 and 1816, originally as two separate houses. John Keats lived in one of the houses as a lodger between 1818 and 1820, during which time he wrote much of his most important poetry. Keats died in Rome in 1821 and the house remained in private ownership, being knocked through to create a single dwelling in the 1830s. In 1920, it was threatened with demolition to make way for a row of flats. The property was offered for sale at £3,500 and a Memorial Committee was formed to raise the £10,000 necessary to buy the house, repair it, and maintain it as a memorial to Keats. After a successful fundraising effort in Britain and the United States, the property was formally acquired on 24th March 1921, and in April of the following year the Committee resolved to offer the house to Hampstead Borough Council. Keats House opened to the public on 9th May 1925.

Sir Charles Dilke bequeathed his collection of books, letters and artefacts relating to Keats to Hampstead Borough Council in 1911. The Council subsequently transferred this collection to the Keats Memorial House, along with numerous books and prints held by the Borough that were selected as relevant to Keats, Hampstead and the Romantic Poets. The books formed the basis of the Keats Memorial Library. A building was erected next to Keats House to display the collection, opening on 17th July 1931. As well as housing the collection, part of the building was used as a branch library.

The core of the collection was established in the 1920s and 1930s. Further gifts from Sir Charles Dilke's estate were supplemented by numerous items relating to Keats's circle of friends, including gifts from the descendants of George Keats, Fanny Keats, Leigh Hunt, Charles Brown, Joseph Severn and Fanny Brawne, including the engagement ring given to her by Keats. Other major gifts at the time were from scholars and collectors, such as Harry Buxton Forman and his son Maurice, Edmund Blunden, George Ambrose Potter, Louis A. Holman and the photographer Fred Holland Day. The poet Edmund Blunden also helped to expand the Keats Memorial Library. Among the significant additions to the collection at this time were Anne Whitney's marble bust of Keats, Joseph Severn's deathbed portrait of Keats, prints of Hogarth's 'Rake's Progress'

that were at the house in Keats's time, and a copy of Milton's 'Paradise Lost' with Keats's signature.

Fred Edgcumbe, the first curator of Keats House, was particularly active in promoting and expanding the collection, but his efforts were interrupted by the Second World War. During the war the collection was removed for safekeeping to Wales.

Gifts continued to arrive in the 1950s and 1960s, particularly from the descendants of Charles Brown and Fanny Keats. Fanny Brawne's biographer, Joanna Richardson, was active in persuading her descendants to gift items to the collection. The number of items purchased for the collection also increased. Another significant purchase in 1968 was a large collection of letters relating to the Keats Memorial House Committee in the early 1920s. This correspondence helped to document the history of the house as many records were lost during the war when Hampstead Town Hall was bombed.

In the 1970s various pieces of Regency and Victorian furniture were purchased for the refurbishment programme, which was completed in 1975. More items from the descendants of Charles Brown and Leigh Hunt arrived in the 1980s. Two major purchases at this time were a portrait of Charles Wentworth Dilke and Joseph Severn's 1849 memorial painting of 'Keats Listening to the Nightingale on Hampstead Heath'. Both paintings are now displayed in the house.

In 1997 Camden Council passed the house to the Corporation of London (now the City of London Corporation). After 1999 the collection was moved off site to London Metropolitan Archives in Clerkenwell and catalogued. Significant additions to the collection since then include the deposit of a portrait of the actress Eliza Jane Chester (resident in the house from 1838 to 1848); a gold expanding bracelet that belonged to Fanny Brawne; a letter from Keats's friend John Hamilton Reynolds; Joanna Richardson's research papers; correspondence between Edmund Blunden and Fred Edgcumbe; a 19th century upright parlour piano manufactured by Charles Cadby, another resident of the house; an Italian genre painting by Keats's friend Joseph Severn; and in 2011 the purchase at auction of a letter from John Keats to Fanny Brawne. This was the last remaining letter by John Keats still in private hands. Written at the house in March 1820, it complements two other letters in the collection: one to Fanny from May 1820 when Keats was living nearby in Kentish Town and his letter to Mrs Brawne written in Naples in October 1820 in which he says goodbye to Fanny for the final time.

3. An overview of current collections

The Keats collections consist of manuscripts, books, prints, paintings and small items of personal memorabilia relating to the poet John Keats (1795-1821), his work and his circle of family, friends and associates. Later 19th- and 20th- century material reflects the emergence of Keats as a major English poet and there are a few items from other Romantic writers such as Percy Bysshe Shelley and Mary Shelley. The printed book collection continues these themes with periodicals, bibliographies and catalogues; and critical works on the Romantics of which a significant number relate to Keats, Shelley and Charles Lamb. The personal memorabilia consists most significantly of a small number of items from Keats, his family and circle and Fanny Brawne, his fiancée

at the time of his death. The collection also has some other items of interest, including a painting of Keats, from his close friend Joseph Severn.

4. Themes and priorities for future collecting

Keats House will continue to build upon its existing collections both in subjects and theme, focussing particularly on the life and works of John Keats and his circle.

Collecting will focus on the period of John Keats' own life (1795-1821) and the lifetimes of his circle (roughly the first half of the nineteenth century) based in the UK, mainly around Hampstead and London where Keats spent the majority of his life.

5. Themes and priorities for rationalisation and disposal

5.1 The museum does not intend to dispose of collections during the period covered by this policy.

Disposals will only be undertaken for legal, safety or care and conservation reasons (for example, spoliation, infestation, repatriation).

6. Legal and ethical framework for acquisition and disposal of items

6.1 The museum recognises its responsibility to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal.

7 Collecting policies of other museums

7.1 The museum will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism, in order to avoid unnecessary duplication and waste of resources.

7.2 Specific reference is made to the following museum(s):

Keats-Shelley Memorial House in Rome

8 Acquisition

8.1 The policy for agreeing acquisitions is:

Donations and acquisitions with a value up to £10K are discussed by the Keats House Curatorial and Interpretation Teams and may be approved by the Principal Curator provided that appropriate internal or external funding is available. Acquisitions over £10K must be approved by the departmental Director, and any acquisitions over £50K must also be referred to the Culture, Heritage & Libraries Committee for approval. Funding for expensive acquisitions beyond the available Keats House revenue budget may be sought from the

central funds of the City of London Corporation, and/or from external sources, with decisions taken on a case by case basis as appropriate.

8.2 The museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).

8.3 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

9 Human remains

9.1 The museum does not hold or intend to acquire any human remains.

10 Biological and geological material

10.1 The museum will not acquire any biological or geological material.

11 Archaeological material

11.1.1 The museum does not hold or intend to acquire any archaeological material.

12 Exceptions

12.1 Any exceptions to the above clauses will only be because the museum is:

- acting as an externally approved repository of last resort for material of local (UK) origin**
- acting with the permission of authorities with the requisite jurisdiction in the country of origin**

In these cases the museum will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority. The museum will document when these exceptions occur.

13 Spoliation

13.1 The museum will use the statement of principles 'Spoliation of Works of Art during the Nazi, Holocaust and World War II period', issued for non-national museums in 1999 by the Museums and Galleries Commission.

14 The Repatriation and Restitution of objects and human remains

14.1 The museum's governing body, acting on the advice of the museum's professional staff, if any, may take a decision to return human remains (unless covered by the 'Guidance for the care of human remains in museums' issued by DCMS in 2005) , objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.

15 Disposal procedures

- 15.1 All disposals will be undertaken with reference to the SPECTRUM Primary Procedures on disposal.**
- 15.2 The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.**
- 15.3 When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.**
- 15.4 When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort - destruction.**
- 15.5 The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.**
- 15.6 A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.**
- 15.7 Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.**

- 15.8** If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites.
- 15.9** The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.
- 15.10** Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.
- 15.11** The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.
- 15.12** Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with SPECTRUM Procedure on deaccession and disposal.

Disposal by exchange

- 15.13** The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.
- 15.13.1** In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-

Accredited museums, with other organisations or with individuals, the procedures in paragraphs 15.1-5 will apply.

- 15.13.2 If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- 15.13.3 If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites.
- 15.13.4 Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

Disposal by destruction

- 15.14 If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 15.15 It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.
- 15.16 Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.
- 15.17 Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.
- 15.18 The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, e.g. the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

This page is intentionally left blank



Keats House Care and Conservation Policy

Statement of purpose

This policy has been written in accordance with the House's Statement of Purpose located in the Keats House Forward Plan and the Collections Development Policy. All staff (paid and volunteer) have read and agreed to abide by the policy. The Care and Conservation Plan sets out the way the policy will be put into action and should be read in conjunction with the Forward Plan, Emergency Plan, and any other plans affecting the collection and the House's buildings. These plans can be obtained through the Principal Curator.

