

**Appendix E** Risk, Success Criteria, Link to Strategic Aims, Communications Benefits achievement and Lessons sections

<p><b>Risk</b></p>	<ol style="list-style-type: none"> <li>1. <u>Risk:</u> <i>Funding from external partners not secured</i> <u>Mitigating Action:</u> Reduce. Confirm financial contributions and overall budget ahead of finalising the number of artworks to be installed.</li>   <li>2. <u>Risk:</u> <i>Artwork not suitable for City locations</i> <u>Mitigating Action:</u> Reduce. Involve art galleries and City officers at an early stage to ensure appropriate artworks are considered. Consult with the Highways team, Development Management and Access on potential sites for artworks as well as reviewing the pieces suitability for public display.</li>   <li>3. <u>Risk:</u> <i>Artwork not covered by insurance policy</i> <u>Mitigating Action:</u> Reduce. Involve insurance providers at an early stage of the project to ensure that artwork is suitable for the proposed location and artwork materials are robust for an exterior display.</li>   <li>4. <u>Risk:</u> <i>Planning approval not being granted for the artworks selected.</i> <u>Mitigating Action:</u> Reduce. All artworks will be discussed with Development Management ahead of submitting the planning applications. This liaison has already started for this year's installations.</li>   <li>5. <u>Risk:</u> <i>Lack of partnership working with leading art galleries, leading to a lower quality of artworks offered.</i> <u>Mitigating Action:</u> Reduce. Continue dialogue with galleries to ensure they remain aware of the benefits of exhibiting artworks in this area.</li>   <li>6. <u>Risk:</u> <i>Maintenance and installation costs exceeding available budget.</i> <u>Mitigating Action:</u> Avoid. Liaise with galleries to ensure all costs are planned for, and budgets take into account artwork-specific maintenance regimes.</li> </ol>
<p><b>Success Criteria</b></p>	<ul style="list-style-type: none"> <li>• Help to deliver the City's Cultural Strategy, Visitor Strategy and the City Together Strategy; particularly theme no.4, "is vibrant and culturally rich".</li>   <li>• Deliver 28 - 30 school workshops in partnership with local businesses supporting the City's Cultural Strategy 2012/17.</li>   <li>• Continue to develop new and strengthen existing partnerships with key local businesses in the area.</li>   <li>• Enhance the City's reputation as a centre of excellence for the display of high profile public art.</li>   <li>• Enhance the streets and public spaces in line with Corporate Objectives as per the City's Cultural Strategy and Visitor Strategy.</li>   <li>• The project's success has been recognized and is supported by Members, City officers and local stakeholders.</li>   <li>• The high quality of artists and galleries shows the credibility of the project in the art world. Sculpture in the City has been presented as a reference during the Venice Biennale 2014.</li> </ul>