An overview of current collections

The Keats collections consist of manuscripts, books, prints, paintings and small items of personal memorabilia relating to the poet John Keats (1795-1821), his work and his circle of family, friends and associates. Later 19th- and 20th-century material reflects the emergence of Keats as a major English poet and there are a few items from other Romantic writers such as Percy Bysshe Shelley and Mary Shelley. The printed book collection continues these themes with periodicals, bibliographies and catalogues; and critical works on the Romantics of which a significant number relate to Keats, Shelley and Charles Lamb. The personal memorabilia consists most significantly of a small number of items from Keats, his family and circle and Fanny Brawne, his fiancée at the time of his death. The collection also has some items of interest, including a painting of Keats, by his close friend Joseph Severn.

The purpose of the Care and Conservation Policy is to set a framework for:

- The preservation of the collections and buildings in the care of the House;
- Preventative and remedial conservation of the collections; and
- The safe use of and access to collections, within the limits of the House's resources.

Review of the Policy

This policy was approved by the Culture and Heritage Committee in October 2016. A review of this policy will be taken every 5 years. The next review will be undertaken in August 2021.

Context

The House aims to improve the care and conditions of all its collections in accordance with Benchmarks in Collections Care, Signposts or other approved standards within the limits of its resources.

The safety and preservation of the collection will be considered from the outset of any plans to alter the displays or storage or modify the buildings.

Personnel

The care of the collections is the responsibility of everyone who works in or visits the House. Any concerns regarding the collections should be reported in writing to the Principal Curator. The Principal Curator may then refer this issue to an Interpretation Officer to action. The House undertakes to ensure:

- All staff and volunteers who handle the collections in the course of their work will be trained; no untrained personnel will be allowed to handle items from the collection;
- Researchers or other visitors working with the collections will be briefed on how to handle the items they are working on and will be supervised at all times;
- Continued access to conservators at London Metropolitan Archives (LMA) and the Guildhall Art Gallery (GAG) for regular advice; staff will also work closely with their dedicated MDO officer on this issue.
- Any problems or concerns relating to the care of the collection will be referred by the Principal Curator, or an Interpretation Officer, to an appropriately-qualified conservator;
- The suitability of conservators chosen to work or advise on the collections will be checked, and a professionally-accredited conservator or a conservator listed on the Conservation Register operated by the Institute of Conservation will normally be chosen – this will mainly be to undertake remedial work while regular advice on preventive conservation will be sought from GAG conservators;
- No item in the collections will be modified or altered until advice has been obtained from a suitably qualified conservator;
- Only suitably trained and qualified conservators will carry out interventive treatment on objects; and
- The House will keep detailed records of all treatments carried out on objects, including the name and contact details of the person or company.

The Buildings

The House recognises that the maintenance of its buildings is fundamental to the preservation of both the buildings themselves and the collections and endeavours to keep the buildings in a suitable condition.

The Keats House collection is displayed in Keats House.

There is a 20-year planned maintenance programme in place for major refurbishing and routine maintenance for the House, managed by the House's facilities management team in partnership with the City Corporation's City Surveyor's Department at Guildhall. There are dedicated specialists within this department who deal with the maintenance of heating and ventilation, structural engineering and electrical works. Contractors are retained on standby for emergency callout as well as routine repairs. Keats House has a Buildings Management Plan which gives an overall analysis for future improvements and

preservation issues. This plan is managed by the facilities management team in consultation with the Principal Curator.

The Keats House collection is stored at London Metropolitan Archives (LMA)

Keats House has a Service Level Agreement (SLA) with LMA for the storage of their collection which is not on display. This is stored at their main building in Clerkenwell which conforms to BS 5454:2000. The building is cared for in partnership with staff from the City Corporation's City Surveyor's Department. The building has a Heating, Ventilation and Air Conditioning (HVAC) system monitored and controlled by the City Surveyor team at Guildhall. The system aims to maintain a fixed point between 14°C and 19°C with a tolerance of 1°C on either side. LMA staff monitor the relative humidity with the aim of keeping the conditions between 40% and 55% RH with a tolerance of 5% on either side. LMA's Archive Preservation and Conservation Policy may be found at <http://www.cityoflondon.gov.uk/things-to-do/london-metropolitan-archives/about/Documents/archive-preservation-and-conservation-policy.pdf>.

Security

Items on display at Keats House

Keats House has fire detection and security alarm systems which are directly linked to the local fire brigade and Hampstead police station. Public access is monitored and public areas are closely supervised by staff and volunteers. The House also has CCTV which covers all rooms where the collections are on display as well as all exit points.

Items in Store at LMA

Public access into the LMA archive building is monitored and public use areas are closely supervised by staff. Access to storage areas is restricted to archive staff and other authorised persons by security swipe cards. The New Block (where iconics are stored) is entered via a walkway from the second floor of the converted building; the only other access points are fire exits at ground level and a delivery bay at first floor level which can only be opened from the inside.

All LMA entry points are secure and a strict closing procedure is enforced. The building exterior and interior are monitored by CCTV, there is a fire detection system linked to Mount Pleasant Fire Station and intruder alarms are connected to Islington police station.

The Collections

The House is aware of the risks to the collection from environmental factors, poor handling, storage and display materials and methods, and of the need to record the condition of the collection. It cares for the collections in store, on display and, by setting suitable requirements, on loan.

Care details are listed in the Conservation and Collection Care Plan and include:

- monitoring and improving environmental conditions including temperature, relative humidity, light and dust;
- managing the threat from pests;
- good housekeeping practices;
- conservation cleaning of objects on open display;
- documentation of the condition of the collection and of any treatments carried out on objects;
- the use of suitable storage materials and methods;
- the use of suitable display materials and methods; and
- good transport methods.

The House does not contain any working historic items.

Frankie Kubicki, August 2016

Senior Curator

Keats House



Keats House is provided by the City of London Corporation as part of its contribution to the cultural life of London and the nation



Keats House Documentation Policy

Introduction

The aim of this documentation policy is to ensure that Keats House fulfils its responsibilities in relation to the security, management and access of collections and associated information.

This policy aims to:

- Improve accountability for collections;
- Maintain at least minimum professional standards in documentation;
- Extend access to collection information; and
- Strengthen the security of the collections.

Documentation is the key to making best use of the House's collection, both by preserving the information that makes objects interesting and useful to visitors and users, and by enabling staff to manage the collections effectively.

The House obtains information from many sources including donors, visitors, students, researchers and representatives of source and descent communities as well as through research by staff and volunteers.

The policy outlined below will ensure that Keats House can provide appropriate public access to this information and that it is permanently associated with the relevant items in the House's collection. Where possible and appropriate, Keats House will respect the wishes of representatives of source and descent communities in relation to recording and making accessible information regarding artefacts, photographs and archival documents in the House's care.

Review of the Policy

This policy was approved by the Culture and Heritage Committee in October 2016. A review of this policy will be taken every 5 years. The next will be undertaken in August 2021.

Policy

Keats House is committed to managing its collections in accordance with the Arts Council of England Accreditation Scheme and the Museums Association's Code of Ethics, as well as legal frameworks in relation to Data Protection and Freedom of Information.

Keats House will:

1. Maintain Accreditation standards in relation to the SPECTRUM Collections Management Standard, specifically by meeting the minimum standards for the SPECTURM primary procedures:
 - a. Object entry;
 - b. Acquisition;
 - c. Loans in;
 - d. Loans out;
 - e. Location and movement control;
 - f. Cataloguing; and
 - g. Object exit.

Procedures are set out in the Keats House Documentation Procedural Manual.

2. Record sufficient information about the objects in its care to ensure that each object that it is legally responsible for (including loans as well as long-term collections) can be identified and located;
3. Create a back-up copy of these records and information regularly, and store this securely at a separate location;
4. Extend access to collections information by providing and maintaining an information retrieval system and by continuing to seek to improve public awareness as indicated in the House's Access Policy;
5. Strengthen the security of the collections in order to ensure that key paper records are securely stored in environmental conditions that will ensure their physical security and long-term preservation. Computerised records will be similarly held and backed up regularly;
6. Keats House will regularly review its electronic systems against the risk of obsolescence in order to ensure long term accessibility of the information held; and
7. Keats House staff will be mindful of new developments in documentation standards and will review this policy at least once every five years.

Frankie Kubicki, September 2016

Senior Curator
Keats House



Keats House is provided by the City of London Corporation as part of its contribution to the cultural life of London and the nation

This page is intentionally left blank



Keats House Access Policy

October 2016

Frankie Kubicki
Senior Curator



Keats House is provided by the City of London Corporation as part of its contribution to the cultural life of London and the nation

Introduction

Keats House is committed to maximising access for all, regardless of ability, age, gender, cultural or social background, sexual orientation, faith, language, location or wealth, by minimising or removing barriers that can prevent engagement with our buildings, collections, programmes, staff, marketing collateral, website and social media channels.

We seek, within the limitations of our buildings and other resources, to offer the widest, richest, most engaging access for all our users; and we recognise that access must be addressed through the actions of the organisation as a whole as well as at a local level, noting that access provision benefits people generally, not just those with specific needs.

Policy review procedure

This policy was approved by the Culture and Heritage Committee in October 2016. We will review the policy every three years to ensure it is in line with national guidelines and standards, and we will incorporate actions that arise from this policy in its three year forward plan. The policy will next be reviewed in October 2019.

Our definition of access

Keats House recognises there are many barriers to access at all levels of its service. However, it respects that all people have a fundamental right to engage with, use and enjoy the service. The House defines access as something that is made possible when physical, cultural, social, financial, intellectual, psychological and emotional barriers are removed or reduced.

Our commitment to accessibility

Keats House aims to provide the widest possible access to its buildings, collections and services to enable audiences from all sections of the community to enjoy use of the House. Keats House is committed to providing access to services to enable independent use wherever possible.

Our policy is to build accessibility into everything we do to develop and improve the service. Our commitment is long-term and our policy is to make continuous improvements as our resources permit.

Our commitment to accessibility extends to our staff, volunteers and work placements as well as visitors and other users. We are committed to ongoing training in access issues for staff and volunteers.

To eliminate barriers and ensure equality of access we will consider the following forms of accessibility:

1. **Physical** – to enable people with physical disabilities to reach and appreciate every part of the service, taking into account the needs of the elderly and of people caring for young people;
2. **Sensory** – to enable visitors with impaired vision or hearing to enjoy the House and its collections;
3. **Intellectual** – to recognise that people have different learning styles and provide interpretation through a range of learning models, ensuring those with learning difficulties can also engage with and enjoy the House and its collections;
4. **Cultural** – to consider the needs of people for whom English is not a first language, or whose knowledge of English history and culture may be limited;
5. **Attitudinal / emotional** – to ensure the House's environment and staff are welcoming to visitors from all sections of the community; and
6. **Financial** – to recognise that ability to pay can be a barrier to access and offer opportunities for those on lower incomes to access the service.

Keats House (the building)

While we aim to provide equal access to Keats House and our facilities for all visitors and users, it must be appreciated that, as a listed building, some physical adaptations to the House are impossible or very difficult to realise. Nevertheless we will constantly work towards improving the facilities available to visitors with disabilities.

Access to collections

Our staff are committed to increasing public access to the collections and information, and to increasing knowledge and understanding of John Keats and our world-class collection:

- We will provide varied means of access to the collections, including displays, educational sessions, guided tours and events;
- We will provide levels of information and interpretation to suit a range of audiences and abilities, ensuring that the presentation and labelling of displays respects a diversity of backgrounds; and
- We will develop our handling collections to improve sensory access and to foster different approaches to learning in the House; and
- We will develop a programme of loans to enable new audiences to see the collection on display and to improve access to items currently in storage.

Access to learning

Keats House will provide learning opportunities for different audiences and levels of ability and tailor its programme to the needs of specific groups where possible.

We will identify and develop partnerships with a range of educational and community organisations to ensure that activities continue to cater for the widest possible audiences.

Access to visitor services

Our staff and front-of-house volunteers will assist and welcome all visitors. They will be available in the House to help people understand and enjoy the collections:

- We will consider the comfort of our visitors by providing accessible toilets, baby changing facilities, large print guides and seating in the House; and
- We will develop appropriate signage and navigation tools to suit a range of audiences.

Access to communication

We will promote our activities and events using accessible means of communication:

- We will provide a range of ways that people can communicate with us, including telephone, email, post and social media; and
- We will evaluate all our services and projects to ensure they meet the provision of this policy and we will consult users and non-users on new developments.

Committee(s)	Dated:
Culture, Heritage and Libraries – For Decision	24/10/2016
Subject: City Arts Initiative: recommendations to the Culture, Heritage & Libraries Committee	Public
Report of: David Pearson, Director of Culture, Heritage and Libraries	For Decision
Report author: Nick Bodger, Culture, Heritage and Libraries Department	

Summary

This report presents the recommendations of the City Arts Initiative (CAI) which met on 16 September 2016. At this meeting, the CAI received monitoring and evaluation information relating Premier’s pan-London BFG: Dream Jar Trail approved by your Committee on 25 November 2015 and considered the following proposals:

1. **Global Street Art:** a presentation outlining the work of the street murals specialist which sought an in-principle decision to explore opportunities for working with the City to transform some of its hoardings into a temporary street gallery
2. The **Coppa Club Commission** (Ships) by Andrew Webb, a permanent (20-year) art/seating installation to be sited outside The Coppa Club, Tower Bridge
3. **The Welsh Dragon**, proposed by Weber Shandwick on behalf of Visit Wales, to be sited on the North Bank in late October and near a City DLR station in November where visitors to World Travel Market at Excel may engage with it.

Recommendation(s)

Members are asked to:

- Note the monitoring and evaluation headlines relating to the BFG: Dream Jar Trail
- Ratify the City Arts Initiative’s recommendations in relation to the above proposals as follows:
 - **Global Street Art:** approve subject to a suitable brief being developed and approved by the CAI
 - The **Coppa Club Commission:** reject on the grounds that the structure is too large for the space and will obscure and diminish a key approach view to the Tower of London World Heritage Site

- **The Welsh Dragon:** approve the October dates subject to no advertising appearing on or near the structure and a suitable site being identified; and reject the November dates on the grounds that visitors to World Travel Market do not begin, break or end their journey to the exhibition from City locations.

Main Report

Background

1. The City Arts Initiative was established to improve the management of public art in the City. It provides advice to your Committee and other service Committees as appropriate on proposals for new public art, the maintenance of the City's existing public art and, if necessary, decommissioning.
2. Your Committee appointed your Chairman, Deputy Chairman and Barbara Newman to sit on the City Arts Initiative Group in the 2015/16 Committee year.
3. Apart from officer time handling enquiries and looking after the installations, there are no resource implications other than where specifically noted.

Current Position

4. The City Arts Initiative met on 16 September 2016 to receive headline monitoring and evaluation information relating to the BFG: Dream Jar Trail which was a pan-London exhibition raising money for Save the Children and appearing on City streets from early July to end August 2016. The trail was devised by Premier, coincided with the recent release of the movie *The BFG*, and featured various artistic interpretations of "Dream Jars" by celebrities. It was particularly popular amongst families – a target audience for City visitor activities.
5. The headlines are as follows:
 - a. £500,000 was raised for children's charities with more to follow;
 - b. Around 330,000 visited the website generating 1.4m page views;
 - c. 385,000 viewed the website's maps page with 70,000 downloads of the map (indicating a strong intent to visit);
 - d. Reach on Twitter totalled 146m with 5.5m on Instagram;
 - e. The trail generated the highest participation in any social media photo competition run by London and Partners; and
 - f. It also generated 1.2 million+ video views and extensive media coverage including being featured on national TV and within international print media.
6. The City Arts Initiative also received a presentation from **Global Street Art** which sought an in-principle decision to explore opportunities for working with the City to transform some of its hoardings into a temporary street gallery; and applications for the **Coppa Club Commission** (Ships) by Andrew Webb, a

permanent art/seating installation, and **The Welsh Dragon**, proposed by Weber Shandwick on behalf of Visit Wales.

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

Proposals

Global Street Art

8. Since 2012, Global Street Art has organised 1,300 legal art murals, working with artists from 50 countries. It manages a number of hoardings in London as arts spaces on behalf of developers.
9. The group seeks to improve the appearance of building sites using street artists to create murals on hoardings. The murals are developed either on a commission basis to a brief, or offered freely but with an open brief in which artists are given permission to develop content without the hoarding owner or local authority imposing restrictions.
10. The art helps to reduce nuisance tagging, integrates with local community themes, helps to improve relations between developers and planning authorities (being used within tenders), contributes to the Considerate Contractors Scheme (with a number of sites listed in the scheme's best practice hub), provides PR and social media benefits for commissioning developers and authorities and offers a low-cost alternative to other finishing options. Furthermore, it animates the streetscape and engages local audiences with their surroundings.
11. The work of Global Street Art is supported and endorsed by the Mayor's Office and aligns with the Mayoral priority to widen Londoners' access to culture, while maintaining the capital's international reputation for excellence.
12. The proposal sought an agreement in-principle to work with City Corporation officers to develop a brief which may then be commissioned for roll out at designated building sites within the City. The suggested subject of the commission was dragons (reflecting City heraldry) with the work forming part of the programme of activities developed by the City's Cultural and Visitor Development Team year-on-year and costs met from their local risk budget (or through external sponsorship).
13. The City Arts Initiative recommended this proposal for approval subject to the brief being developed with relevant officers and approved by the CAI. The CAI particularly noted the project's potential to engage with City workers (especially those of a younger and less culturally-committed demographic). This group is a target audience for the City's cultural activities.
14. No timeline for the brief or installation was discussed but it is suggested the project may be piloted late next year.