	<ul style="list-style-type: none"> <li>• The partnership established for Year 5 of the project with the Royal Academy of Art for the installation of <i>Ai Weiwei-Forever</i> artwork installation delayed to September to tie in with the retrospective exhibition on Ai Weiwei at the Royal Academy of Art.</li> <li>• As with previous years, (2013, 2014 and 2015's) have the project included in the Open-House London weekends and free tours.</li> <li>• Continue to feature arts, cultural and business focused publications from all over the world.</li> </ul> <p>As part of the school workshops, children from neighbouring boroughs were able to explore the City and visit buildings that otherwise wouldn't have been possible due to security measures. This promotes the Square Mile, not only as a financial centre, but as a cultural quarter for visitors to enjoy.</p>
<b>Link to Strategic Aims</b>	<ul style="list-style-type: none"> <li>• Corporate Plan 2013-2017 Aim 1: To support and promote The City as the world leader in international finance and business services.</li> <li>• The City Together Strategy: Theme 4: "is vibrant and culturally rich: To support and promote the City as a cultural asset and to encourage greater vibrancy and diversity in cultural and leisure activities.</li> <li>• Local Plan - Policy 3.11: Visitors, Arts and Culture</li> <li>• The City's Cultural Strategy 2013/17, aligning to two of its five supporting themes – Working in Partnership and Education and Learning</li> </ul> <p>The City's Visitor Strategy 2013/17, SA1 (strategic aim 1) – "to develop a compelling offer for all our visitors, celebrating the City's unique heritage and cultural output, especially through the delivery of ... art-on-street initiatives"</p>
<b>Communications</b>	<p>Officers consult on a regular basis with the Partners Board, project partners, and local stakeholders.</p> <p>Since its inception in 2010, the Partners Board, now chaired by Vivienne Littlechild, has met on a regular basis and has proved to be a successful governance body for the project. The Board is responsible for making decisions and ensuring a consistent quality of artwork is maintained.</p> <p>In March 2014, the role of Lacuna PR Ltd was expanded for Year 4 and 5 and will be maintained for Year 6. This has enabled the communications and relationships with existing partners to be more closely managed as well as promoting the project more widely and bringing on board new partners. Experience has shown that it is important to maintain good working relationships with project partners and galleries. Lacuna PR Ltd has previous experience of event management in similar projects. The consultant will also manage and direct the marketing campaign, in collaboration with an external PR consultant (appointed by the City) and the City's Visitor development Team in Culture, Heritage and Libraries.</p> <p>An external PR consultant (Brunswick Media) will prepare and deliver a targeted marketing and PR campaign in line with the City's corporate objectives. The campaign will be monitored by <i>the Communications Sub-Group</i>, which is formed by representatives from the project partners and managed by Lacuna PR Ltd. The Communications Sub-Group will provide a steer to the press and marketing campaign and will help to develop a link between the Communications and PR departments from the various partners.</p> <p>As with Year 4 and 5, the role of A et cetera is proposed to include the liaison with the general public enquiries, with Planning Consultation Notices on site.</p>

	Internally, all installations and de-installation works will be planned in consultation with the relevant CoL departments and local stakeholders.
<b>Benefits achievement</b>	<ul style="list-style-type: none"> <li>• The streets and spaces have been enhanced with public art and art-related activities in line with Local Plan and Cultural objectives (CoL Cultural Strategy, Visitor Strategy and Local Plan).</li> <li>• Strong partnerships have been created with key private businesses and stakeholders in the area.</li> <li>• The reputation of the City of London as a cultural centre has been promoted all around the world with the international coverage received for Year 4, Year 5 and Year 6 intends to again build on this.</li> <li>• Public art makes the City a more attractive place to be contributing to the reasons why businesses would wish to remain or locate in the City.</li> </ul> <p>The economic, social &amp; cultural benefits and impacts of the project have been highlighted in a report published by BOP Consulting in 2013. The study demonstrates that an arts and culture cluster contributes <i>[...to the bringing vibrancy and diversity to the City by shaping the identity of the area, and providing learning and active citizenship opportunities...]</i>.</p>
<b>Lessons</b>	<ul style="list-style-type: none"> <li>• Lessons from Year 3 have been successfully taken into consideration in Year 4 and 5 avoiding additional cost to the project. For Year 6, officers will again explore insurances costs, transport costs and storage costs at an early stage too.</li> <li>• Sculptures with a powder coated finish are not suitable for public display, since damage is not easy to repair.</li> <li>• Close working relationship with Access and Highways team is necessary, in order to foresee the requirements for appropriate locations on street. For example, early notification for plinth works need to be made to have a smooth process in getting planning applications.</li> <li>• For Year 4, the “Work Scaffolding Sculpture” by Ben Long and “Box sized DIE featuring Unfathomable Ruination” by João Onofre had to be removed earlier than planned due to facilitate project partners’ requirements. These de-installations were readily accommodated and this demonstrates the flexibility of the project and the ability to manage early removal of artwork in a tight timeframe.</li> <li>• For Year 5, due to the uncertainty of the landscape works on St Helen’s Square, the choice of an easily removable piece has been done, to keep the site available if the landscaping works would go ahead. This demonstrates the flexibility of the project in term of location of artworks.</li> <li>• If works by young or emerging artists/galleries are selected then they must be reviewed in person by project board members or the co-directors to ensure they are of the quality required for the project.</li> <li>• For Year 5, museum barriers had to be installed around “Old DNA” by Folkert de Jong following the post-installation risk assessment, as the sculpture has proven to have sharp edges in specific locations, not noticeable on the pre-installation pictures. It is highly desirable therefore that works are seen by a member of the delivery team prior to the installation in order to identify those issues.</li> </ul>