The Coppa Club Commission (Ships) by Andrew Webb

15. The CAI received a proposal submitted on behalf of Strada Trading Ltd for a permanent work (with a lifetime of at least 20 years) to be sited outside The Coppa Club, Tower Bridge on the pedestrian walkway on the North Bank, near to the Tower of London.
16. The proposal responds to the requirement of Strada Trading Ltd to deliver a public art work as part of their planning conditions. The budget for the artwork has been assigned to the artist and totals £50,000.
17. The installation, which also functions as seating, is designed by Andrew Webb who works in the fields of sculpture and metalwork, using photography and drawing from the built environment to inspire his work.
18. It takes its influence from the rich history of the Thames and the shipping trade at St Katharine Docks. Focussing on the toil of the working man, the shapes of Thames barges, the ribs of shipbuilding and the wear of ropes on ironwork, as well as the ships made at the Thames Ironworks, the sculpture would replace an existing seating and planter installation.
19. The City Arts Initiative recognised that the proposal has artistic merit but felt that the size and height of the structure would obscure and diminish a key approach view to the Tower of London World Heritage Site.
20. The CAI therefore recommended that the proposal be rejected and that the applicant be asked to work with City officers to re-scope the artist's brief so that a design that would not impact in this way could be resubmitted for consideration at a later date.

The Welsh Dragon

21. The City Arts Initiative also received an application from Weber Shandwick on behalf of Visit Wales to install a four by two metre Welsh dragon from the 24 to 27 October on the North Bank of the Thames (or in an area of high tourist footfall) and from 5 to the 9 November near to a City DLR station to attract the attention of those visiting World Travel Market at this time.
22. The dragon is a physical representation of Wales' much loved national symbol. It has reptile-like black and red scales, smoke-flaring nostrils, and an outreached claw ready to capture passers-by. Dragons feature in many of Wales' great myths and legends with the sculpture intended to ignite people's interest in Welsh history and culture and hopefully inspire them to find out more about the *Year of Adventure* Visit Wales are celebrating in 2016.
23. The City Arts Initiative recognised that while the sculpture was part of a wider PR campaign for Visit Wales, it is not dissimilar to the Olympic mascots, Paddington, Shaun the Sheep and the Dream Jars initiatives that have provided "brief episodes of fun" for the City in recent years, changing the way families view the City and London as a whole and helping to make the City inclusive for all.

24. The CAI also noted that granting permission for this installation may well help to serve the City's agenda to support the regions at a time when focus for investment in tourism and culture is moving away from the London and significant efforts are being made to share the economic benefit of these sectors with disadvantaged communities across the country.
25. However, the proposed locations – on the North Bank and outside a DLR station – were not considered feasible and the CAI asked that the applicant liaise with the City of London to establish a more suitable position for the October dates, noting that in November it is unlikely that the applicant will capture footfall to the World Travel Market within the City as visitors are unlikely to start, break or end their journeys at City DLR stations.
26. The City Arts Initiative therefore approved this proposal for the October dates subject to there being no advertising on or near to the structure during its installation (to align with City on-street advertising policy) and an appropriate area for it to be sited being agreed with the City.
27. The City Arts Initiative rejected the application for the November dates because of the reasons cited above.

Corporate & Strategic Implications

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

Conclusion

29. This report summarises the discussions of the City Arts Initiative and presents recommendations in relation to the public art applications considered on 16 September 2016.

Background Papers

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

Nick Bodger

Head of Cultural and Visitor Development

T: 020 7332 3263

E: Nick.Bodger@cityoflondon.gov.uk

This page is intentionally left blank

Committee(s)	Dated:
Culture, Heritage and Libraries – For Decision Hospitality Working Party – For Decision Corporate Asset Sub Committee – For Information	24/10/2016 09/11/2016 18/11/2016
Subject: Developing the public events programme for Guildhall Yard and promoting use by City workers	Public
Report of: Director of Culture, Heritage Libraries	For Decision
Report author: Nick Bodger, Culture, Heritage and Libraries Department	

Summary

In July, your Culture, Heritage and Libraries Committee received a presentation about the Guildhall Yard’s public programme of activities after a full year of operation.

The presentation provided headlines about the success of the programme and highlighted issues faced by officers when organising activities. These included detailed approval procedures and a busy diary of Guildhall bookings resulting in certain activities not being possible, anticipated budget constraints when agreed Service Based Review savings are taken in 2017/18 and the limited seating provided for Yard users, impacting on dwell time and enjoyment.

This report seeks to address these issues, requesting that:

- Approval of event content (not Yard availability) is delegated to the Director of Culture, Heritage and Libraries, informing the Chief Commoner and Remembrancer;
- A total number of 12 days throughout the year and a further block of 10 days in August are allotted to the Director of Culture, Heritage and Libraries exclusively for the purpose of public events with specific dates agreed in January for the budget year April to March, and in October for the summer block (identified dates being subject to the same cancellation terms as Guildhall bookings) – it should be recognised that this will, however, compromise the letting ability of the Guildhall complex in that, if a reserve is put on the Yard on a forward basis, a potential loss of letting income arises;
- A sum not to exceed £20,000 is ring-fenced from the budget of the successor event to City of London Festival for Yard events;
- Permission is granted for chairs to be locked and stored in the Yard to alleviate limitations on storage space within Guildhall and reduce the time it takes to put them out and take them in on a daily basis, provided that this can be accommodated without detrimentally affecting the other uses of the Yard.

Recommendation(s)

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

- Approve a sum of £20,000 to be ring-fenced from within the budget for the new City of London Festival model to deliver events for the Yard, complementing one another's programmes.

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

- Delegate authority to the Director of Culture, Heritage and Libraries to approve event content, consulting with the Remembrancer, Chief Commoner and/or Director of Communications as appropriate should any element of reputational (or other) risk be anticipated, but always informing the Remembrancer of all plans;
- Agree to a total number of 12 days throughout the year and a further block of 10 days in August being allotted to the Director of Culture, Heritage and Libraries exclusively for the purpose of public events with specific dates agreed in January for the budget year April to March, and in October for the following summer, so precluding other activity on these days, noting the impact this is likely to have on letting income for the Guildhall complex;
- Approve the option for chairs to be locked and stored in the Yard in a space identified by the City Surveyor and agreed with the Remembrancer.

Members of the Corporate Asset Sub Committee are asked to:

- Note that the City Surveyor will retain the overall operational management of the complex to ensure its full operational activity. The City Surveyor will also retain responsibility for the ownership and deployment of the chairs.

Main Report

Background

1. In late 2014, Members endorsed a proposal for the Director of Culture, Heritage and Libraries to deliver a programme of public activities in Guildhall Yard, so animating the Yard to deliver a 'space for the people', with a particular emphasis on encouraging use by the City's working community.
2. In April 2015, the first of a series of monthly lunchtime markets took place (coinciding on days when the Court of Common Council sits and the Yard and Guildhall cannot be booked for commercial activity). The markets have enjoyed considerable success, growing in popularity and, while initially costing the City Corporation around £550 per market, now realise a small return of £2,700 per annum. On average each market serves 1,507 City workers.
3. With the exception of the market dates, all other events have required the Director of Culture, Heritage and Libraries to undertake a complex series of

approvals including seeking the permission of the Remembrancer, Chief Commoner, City Surveyor, church residents and others before committing to an activity.

4. In July, your Culture, Heritage and Libraries Committee received a presentation updating Members about the Guildhall Yard's public programme after just over a year of operation. The presentation provided headlines about the success of events such as the markets described above, summer activities like *Gladiator Games* and this year's Outdoor Cinema, *Somme 100*, and the Shakespeare and Magna Carta Son et Lumieres. All in all, it was estimated that 109,419 visitors had attended events over the year, the majority of these being City workers.
5. The presentation also highlighted some of the issues faced by officers when organising activities. These include:
 - a. Time needed for consultation with other departments sometimes results in activities being lost because officers are unable to act swiftly when opportunities for events arise;
 - b. A busy diary of Guildhall commercial and ceremonial bookings impacting on officers' being able to plan ahead or to find dates for events when unsolicited (but worthwhile) proposals are received;
 - c. A significant maintenance programme during the summer months requiring officers' to negotiate workarounds for block booking events such as *Gladiator Games*, limiting event scope and impacting on the Yard's attractiveness to event producers;
 - d. Anticipated budget constraints when agreed Service Based Review savings are taken in 2017/18 with activities until now having been paid from budget carryovers and additional income realised by the City Information Centre in advance of planned budget reductions; and
 - e. Limited seating provided for Yard users, impacting on users' dwell time and enjoyment.
6. As a result of the presentation, the Culture, Heritage and Libraries Committee requested that the Director of Culture, Heritage and Libraries return a report to their October meeting outlining the above issues with recommendations that would ensure the continued success of the Yard programme.
7. A report with recommendations for a successor model for the City of London Festival is to be received at the October meeting of the Culture, Heritage and Libraries Committee. In the report, it is recommended that provision of £20,000 from the overall Festival grant is ring-fenced for Yard activity, supporting the proposals made later in this report.

Current Position

8. Each year, around 12 separate event days are required exclusively for public programme activity in addition to a block booking of 10 days in August when a summer offering like *Gladiator Games* or *Outdoor Cinema* takes over the Yard. Exhibitions such as *Somme 100*, which was hosted in the Yard for one month,

can run concurrently with Guildhall commercial and ceremonial activities and add value to these bookings.

9. Dates have – until now – been secured on an event-by-event basis, depending on availability in the bookings diary held by the Remembrancer and – in the case of the summer block booking – the maintenance programme for Guildhall and resulting access/egress needed through the Yard.
10. Under the current arrangement (and excepting the markets for which dates are predetermined and agreed year-on-year to coincide with Court of Common Council), the Director of Culture, Heritage and Libraries undertakes the following process when proposing an event:
 - a. Proposed dates are checked with the Remembrancer to ascertain availability;
 - b. If the dates are available, an application is made to the Remembrancer who, with the Chief Commoner, assesses whether the event is suitable and consults with the City Surveyor and the church to see if there any issues – this process can take weeks, on occasion, months;
 - c. Further consultation with the City Surveyor to determine logistic feasibility and with church residents regarding the impact of noise – this is a relatively quick process; and
 - d. For some events where an element of reputational risk is involved (eg the appropriateness of films screened as part of our Outdoor Cinema), the Director of Communications is also consulted.
11. The length of time this process takes jeopardises the event because contracts with suppliers and marketing and fundraising drives must be put on hold until approvals are received. This can prevent the event going ahead as producers can become impatient and take events elsewhere and/or not enough time is left to secure sponsorship and/or promote the event.
12. In terms of the programme budget, events have been paid for from a budget carry forward and additional income raised by the City Information Centre in advance of planned Service Based Review savings, which are expected to be taken from the 2017/18 budget year onwards. This will leave no discretionary spend in the Culture Heritage and Libraries budget to pay for events and to market them.
13. For Guildhall Yard activity to date (April 2015 to July 2016), the Department of Culture, Heritage and Libraries has invested a total of £62,500 (production and marketing).
14. With so many free events in and around London, it is not feasible to charge admission to most events (so that costs may be recouped) as this would set the event at a competitive disadvantage. To charge is also likely to do the exact opposite to the mandate set by Members to attract use of the Yard by the City's communities, closing it to those who have not bought a ticket and attracting only a small audience of paying customers. The logistics and cost of running a box office also make such an option preclusive.

15. However, lunchtime markets now run in profit (£2,700 per annum) and the summer block bookings (Gladiator Games and Outdoor Cinema) have both been realised at no financial risk to the City Corporation. The opportunities for such arrangements with producers are few as the risk of poor sales due to so many events (such as outdoor cinema) being offered freely by others result in them asking the City Corporation to underwrite costs.
16. At the current time, up to 100 chairs are put out in the Yard on a weekday during the summer months. This is the complete stock of chairs. The chairs are much used by workers enjoying their lunches or relaxing in the sunshine.
17. Increasing the number of chairs in the Yard during the summer presents a number of problems. These include the limited space in which to put them out without interference to vehicular traffic unloading, turning and/or parking, the one-off cost of buying the chairs, the staff resource required for putting the chairs out each day and then taking them in, and the very limited storage space in Guildhall in which to house them.
18. While chairs are not currently stored in the Yard, event fencing is, secured under discreet covers with minimal impact on Yard aesthetics and/or movement of vehicles and people.

Proposals

19. To help to secure a future for Guildhall Yard public programming and grow audiences, it is proposed that a series of actions to streamline processes and to support the funding of activity are approved by your Committee(s).

Dates

20. In order that officers can plan a programme of activity well in advance, it is proposed that in January of each year, a series of 12 dates are agreed between the Director of Culture, Heritage and Libraries and the Remembrancer for the forthcoming budget year (April to March), when public programme activity can take place and no commercial bookings are taken for the Guildhall.
21. Dates should include at least two occasions when two-day events can be planned (likely to be a Friday and Saturday).
22. In addition to the above arrangement, in October each year, it is proposed that a run of 10 days is identified and booked for the following August with the City Surveyor and the Remembrancer. This should be when maintenance work will not preclude the Yard from hosting events but not prevent essential maintenance and renewal works being undertaken at the complex. This will enable maximum opportunity for the Director of Culture, Heritage and Libraries to identify a summer activity and offer this to an event producer who can plan on the basis that the dates are secure.
23. Prioritising dates for public activities above the commercial interests of Guildhall is not uncommon; this is currently done for London Open House and Lord Mayor's Show as a matter of course.

24. However, it should be noted that by reserving the Yard for public events on specific dates, the letting ability of the Guildhall complex is likely to be compromised and that this will be likely to result in a potential loss of income for the City Corporation.
25. Any external letting of the complex is subject to a standard condition that the letting will be cancelled if the premises are needed for an event of national or political importance. The dates booked as a consequence of the above proposals would be subject to the same condition.
26. In addition to the above, dates for temporary exhibitions and/or ad hoc activity should be negotiated with the Remembrancer on the same basis as they are now.

Approvals

27. Given the approval processes described above, it is proposed that the Director of Culture, Heritage and Libraries is given delegated authority to approve public event content, consulting with the Remembrancer, Chief Commoner and/or Director of Communications as appropriate when he perceives there to be a potential risk (ie in terms of reputational PR) from the content of the event. This will allow officers to act more swiftly when event opportunities arise.

Budget

28. The investment in Yard events by the Department of Culture, Heritage and Libraries has been in excess of £60,000 over the past using surplus generated by the City Information Centre in anticipation of SBR savings in 2017/18. Going forward it is proposed that a sum of £20,000 is ring-fenced within the budget of the model proposed to succeed the City of London Festival for the exclusive purpose of Yard activity, aligning the Festival closely with the Yard and using this money to complement one another's programming.
29. The balance of £40,000, it is hoped, can be realised through the securing of events at producer's financial risk and/or through sponsorship (made easier with the streamlined processes outlined above) as well as any funds from the City Information Centre's commercial activity if a surplus is realised.

Chairs

30. It is proposed that a sum of £5,000 is made available for the purchase of 30 more chairs (taking the total to 130) and two permanent stone benches for the Yard funded from the market surplus cited in item 2 and supplemented by Culture, Heritage and Libraries local risk budget.
31. The additional chairs, it is proposed, will form part of an on-going programme to incrementally increase seating in the Yard year-on-year subject to loading, turning and parking of vehicles within the space not being impacted and all health and safety protocols adhered to.
32. To alleviate the strain on staff resources for the City Surveyor in the putting out and gathering in of chairs during the summer months, and to help mitigate issues around limited storage, it is proposed that chairs are stored each night in the Yard, locked and covered, with an appropriate space to be identified by the City Surveyor in consultation with the Remembrancer. It is anticipated, as with the

fencing currently stored by the church, that the Yard's aesthetic and the free movement of people and vehicles will not be impacted by this proposal.

33. Furthermore, it is suggested that Library Service Assistants (within CHL) are deployed to work with the City Surveyor in the assembling and taking in of chairs with the level of assistance to be agreed between the City Surveyor and the Director of Culture, Heritage and Libraries.

Corporate & Strategic Implications

34. The proposals in this paper are aligned with the City Corporation's Corporate Plan KPP5 ("increasing the impact of the City's cultural and heritage offer on the life of London and the nation") in that they support our objectives to implement the cultural and visitor strategies for the City and to develop and improve the physical environment around our key cultural attractions.
35. The animation of the Guildhall Yard is specifically referenced and supported in both the City's Visitor Strategy 2013/17 (action A1.3) and its Cultural Strategy 2012/17 (under the *Breaking down Barriers* theme).
36. It is also supported within the Guildhall Area Strategy 2011 under the theme of *Identity and welcome: informal activity*.

Conclusion

37. The success of the Guildhall Yard public events programme has been widely recognised and has generated a significant increase in use of the Yard by the City's communities, especially City workers.
38. After a full year of operation, it is now time to reflect on these successes and to implement change where this will help to grow audiences, streamlining processes to allow for greater flexibility and improved programming, while supporting costs following budget cuts.
39. The Yard is an architecturally magnificent space and one that should be enjoyed by all those living, working or visiting the City. This report seeks to ensure that work towards the vision of the Yard as a public space for the people continues, whilst balancing the needs of private events and essential maintenance works to be carried out during these times.

Appendices

None

Nick Bodger

Head of Cultural and Visitor Development

T: 020 7332 3263

E: Nick.Bodger@cityoflondon.gov.uk

This page is intentionally left blank

Committee(s)	Dated:
Culture, Heritage and Libraries – For Information	24/10/2016
Subject: Great Fire 350: top line findings	Public
Report of: David Pearson, Director of Culture, Heritage and Libraries	For Information
Report author: Nick Bodger, Head of Cultural and Visitor Development	

Summary

In April 2015, the City Corporation approved sponsorship of £300,000 for one of the country’s leading creative companies – Artichoke – to develop a series of high-profile spectacles to commemorate the 350th anniversary of the Great Fire of London.

This report provides headline results for the programme they delivered including achievements across funding, footfall, PR and education and community work. A more in-depth report considering economic impact, legacy and reputational benefit will be presented to your Committee in December.

Headlines include the securing of just under £3m in funding for the event, a social media reach in excess of 90m, over 1000 engagements with schoolchildren and young people, a global PR reach of 101.8m and the viewing of programme content through digital platforms in excess of 7m.

In all areas where it has been possible at this stage to measure impact, Artichoke has exceeded the expectations of our funding objectives, delivering a moment when the City has shined, and – in the current political environment – supported the Mayor of London’s message to the world that London is open.

Recommendation

Members are asked to note the report.

Main Report

Background

1. The Great Fire of London, which devastated the City in September 1666 and led to its almost total reconstruction, is one of the most well-known events in the City’s history. It is on the National Curriculum at Key Stage (KS) 1, (5- to 7-year-olds) providing a critical way of engaging children with London’s history and drives significant visitor footfall to the City, especially in the October half-term week. 2016 marks its 350th anniversary.

2. In April 2015, your Finance, Policy & Resources, and Culture, Heritage and Libraries Committees approved a sponsorship package of £300,000 for one of the country's leading creative companies – Artichoke – to develop a series of high-profile spectacles to commemorate the anniversary amid a longer and more wide-ranging umbrella programme of activities delivered by City stakeholders. Under the terms of the agreement, the City Corporation was to be credited as Founding Sponsor.
3. Following this, your Finance Committee requested that a report be returned to the Culture, Heritage and Libraries Committee which estimated the benefit-in-kind that the City Corporation was likely to offer Artichoke in support of their events. Discussions with the lead departments and teams involved led to an estimated additional total value of just over £113,000 in staff time, services and waived fees.
4. Running from 30 August to 4 September 2016, the Artichoke programme – entitled *London's Burning* – comprised:
 - a. **OF ALL THE PEOPLE IN ALL THE WORLD, Stan's Cafe, Inner Temple:** exhibition exploring the cost of the fire in grains of rice, comparing historical facts with contemporary moments.
 - b. **FIRE GARDEN, Compagnie Carabosse, Tate Modern:** burning metal structures, cascading candles and flickering flowerpots.
 - c. **FIRE OF LONDON, Martin Firrell, St Paul's Cathedral and the National Theatre:** a two-part installation with fire illuminating the dome of St Paul's and projections describing a series of landmark moments that have shaped modern London on the National Theatre.
 - d. **LONDON'S BURNING talks series:** speakers included Simon Callow, London's highest-ranking female fire fighter and authors Ben Rawlence and Suzanne O'Sullivan.
 - e. **HOLOSCENES, Early Morning Opera, Broadgate:** a 6-hour underwater performance-installation embodying the trauma of flooding and climate change.
 - f. **LORD MAYOR'S TEA PARTY, Mansion House:** hosted by the Lord Mayor, this invitation-only tea party recognised the numerous towns and boroughs who contributed to the rebuilding of the City just after the Fire.
 - g. **DOMINOES, Station House Opera, City of London:** an on-street kinetic sculpture that traced the path of the Fire using over 350 volunteers, 26,000 breeze blocks and 7km of City streets.
 - h. **LONDON 1666, David Best and Artichoke, River Thames:** finale to the *London's Burning* programme which saw a 120-metre long sculpture of Restoration London floated onto the Thames and set alight.
 - i. **FIRE FOOD MARKET, Real Food Festivals, Guildhall Yard:** not delivered by Artichoke but promoted as part of their programme, ensuring the Yard featured in the festival and providing refreshments for audiences.

5. In addition to this activity and as part of our agreement, Artichoke provided a framework for the participation and promotion of 26 City providers delivering 68 events commemorating the anniversary. This umbrella programme commenced with the opening of the Museum of London's *Fire! Fire!* Exhibition on 23 July and will conclude with the Lord Mayor's Show fireworks on 12 November.
6. This report outlines headline statistics in relation to the City's investment in Artichoke and the success of the above in realising funding objectives, as known at the time of writing and noting that final numbers have yet to be confirmed. A full monitoring and evaluation report will be presented to your Committee by Artichoke Director Helen Marriage at your December meeting – this will consider economic impact, legacy and perceptions of the City as well as confirm the information given within this report. The report is being developed by the Audience Agency.
7. A number of other highly successful projects were planned as part of the City's commemoration of the anniversary, including the development of a new Great Fire website and learning tool led by Museum of London in partnership with the Guildhall Art Gallery, the Monument and London Metropolitan Archives. Funded through a £100,000 grant to the Museum of London from the Arts Council of England and £50,000 from the City's Department of Community and Children's Services, the site launched on 2 September 2016.
8. The website and other City-led Great Fire projects are not covered under this report which focusses on the Artichoke contribution only. It is anticipated that they will be covered in future reports to City Corporation Committees in 2017.

Current Position

9. For ease of reference, headline statistics are provided under the following headings: funding, umbrella programme, physical attendance, digital, education and community and PR:

FUNDING

10. The City Corporation's sponsorship provided the seed funding needed for an ambitious total sponsorship target of £3m. In a tough financial climate when much public investment in culture has been diverted to the regions, Artichoke achieved just under this target (£2.9m) from 72 funders, these being a combination of statutory funders, sponsors, trusts and foundations and individual donors. This represents c. £9 raised for every £1 of City Corporation investment.
11. Major supporters included:
 - a. The Department of Culture Media and Sport with an award of £1m;
 - b. Arts Council England with an award of £750,000 from its Ambition for Excellence programme;
 - c. Paul Hamlyn Foundation with an award of £150,000 from its Access and Participation Fund;
 - d. RSA Insurance Group, Cheapside Business Alliance, Broadgate, British Land, GIC, Aon, Land Securities and Fuller's; and
 - e. 34 City livery companies with cumulative funding amounting to just under £100,000.

12. In addition, significant benefit-in-kind (BIK) was achieved, including the City Corporation’s contribution described in item 3 as well as those from London and Partners (media partner – see next item) and The Space who produced a live digital broadcast of the finale *London 1666*, hosted by Lauren Laverne.

UMBRELLA PROGRAMME

13. In support of the umbrella programme which features 68 events delivered by 26 City / City Fringe organisations, Artichoke secured London & Partners as the lead Media Partner for the project and a website featuring all partners’ content was hosted on visitlondon.com/greatfire350. To date, the website has attracted 200,000 visitors and 881,000 page views.
14. In addition, London and Partners managed a high-impact social media campaign covering the full programme (Artichoke and umbrella elements). This achieved a 56m reach on Twitter (#greatfire350).
15. The benefit in kind offered by London and Partners in waived fees, services and staff time equates to £175,000.
16. The umbrella elements of the programme were paid for by presenting venues and companies; however, the collective marketing campaign to promote them was delivered using your Culture, Heritage and Libraries local risk budgets.
17. As part of this, a Great Fire 350 brochure detailing all partner events was developed with 100,000 copies produced and distributed across London. To date (noting the umbrella campaign does not conclude until 12 November), 87,000 copies have been sent out with an estimated pick up rate of 83% as calculated by London Calling (the distributor). Ordinarily, a 75% pick up rate is regarded as a successful campaign. A separate, dedicated *London’s Burning* leaflet featuring the Artichoke events only was also produced and 65,000 copies distributed.

PHYSICAL ATTENDANCE

18. The City’s streetscape does not lend itself to large audiences with narrow streets and alleyways precluding major spectacles watched by millions. For this reason, marketing and PR around the Artichoke events was designed to minimize numbers and ensure crowd safety. The global resonance of that PR however, and the opportunity for the public to watch events through social media platforms were exploited to the full to deliver the funding objective of positioning the City and London as a place for culture and widening access to its history and collections. Statistics relating to PR are covered later in this report.
19. While the attendance to umbrella (partner) events is not yet known, and the numbers of those viewing events such as the projections on St Paul’s are incalculable, the Artichoke events where attendance could be measured are estimated to have attracted the following audiences:

Event	Estimated audience figure
Of all of the People in all of the World (Inner Temple)	3,593
Fire Garden (Tate Modern)	20,000

Holoscenes (Broadgate)	3,600
Lord Mayor's Tea Party (invite only)	150
Dominoes	10,000
London 1666	50,000
Fire Food Market	2,463
TOTAL	89,806

DIGITAL

20. Engagement across digital platforms has been impressive, extending the reach of the project by millions and delivering a worldwide audience for the Artichoke events and the City's cultural and heritage offer more generally.
21. Website statistics are given in item 13 along with social media reach for the umbrella programme. In addition to this, 20,000 online brochures were downloaded from the website for the *London's Burning* programme along with 6,000 maps of the Dominoes route.
22. The Twitter feed #LondonsBurning (run by London and Partners from 29 August to 11 September and covering the Artichoke elements only) achieved a reach of just under 35m, bringing the total Twitter reach (for both accounts) to just under 91m.
23. Furthermore, the London and Partners Facebook campaign for *London's Burning* achieved a 3.7m reach, with 157,000 watching the live stream of the *London 1666* burning from this platform, with a further 342,000 watching it from their YouTube channel.
24. Overall, *London 1666* content achieved 6.2m views across all platforms including live streams while a film of the Dominoes event hosted on *Time Out's* website (and part of the PR achievements described below) has achieved 964,963 views at the time of writing (27 September 2016).
25. On Sunday 4 September, #LondonsBurning trended above *Poldark* and *X Factor* on Twitter, demonstrating the significant public interest in the event from UK audiences.
26. The estimated Advertising Value Equivalent (AVE) of the digital elements of the campaign is £8m. AVE is a standard industry measurement used to estimate the equivalent advertising value of coverage generated and refers to the cost of buying the space taken up by a particular article, had the article been an advertisement.

EDUCATION / COMMUNITY

27. Aligning with our funding objective "to provide skills for apprentices and on-going recognition of the City Corporation's contribution to the national curriculum", Artichoke delivered a significant community and education programme around the *London 1666* finale event. Targets for this activity were:

- a. Disengaged young people who are vulnerable, excluded or at the risk of offending;
 - b. Unemployed young people, NEETs (young people Not in Education, Employment or Training) or at risk of becoming NEETs; and
 - c. Schoolchildren at Key Stage 1 (noting the Great Fire is part of the National Curriculum, see item 1).
28. The target boroughs for recruiting the above were Camden, Hackney, Islington, Newham, Southwark and Tower Hamlets, with participants invited to take part through local council networks, youth groups, partners in the vicinity of the site at which the replica of Restoration London was built and Youth Offending Officers.
29. Activity included:
- a. Cross-curricular workshops with Key Stage 1 pupils invited to draw their hopes for the future of London with their ideas incorporated into the design of the sculpture;
 - b. Unemployed young people aged 16–24 on a training scheme to build the artwork, working alongside the artist, master carpenters, crew and other young people to develop technical skills in carpentry, event management and construction;
 - c. A Graduation Event and Careers Day at Barbican on 6 September;
 - d. Community displays at which a selection of schoolchildren’s drawings (when cut into decorative panels) were exhibited at Islington Green, London Fields, Swiss Cottage, and a City NatWest branch; and
 - e. Assistant Producer Traineeships with participants working alongside members of Artichoke teams across production, VIP and artist liaison, development and communications.
30. Again, the results of this work are impressive and include the following headlines:
- a. 18 primary schools workshops delivered totaling 780 hours and engaging 520 pupils;
 - b. Nine pre-engagement training sessions delivered totaling 152 hours and engaging 132 participants at local youth groups and employment centres;
 - c. Four CNC cutting workshops delivered (CNC stands for Computer Numerical Control and is used to control machine tools), totalling 88 hours and engaging 11 young people;
 - d. 40 design cutting and construction workshops delivered totalling 2,744 hours and engaging 38 young participants;
 - e. 32 CSCS (Construction Skills Certification Scheme) trainees engaged with two offered a job and nine directly connected with prospective employers;
 - f. Five Trainee Assistant Producer placements; and

- g. 356 volunteering opportunities across the full programme of activities totaling 3,560 hours and delivering a volunteering legacy for the City with 89% of volunteers rating the experience as 7 or above – a very high score in comparison to other volunteering opportunities offered through Team London who ran the programme.

PR

- 31. A high priority for our funding of this project was “to provide a significant opportunity for the City Corporation to demonstrate its contribution to London as a world City on a global scale”. The PR generated by the events has exceeded expectations by a long way with headlines as follows:
 - a. 415 items of coverage achieved, including 55 national articles and picture stories; 39 broadcast pieces, including ITV National News, BBC and ITV London News; 66 London centric stories; 25 key arts titles, and 152 articles in the international press including the *Bangkok Post*, *ABC Australia* and *The New York Times*;
 - b. Together, these generated an international reach of 101.8m with an estimated AVE (see item 26 for AVE definition) of £2.2m (print media only, excludes online and broadcast);
 - c. Many articles included reference to the City Corporation, quoting your Head of Cultural and Visitor Development who spoke at the press launch to an audience of 29 UK and international journalists;
 - d. Picture stories in *The Times* secured four days in a row (with a front page photo piece post event) and two picture of the day pieces in *The Telegraph*;
 - e. A dedicated BBC Radio 4 documentary following the Artichoke team over four months and broadcast on 3 September 28, 2016;
 - f. A live digital broadcast delivered in partnership with The Space, with a special cut of the livestream aired on BBC4 on 5 September; and
 - g. Regional press featuring the various Lords Lieutenants, Lord Mayors and Council Leaders attending the Tea party at Mansion House.
- 32. All print and digital collateral as well as press releases and launches referenced the City Corporation as Founding Sponsor with press releases including a quote from the Chairman of Policy & Resources.

Corporate & Strategic Implications

- 33. As per the funding bid report received by your Committee in April 2015, the City Corporation’s funding of this event sought to:
 - a. meet the groundswell of expectation from local, London and national stakeholders for the City to mark the event and provide a framework through which they can contribute to a shared programme of activity;
 - b. ensure ownership of the Great Fire (our biggest cultural export)

- c. provide a significant opportunity for the City Corporation to demonstrate its contribution to London as a world city on a global scale;
- d. deliver significant economic benefits for local and London businesses;
- e. provide an opportunity for the City's cultural providers to work together on a shared theme in a major way, delivering a legacy of networks across exponents, funders, retail and other businesses;
- f. align with the City Corporation's own visitor, cultural and education objectives as stated in its related strategies; and
- g. deliver legacy benefits that include:
 - i. reputational gain and a positive shift in perceptions about the City;
 - ii. profile for our education and related activities, driving audiences;
 - iii. skills for apprentices and on-going recognition of the City; Corporation's contribution to the national curriculum;
 - iv. the furtherance of London's developing role as a "Smart City" and a leading voice for resilience matters; and
 - v. funding for our cultural activities through a legacy of networks and relationships.

Conclusion

34. As the headlines in this report demonstrate, the comparatively modest investment the City Corporation has made in this project has returned significant dividends and delivered on nearly all objectives, with information relating to economic impact, perceptions of the City and legacy coming to your December Committee once these have been estimated.

35. Without doubt, the Great Fire 350 commemorations have delivered a moment when the City has shined, and – in the current political environment – supported the Mayor of London's message to the world that London is open.

36. Economic prosperity is driven by culture, and culture is an essential ingredient for world cities like London. The two are inextricably linked. People want to be in a place where culture happens, where imaginations are unlocked, minds inspired and lives enriched. The Great Fire 350 programme has helped enhance the City's and London's reputation as such a place and, if momentum to put on such events continues, will have a lasting legacy with tangible rewards in the years to come.

Nick Bodger

Head of Cultural and Visitor Development

T: 020 7332 3263

E: Nick.Bodger@cityoflondon.gov.uk

Agenda Item 12

Committees:		Dates:
Projects Sub-Committee Planning and Transportation Committee (For Information) Culture, Heritage and Libraries (For Information)		07 September 2016 13 September 2016 24 September 2016
Subject: Tower Bridge – Replacement of Heating System Serving the High Level Walkways and Towers	Gateway 1&2 Project Proposal Regular	Public
Report of: Director of Culture Heritage and Libraries Report Author: Jamie Bottono, Operations Manager, Tower Bridge, Culture Heritage and Libraries		For Information

Recommendations

1. Approval track and next Gateway	Approval track: 2. Regular Next Gateway: Gateway 3/4 - Options Appraisal (Regular)										
2. Resource requirements to reach next Gateway	<table border="1"> <thead> <tr> <th>Item</th> <th>Reason</th> <th>Cost (£)</th> <th>Funding Source</th> </tr> </thead> <tbody> <tr> <td>Appoint consultant</td> <td>To identify options and progress outline designs</td> <td>£10,000</td> <td>Bridge House Estates 50 Year Plan</td> </tr> </tbody> </table>			Item	Reason	Cost (£)	Funding Source	Appoint consultant	To identify options and progress outline designs	£10,000	Bridge House Estates 50 Year Plan
Item	Reason	Cost (£)	Funding Source								
Appoint consultant	To identify options and progress outline designs	£10,000	Bridge House Estates 50 Year Plan								
3. Next steps	Employ consultant to provide a detailed brief and outline costs/designs for options appraisal.										

Project Summary

4. Context	<p>The Bridge House Estates 50 Year Maintenance Plan for 2017/18 includes provision to replace the heating distribution system at Tower Bridge.</p> <p>Parts of the heating system, including the control panels, are 32 years old and have reached the end of their recommended life. The boilers and flues were installed approximately 10 years ago, however, they are inefficient by modern standards and there are a number of performance and under-capacity issues.</p> <p>In 2013 there was a requirement to improve the heating in the walkways and the local ceiling mounted electric radiant heaters were replaced with hot water radiators connected to the</p>
-------------------	---

	<p>heating system. However, due to the existing systems not having the capacity to heat all areas concurrently it is necessary to have a daytime and evening setting to divert the majority of the heating to the occupied areas i.e. public spaces/ towers during the day and event spaces/ under floor heating during the evening.</p> <p>In addition, there have been regular boiler faults and lock-outs resulting in a number of instances of under-heating or total loss of heating to some or all areas of the Bridge during the winter period. The four boilers (two in each tower) only have the capacity and functionality to heat one tower or one walkway and in the event of a fault it is not currently possible to provide heating to the affected areas.</p> <p>In these circumstances electric heaters have to be sourced on extended hire as a 'back up' to provide additional heating where needed in the towers and walkways.</p>
5. Brief description of project	This project is for the replacement of the heating distribution system which is identified in the Bridge House Estates 50 Year Plan for 2017/18. A number of options need to be further investigated and considered in consultation with the City Surveyor's Department and Department of the Built Environment.
6. Consequences if project not approved	<p>The heat losses to the walkways can be excessive due to lack of insulation (which is currently being addressed through another project to replace the walkway roof coverings) and the nature of the steel structure (high thermal transmittance). The temperature of the heating in the towers is kept low as the current system includes underfloor heating and is therefore limited to maintain structural integrity.</p> <p>The low reliability and lack of resilience of the current set up results in an inefficient and unreliable system prone to breakdowns resulting in loss of heating to public spaces which leads to dissatisfied visitors/ clients and staff.</p> <p>This project also has the potential to reduce on-going maintenance costs due to a lower level of calls to attend to breakdowns.</p>
7. Success criteria	<p>Improved environmental conditions in both towers and the walkways for staff, paying visitors and event clients.</p> <p>Reduced breakdowns and additional costs incurred replacing boiler parts etc.</p> <p>Improved resilience and reliability.</p>
8. Notable exclusions	This project is for the towers and high level walkways only and heating for other parts of the asset are not being considered.
9. Governance	Spending Committee: Planning and Transportation

arrangements	Senior Responsible Officer: Chris Earlie, Head of Tower Bridge Project Board: No
---------------------	---

Prioritisation

10. Link to Strategic Aims	SA2: To provide modern, efficient and high quality local service and policing within The Square Mile for workers, residents and visitors with a view to delivering sustainable outcomes. SA3: To provide valued services to London and the nation
11. Links to existing strategies, programmes and projects	S2 City Destination: To transform the sense of The City as a destination
12. Project category	7a. Asset enhancement/improvement (capital)
13. Project priority	B. Advisable

Options Appraisal

14. Overview of options	<ol style="list-style-type: none"> 1) Do Nothing – the current system is functional but limited as explained above in relation to both capacity and flexibility. 2) Defer the entire project – the proposal is for the works to be completed over the summer period of 2017 but an option could be to defer until later. 3) Provide Additional Local Supplementary Electric Heating – the current system will still be unreliable and additional heating will require works to increase existing electricity capacity to deal with the extra loading. 4) Upgrade Low Pressure Hot Water Plant, Controls and Emitters – consultant to investigate and advise as part of their remit. 5) Remove existing Low Pressure Hot Water Plant and replace with air or water source heat pump system – consultant to investigate and advise as part of their remit.
--------------------------------	--

Project Planning

15. Programme and key dates	Overall programme: Key dates: Gateway Report 1/ 2 to Projects Committee – 7 th September
------------------------------------	---

	2016 Appoint Consultant Service Engineer - October 2016 Gateway 3/ 4 Options Appraisal – 17 th February 2017
16. Risk implications	Overall project risk: Green Delays obtaining statutory consents. Conditions Imposed by statutory consents.
17. Stakeholders and consultees	Culture, Heritage and Libraries, Chamberlain's, City Surveyor's, Built Environment, Comptroller and Solicitor's, Tower Hamlets/ Southwark planners, Heritage England

Resource Implications

18. Total estimated cost	2. £250k to £5m Likely cost range: Up to £500,000
19. Funding strategy	These works are identified in the Planning and Transportation Committee's Bridge House Estates 50 year Plan for 2017/ 18.
20. On-going revenue implications	The proposed works will result in a reduction in expenditure on repairs and maintenance in the medium and long term. The works will be programmed so as not to impact on income generation and allow for the exhibition and events business to operate as normal.
21. Investment appraisal	Not applicable.
22. Procurement strategy	The project will be progressed with the City Surveyor's Department and be considered by the Tower Bridge Steering Group to procure Tower Bridge projects in an efficient and effective manner. The option to add this to other identified projects such as the Walkway Roof Insulation Works will therefore be investigated. <u>Works</u> <u>The work required can be classified as falling within the definition of works according to Public Contracts Regulations 2015.</u> The reported likely cost range places the value of the work below the EU Works threshold. Where the opportunity to undertake procurement by combining with another project is not available the procurement route to market options at this contract value include: a. Advertised competition, b. Construction Framework, c. Existing CoL minor works framework

	<p>The optimum route to market, procurement method and form of contract remains to be agreed in consultation with City Surveyor's Department, and Controller.</p> <p><u>Consultant Appointment</u></p> <p>Consultant fees for a project of this value to completion can be estimated as falling under both the EU Services threshold and the Corporations requirement to advertise. The optimum procurement route will be sought from either:</p> <ul style="list-style-type: none"> a. Project consultant framework, b. Request for quotation <p>The initial appointment at Gateway 1/ 2 will include an option to extend to deliver subsequent stages of the project subject to committee approval.</p>
23. Legal implications	Not applicable.
24. Corporate property implications	Not applicable.
25. Traffic implications	Not applicable.
26. Sustainability and energy implications	The new plant will be more efficient using comparatively less fuel. Any likely reduction has not been quantified but will be assessed as part of the project.
27. IT implications	Not applicable.
28. Equality Impact Assessment	<p>Tower Bridge is committed to achieving equality and diversity in accordance with the City of London Equality Scheme and as such welcomes visitors and clients from London, the United Kingdom and overseas whilst eliminating any forms of discrimination.</p> <p>Equality Impact Assessments are carried out for any new or significantly changed policies - there is no significant equality impact expected from the completion of this project.</p>

Contact

Report Author	Jamie Bottono
Email Address	jamie.bottono@cityoflondon.gov.uk
Telephone Number	020 7940 8391

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank