



## Culture, Heritage and Libraries Committee

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

**Members:**

John Scott (Chairman)	Robert Merrett
Vivienne Littlechild (Deputy Chairman)	Sylvia Moys
Christopher Boden	Barbara Newman
Mark Boleat	Graham Packham
Deputy Michael Cassidy	Alderman Dr Andrew Parmley
Dennis Cotgrove	Ann Pembroke
Deputy Billy Dove	Judith Pleasance
Deputy Anthony Eskenzi	Emma Price
Kevin Everett	Deputy Gerald Pulman
Lucy Frew	Stephen Quilter
Deputy the Revd Stephen Haines	Deputy Richard Regan
Brian Harris	Alderman William Russell
Tom Hoffman	Deputy Dr Giles Shilson
Wendy Hyde	Mark Wheatley
Jamie Ingham Clark	Alderman David Graves (Ex-Officio Member)
Deputy Alastair King	Deputy Catherine McGuinness (Ex- Officio Member)
Jeremy Mayhew	Vacancy

**Enquiries:** **Matthew Pitt**  
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[Matthew.Pitt@cityoflondon.gov.uk](mailto:Matthew.Pitt@cityoflondon.gov.uk)

Lunch will be served in Guildhall Club at 1PM

**John Barradell**  
Town Clerk and Chief Executive

# AGENDA

## Part 1 - Public Agenda

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3. **MINUTES**  
To approve the public minutes of the meeting held on 4 December 2013.  

**For Decision**  
(Pages 1 - 6)
4. **TERMS OF REFERENCE**  
The Committee are invited to review their terms of reference before they are considered at the 1 May meeting of the Court of Common Council.  

**For Decision**  
(Pages 7 - 8)
5. **CITY ARTS INITIATIVE**  
Report of the Town Clerk.  

**For Decision**  
(Pages 9 - 10)
6. **CULTURE, HERITAGE AND LIBRARIES: PUBLIC RELATIONS UPDATE**  
Report of the Director of Public Relations.  

**For Information**  
(Pages 11 - 18)
7. **LONDON METROPOLITAN ARCHIVES PRESENTATION**  
Presentation by the Director of the London Metropolitan Archives.  

**For Information**
8. **GUILDHALL ART GALLERY ACQUISITIONS POLICY**  
Report of the Director of Culture, Heritage and Libraries.  

**For Decision**  
(Pages 19 - 30)
9. **GUILDHALL ART GALLERY PRESENTATION**  
Presentation by the Head of Guildhall Art Gallery.  

**For Information**
10. **DIGITISATION : PROGRESS AND POLICY**  
Report of the Director of Culture, Heritage and Libraries.  

**For Decision**  
(Pages 31 - 38)

11. **CITY OF LONDON FESTIVAL**  
Report of the Director of Culture, Heritage and Libraries.  
**For Decision**  
(Pages 39 - 66)
12. **WEDDINGS AT KEATS HOUSE**  
Report of the Director of Culture, Heritage and Libraries.  
**For Decision**  
(Pages 67 - 74)
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 4 December 2013.  
**For Decision**  
(Pages 75 - 76)
17. **TEN KEATS GROVE, HAMPSTEAD (FORMERLY THE HEATH LIBRARY):  
PROPOSED LICENCE RENEWAL TO KEATS COMMUNITY LIBRARY**  
Report of the City Surveyor.  
**For Decision**  
(Pages 77 - 84)
18. **THE LORD MAYOR'S STATE COACH PROGRESS REPORT - CMP  
(CONSERVATION MANAGEMENT PLAN)**  
Report of the City Surveyor.  
**For Information**  
(Pages 85 - 88)
19. **NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE  
COMMITTEE**
20. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT AND  
WHICH THE COMMITTEE AGREE SHOULD BE CONSIDERED WHILST THE  
PUBLIC ARE EXCLUDED**

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# Agenda Item 3

## CULTURE, HERITAGE AND LIBRARIES COMMITTEE

Wednesday, 4 December 2013

**Minutes of the meeting of the Culture, Heritage and Libraries Committee held at the Guildhall EC2 at 11.30am**

### Present

#### Members:

John Scott (Chairman)	Sylvia Moys
Vivienne Littlechild (Deputy Chairman)	Barbara Newman
Christopher Boden	Graham Packham
Dennis Cotgrove	Ann Pembroke
Deputy Billy Dove	Emma Price
Deputy Anthony Eskenzi	Stephen Quilter
Lucy Frew	Deputy Richard Regan
Deputy the Revd Stephen Haines	Alderman William Russell
Brian Harris	Deputy Dr Giles Shilson
Jamie Ingham Clark	Mark Wheatley
Jeremy Mayhew	Alderman David Graves (Ex-Officio Member)
Robert Merrett	

#### Officers:

Georgina Denis	- Town Clerk's Department
Matthew Pitt	- Town Clerk's Department
Mark Jarvis	- Chamberlain's Department
Stephen Bursi	- City Surveyor's Department
Donald Comrie	- City Surveyor's Department
David Pearson	- Director of Culture, Heritage and Libraries
Tim Harris	- Culture, Heritage and Libraries Department
Sara Pink	- Culture, Heritage & Libraries Department
David Wight	- Culture, Heritage and Libraries

#### 1. APOLOGIES

Apologies were received from Mark Boleat, Tom Hoffman, Wendy Hyde, Alderman Dr Andrew Parmley, Judith Pleasance, Deputy Gerald Pulman and Deputy Catherine McGuinness.

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

There were no declarations.

#### 3. MINUTES

The Committee approved the public minutes and non-public summary of the meeting held on 28 October 2013.

**3. a) BENEFICES SUB COMMITTEE MINUTES**

The Committee received the public minutes and non-public summary of the Benefices Sub-Committee meeting held on 3 July 2013.

**3. b) KEATS HOUSE CONSULTATIVE COMMITTEE MINUTES**

The Committee received the minutes of the Keats House Consultative Committee held on 18 October 2013.

**4. CULTURAL HUB WORKING PARTY**

The Board considered a report of the Town Clerk regarding the Cultural Hub Working Party, requesting that the Committee appoint one representative to serve on the body.

The Chairman informed the Board that several other Committees had appointed their Chairman to serve on the Working Party and proposed that he was the Committees representative.

The Chairman further proposed that Vivienne Littlechild, as Deputy Chairman also attend the meeting as an observer.

**RESOLVED** – That John Scott be appointed to serve on the Cultural Hub Working Party as Chairman of the Culture, Heritage and Libraries Committee.

**5. CITY OF LONDON POCKETBOOK - OPTIONS FOR THE FUTURE**

The Committee considered a report of the Town Clerk detailing outcomes from the recently undertaken Pocketbook Survey and seeking approval to the creation of a working party to consider options for the future production of the Pocketbook.

**RESOLVED** – That,

- a) the Pocketbook Working Party be established with a suggested composition as follows: -

Chairman of the Culture, Heritage and Libraries Committee  
Chairman of the Policy and Resources Committee (or his representative)  
The Chief Commoner  
A Member of the Policy and Resources Committee  
A Member of the Finance Committee  
A Member of the Culture, Heritage and Libraries Committee

- b) that Jamie Ingham Clark be appointed to serve on the working party from the Culture, Heritage and Libraries Committee and John Scott, as Chairman, also be appointed; and  
c) the working party examine potential improvements that could be made as outlined in the report.

6. **GUILDHALL LIBRARY**

The Committee received a presentation by the Head of Guildhall Library.

The presentation covered the following subjects:-

- The diverse activities of the library;
- Its digitisation project;
- Social media;
- The improved income position of the library; and
- It's strengthening partnerships with other departments and organisations.

In response to a Member's question, the Director of Culture, Heritage and Libraries advised that his department was working closely with others across the City Corporation on a number of upcoming historic anniversaries, including Magna Carta and Shakespeare's 450<sup>th</sup> Birthday.

In response to a question on the large increase in the level of income produced by the library, the Head of Guildhall Library responded that this could be attributed to ticketed evening events, the play that took place at the Library and charging for elements of the digitisation project.

7. **GRESHAM COLLEGE**

The Committee received a report of the Provost, Gresham College providing Members with an update on the activities and affairs of the College.

The presentation covered the following points:-

- The large number of lectures put on by the College;
- Approximately 20,000 attendees per annum;
- The increasing global reach of the College through its online presence; and
- Its Collaborative work with the Museum of London, City of London Festival, Guild of Educators and others local and national bodies.

The Chairman thanked the Provost for taking time out of his day to update the Committee and wished him well in his future endeavours given he would be retiring in August 2014 and this was likely to be his final visit to the Committee.

8. **CULTURE HERITAGE & LIBRARIES BUSINESS PLAN 2013-2015 - Q2 MONITORING REVIEW**

The Committee received a report of the Director of Culture, Heritage and Libraries providing an update on progress made against objectives and key performance indicators the departmental Business Plan 2013-15.

In response to a Member's question, the Director confirmed that a report on digitisation would be brought to a meeting in the New Year.

In response to a Member's question on the Billingsgate Roman Bath House, the Director responded that his department did not currently have the resources

to widen access to the site. The Chairman added that it would be difficult to attract sponsorship for an access project when question marks remained over the future of the building above the archaeological site.

**9. REVENUE AND CAPITAL BUDGETS - 2014/15**

The Committee considered a joint report of the Chamberlain and the Director of Culture, Heritage and Libraries seeking approval to the provisional revenue and capital budget for 2014/15.

**RESOLVED** – That,

- a) the provisional revenue and capital budgets for 2014/15 be approved, subject to the concurrence of the Finance Committee;
- b) the Chamberlain be authorised, in consultation with the Director of Culture, Heritage and Libraries, to revise these budgets to allow for any further implications arising from Corporate Projects, departmental reorganisations and other reviews and changes to the Additional Works Programme.

**10. CITY INFORMATION CENTRE ANNUAL REPORT AND USER SURVEY 2012/13**

The Committee received a report of the Director of Culture, Heritage and Libraries concerning the City Information Centre Annual Report and User Survey 2012/13.

**11. PUBLIC LIBRARY BYELAWS**

The Committee considered a report of the Director of Culture, Heritage and Libraries seeking approval to a revised set of Public Library Bye-Laws.

In response to several queries on the wording of the bye-laws, the Director responded that this was a standard wording sent to all Local Authorities from the Department of Culture, Media and Sport.

**RESOLVED** – That the revised set of bye-laws be approved and recommended to the Court of Common Council subject to some changes being made to the wording by the Director.

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

A Member raised concern that insufficient reference was made to the Tower of London and St Paul's Cathedral in the recently renewed City of London Visitor Strategy. The Member felt that these attractions were too big to ignore as part of any major strategy on visitors in the City, even though they did not have a direct relationship with the City Corporation.

In response, the Director explained that these visitor attractions were referenced as partners along with other non-Corporation activities, and that their importance was understood. The Strategy is primarily an action plan for the City's Visitor Services team and cannot directly include the plans of others.



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

There were no urgent items.

14. **EXCLUSION OF THE PUBLIC**

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

<u>Item No.</u>	<u>Paragraph No.</u>
15 – 20	3
21 & 22	-

15. **NON PUBLIC MINUTES**

The non-public minutes of the meeting held on 28 October were approved.

15. a) **NON PUBLIC BENEFICES SUB COMMITTEE MINUTES**

The Committee received the non-public minutes of the Benefices Sub Committee meeting held on 3 July 2013.

16. **OPTIONS APPRAISAL - REPLACEMENT OF LIGHTING AND CONTROLS/DIMMING SYSTEM IN THE GUILDHALL ART GALLERY**

The Committee approved a report of the City Surveyor.

17. **AUTHORITY TO START WORK - GUILDHALL ART GALLERY: HERITAGE GALLERY**

The Committee approved a report of the City Surveyor.

18. **TOWER BRIDGE AND MONUMENT PERFORMANCE REPORT - APRIL TO SEPTEMBER 2013**

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

19. **DISPLAY OF SHIP'S BELL, HMS LONDON**

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

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

There were no questions.

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

There were no urgent items.

**The meeting closed at 12.40pm**

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Chairman

**Contact Officer: Matthew Pitt**  
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**Matthew.Pitt@cityoflondon.gov.uk**

# Agenda Item 4

## 4. Terms of Reference

To be responsible for:-

- (a) the City Corporation's activities and services in the fields of culture, heritage and tourism including the development of relevant strategies and policies, reporting to the Court of Common Council as appropriate;
- (b) the management of the City's libraries and archives, including its functions as a library authority in accordance with the Public Libraries and Museums Act 1964 and all other powers and provisions relating thereto by providing an effective and efficient library service;
- (c) the management of the Guildhall Art Gallery and all the works of art belonging to the City of London Corporation;
- (d) the appointment of the Director of Culture, Heritage and Libraries.
- (e) the management and maintenance and, where appropriate, furnishing the City Information Centre, the Monument, the Roman Baths (Lower Thames Street) and the tourist and events elements of Tower Bridge;
- (f) matters relating to the City's obligations for its various benefices;
- (g) the upkeep and maintenance of the Lord Mayor's State Coach, the semi-state coaches, the Sheriff's Chariots and State Harness;
- (h) cart marking;
- (i) the development and implementation of a strategy for the management of Keats House (registered charity no. 1053381) and all of the books and artefacts comprising the Keats collection, in accordance with the relevant documents governing this charitable activity;
- (j) overseeing the City's Miscellaneous Arts and Related Initiatives Budget, including any individual funding requests above £2,000, annual budget requests and any future review of the fund;
- (k) the management of Guildhall Library Centenary Fund (registered charity no. 206950)
- (l) making recommendations to the Court of Common Council regarding the Cultural Strategy, the Visitor Strategy and other corporate strategies, statements or resolutions relating to any of its functions, following consultation with the Policy & Resources Committee;
- (m) appointing such Sub-Committees and/or Consultative Committees as are considered necessary for the better performance of its duties including the following areas:-
  - Benefices
  - Keats House

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# Agenda Item 5

<b>Committee(s):</b>	<b>Date(s):</b>
Culture, Heritage& Libraries	27 January 2014
<b>Subject:</b> City Arts Initiative	<b>Public</b>
<b>Report of:</b> Town Clerk	<b>For Decision</b>
<b>Summary</b>	
<p>This report presents the recommendations of the City Arts Initiative which met on 12 December 2013. The group considered a proposal titled 'Books About Town', which is recommended for your approval.</p> <p>In addition, at its May 2013 meeting the group considered the Puss &amp; Mews proposal, the details of which were reported at the 1<sup>st</sup> July 2013 meeting of this Committee. Following a request by the City Arts Initiative the organisers have now found an alternative location and this too is recommended for your approval.</p>	
<b>Recommendations</b>	
<p>It is recommend that:</p> <ul style="list-style-type: none"><li>• The Books About Town and Puss &amp; Mews applications be approved, subject to the applicant securing planning permission and other appropriate licenses.</li></ul>	

## Main Report

### **Background**

1. The City Arts Initiative was established to improve to 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 Michael Welbank to sit on the City Arts Initiative Group.

### **Current Position**

3. The City Arts Initiative met on the 12<sup>th</sup> December 2013 to consider a number of proposals for art in the City. This included the Books About Town application, which is recommended for approval.
4. A previous proposal, Puss & Mews, is also recommended for approval as the City Corporation as a suitable location for it has now been found.

5. Full details of the applications are available on request from the Town Clerk.

## **Proposals**

### Books About Town

6. This proposal involves positioning benches in the shape of open books along public trails within the City. The vision is to raise awareness of the City's literary heritage through an installation that will appeal to all ages. It is being supported by the National Literacy Trust.
7. It is proposed that the benches are on display for 10 weeks between July and September 2014. The group was supportive of the proposal and recommend it for approval, subject to questions around collaboration with the City libraries, choice of locations and the projects measure of success being answered. These have been addressed and the proposal is recommended for your approval.

### Puss & Mews

8. This is a proposal to reconstruct a public house snug c1850-70 in a nook within the City. It is intended to create an immersive experience for up to 6 people and to communicate a part of lost London heritage and social history.
9. The City Arts Initiative had considered this at its May 2013 meeting and felt that, although it was an interesting project, the suggested Aldgate Subways were not an appropriate location. Following further work and discussions with the City Corporation, it has been proposed that the installation is located in the hording along the Thames Path at Blackfriars and is recommended for your approval.

## **Corporate & Strategic Implications**

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

## **Conclusion**

11. This report summarises the discussions of the City Arts Initiative and presents recommendations in relation to the public art applications considered on 12 December 2013.

## **Appendices**

None

## **Background Papers:**

Full details of the applications are available on request from the Town Clerk.

## **Dan Hooper**

Policy Officer, Town Clerks

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# Agenda Item 6

<b>Committee:</b> Culture, Heritage and Libraries	<b>Date(s):</b> 27 January 2014
<b>Subject:</b> Culture, Heritage and Libraries: Public Relations Update	<b>Public</b>
<b>Report of:</b> Director of Public Relations	<b>For Information</b>
<b><u>Summary</u></b>	
<p>This report updates Members on Public Relations activities in support of the Culture, Heritage and Libraries Committee during the period October 2012 to December 2013.</p> <p>Highlights of the support for the services of the Committee include:</p> <ul style="list-style-type: none"><li>▪ Media</li><li>▪ Polling</li><li>▪ Website</li><li>▪ E-communications and social media</li><li>▪ Literature and related activities</li><li>▪ Public Affairs</li><li>▪ Events</li><li>▪ Member and internal Communications</li><li>▪ Filming</li></ul> <p>The activities in this report are also in support of the '<i>Communications Strategy 2013-2016</i>', the three strands of which are:</p> <ul style="list-style-type: none"><li>▪ to support and promote "The City" as the world leader in international financial and business services;</li><li>▪ to promote the success of the City of London Corporation as the provider of modern, efficient and high quality local and policing services within the Square Mile for workers, residents and visitors; and</li><li>▪ to promote the role of the City of London Corporation as a provider of valued services to London and the nation as a whole.</li></ul>	
<b><u>Recommendations</u></b>	
<p>The Committee is recommended to:</p> <ul style="list-style-type: none"><li>• Receive this report on Public Relations activities during the period October 2012 to December 2013 in support of the services for which the Committee is responsible.</li></ul>	

## 1. Introduction

- 1.1 This report highlights the activities of the Public Relations (PR) Office, in the period October 2012 to December 2013, in support of the services for which this Committee is responsible.

1.2 As part of the current communications strategy there are two communications priorities at present, in addition to the promotion of financial and business services:

- Supporting London's communities – that is, the work the City Corporation does to support educational and cultural opportunities and economic development, thereby helping to provide jobs and growth and improve the quality of life throughout London.
- Helping to look after London's heritage and green spaces – that is, the work the City Corporation does to look after London and the nation's heritage and to provide green spaces across the capital and beyond.

The PR Office is working with Departments across the organisation to deliver these two new priorities across the full range of PR activities.

1.3 In addition to these priorities, the PR Office has over the past 12 months implemented a comprehensive survey of the City Corporation's key audiences. Conducted by the leading international market research agency TNS (part of the WPP Group) between April and June 2013, the polling is used to ascertain attitudes and perceptions amongst a cross-section of the City Corporation's key audiences and stakeholders as identified in the *Communications Strategy*. As in previous surveys, four separate extensive polls were undertaken of senior City executives; City businesses; City workers; and, City residents. The results, once analysed, inform the City Corporation's strategic planning, communications strategy, and service delivery.

## 2. Media

2.1 Throughout the year, October 2012 to December 2013, the Media Team in the City's Public Relations Office has been successful in placing a wide range of Culture, Heritage and Libraries-related stories in the London, national and international print, broadcast and online media. According to Gorkana, the independent media monitoring agency, the total circulation for these cuttings is over 8,230,138, while the total advertising value of the coverage was over £237,379.

2.2 Highlights of publicity opportunities and new stories initiated by the Media Team in the Public Relations Office include:

- **Guildhall Library**

The cast of the Donmar Warehouse's current production of *Coriolanus* was offered a private view of the City of London's 1623 First Folio, which is held at Guildhall Library. Actors Tom Hiddleston, Mark Gatiss, Deborah Findlay and Birgitte Hjort Sørensen were interviewed by Jasper Rees for a major feature in *The Daily Telegraph* (22 November 2013) about being allowed to handle the iconic book and study the play's original text. Dr Peter Ross, Principal Librarian at Guildhall Library, supervised the private view.



Guildhall Library and a selection of items from its most valuable collections were mentioned in a recent major article by business writer Roger Baird in the *Daily Mail* (7 October 2013), following his attendance on a journalists' whistle-stop tour of the City's services, organised by the Media Team.

- **Guildhall Art Gallery and Roman Amphitheatre**

*Medea*, the first theatrical production to be staged in the Roman Amphitheatre in nearly 2,000 years, was reported on by Louise Jury, Chief Arts Correspondent at the *Evening Standard*, in February.

In March, Guildhall Art Gallery was used by Damian Lewis, the award-winning *Homeland* and *Band of Brothers* actor and former Guildhall School student, for a media photo call after receiving the Freedom of the City of London for services to acting. The photographs appeared in several media, including BBC News online and *The Daily Telegraph*.

Aneela Rose PR, a leading agency recruited to assist Guildhall Art Gallery in securing positive coverage for its exhibitions, was successful in promoting ***Victoriana: The Art of Revival***, to a wide range of media, including *The Times*, *Metro*, *The Sunday Telegraph*, *The Mail on Sunday*, *The Independent* and BBC Radio 4's 'The Front Row'.

- **Museum of London**

Ahead of the 2012 Lord Mayor's Show on 10 November, Matthew Bell from *The Independent on Sunday* was invited to ride in the Lord Mayor's State Coach during its short ride from Museum of London to Guildhall, where it was installed in the glass display outside the West Wing reception. The major feature, *My Day as Lord Mayor of London*, appeared in October 2012 and included quotes from Dominic Reid, the Show's Pageantmaster.

This year, Maev Kennedy, Special Writer at *the Guardian*, was offered the same opportunity: a ride in the State Coach and an interview with Dominic Reid. Her article appeared on *the Guardian's* website on 28 October 2013 and included a comment from Julian Kverndal, Senior Heritage Estate Officer at the City of London Corporation.

- **London Metropolitan Archives**

A major article appeared in *The Daily Telegraph's* 'Property' supplement about ***Shakespeare and London***, an exhibition at the Archives, which included, as its highlight, the chance to view (on limited days), a property deed, dated 1613 and signed by William Shakespeare. The *Daily Express's* website also reported positively on the exhibition.

- **City AM advertisements**

In addition to the above media coverage, promotion for Culture, Heritage and Libraries-related events has been included regularly in the City of London's paid-for advertisement in City A.M., the free daily newspaper which is distributed in the Square Mile and Canary Wharf. The advert is displayed prominently in the newspaper, which has an estimated readership of 300,000.

Examples of mentions include the ***Victoriana: The Art of Revival*** exhibition at Guildhall Art Gallery; ***The Cheapside Hoard: London's Lost Jewels*** exhibition at the Museum of London; the grand opening of Milton Court; the ***Shakespeare and London*** exhibition at London Metropolitan Archives; the ***Rock Family Trees*** exhibition at Barbican Music Library; half-term children's events at Museum of London; Guildhall Library's Open Day; the cart-marking ceremony in Guildhall Yard; Sculpture in the City 2013; the City of London Festival; the September to December 2013 events programme at Keats House; and the Barbican Library's Christmas Fayre.

- 2.3. While not specifically about the work of the Culture, Heritage and Libraries Committee, Members may be interested to note that a major feature about the City of London Corporation appeared in the *FT Weekend* magazine (22/23 November 2013). The feature spanned five pages and included interviews with Lord Mayor Fiona Woolf; Mark Boleat, Chairman of Policy & Resources; Sir John Stuttard, former Lord Mayor; Deputy Catherine McGuinness; and Dominic Reid, Pageantmaster of The Lord Mayor's Show, as well as several photographs. An equivalent advertisement in the magazine would have cost approximately £200,000.

### **3. Polling**

- 3.1 The PR Office, on behalf of the City Corporation, undertakes a triennial survey of its key audiences – City residents, City businesses, City workers, and senior executives. The latest survey series was due to take place in 2012, but it was decided to delay the fieldwork for a year to avoid a clash with the Queen's Diamond Jubilee and the Olympic and Paralympic Games. This survey includes questions pertaining to the satisfaction with services that are overseen by this Committee.
- 3.2 In general, the results are positive; there is net satisfaction for the provision of all such services. Key results include:
- The City Corporation's general support for the Arts had a net satisfaction of +75% among residents, +64% among businesses, +55% among workers and +78% among senior executives.
  - Net satisfaction for libraries was +68% among residents, +28% among businesses, +29% among workers and +24% among senior executives (although a number of respondents in the latter three did not express an opinion). Although there has been a fall in the levels of satisfaction with libraries since 2009, the figures remain very high especially when compared to other local authorities and only 1% of residents, 6% of businesses, 6% of workers and 3% of senior executives were actually dissatisfied with the libraries.

### **4. Website**

- 4.1 The PR Office is responsible for the City Corporation's external website. During the past year the majority of this work has been focussed on the quality of its content – across the four main clusters – to make it as easy as

possible to find via search engines and for it to be relevant, current and user-friendly. The PR Office has organised a number of workshops and facilitates regular weekly meetings with content providers across the organisation to share best practice and discuss any issues. It regularly reviews pages relating to Culture, Heritage and Libraries and alerts editors when content is out of date, needs rewriting for clarity or is missing information. It also hosted a conference in October to thank content providers, share knowledge and discuss how the site might develop in future.

- 4.2 The [Shaw Trust](#), an expert in the field of accessibility which works with organisations to ensure that they make their digital products accessible to the widest possible audience, was commissioned by the PR Office to audit the City Corporation website; the Shaw Trust awarded the City Corporation an A and AA accreditation for existing accessibility. The PR Office will continue to draw up templates in collaboration with all departments – including those covering Culture, Heritage and Libraries – that will help staff to create pdfs documents which are more accessible in future.
- 4.2 Events and activities from Culture, Heritage and Libraries are regularly featured on the home page – both the New This Week rolling news feed and the Don't Miss feature boxes. This has included promotion of the Christmas in the City initiative in the highlighted Don't Miss section.

## **5. E-communications and social media**

- 5.1 The PR Office is responsible for the creation and development of e-communications. It also gives advice to departments on how to communicate across social platforms. The City Corporation now has 22 Facebook pages and almost 50 Twitter feeds (including all of the City libraries, the LMA, Guildhall Art Gallery), a YouTube channel and Flickr account which cover the wide range of services we provide (full list at [www.cityoflondon.gov.uk/social](http://www.cityoflondon.gov.uk/social)).
- 5.2 After the success of the social media week workshop, the PR Office is working to explore follow-up events next year. It also regularly promotes cultural output within the City through its monthly eshots – the most recent being an exclusive view from the Monument of the Lord Mayor's Show fireworks and a special offer to accompany the Christmas in the City initiative of a weekend for two people at a five-star hotel and tickets to a West End show or concert/event in a box at the O2 Arena.

## **6. Publishing and related activities**

- 6.1 The PR Office is also responsible for the corporate publications strategy and its implementation. In addition, the PR Office is also responsible for the City Corporation's brand identity and assists Departments with branding guidelines. In the last year it gave advice to the City Business Library on a new look to its materials – leaflets, posters, signage and other output.
- 6.2 Cityview, both online and hard copy, regularly promotes this area of work with dedicated pages to Barbican, Museum of London, Guildhall Art Gallery and a variety of visitor service-related material such as the City Visitor Trail. City

Resident also has a regular culture section including an events listing page at the back of each issue.

## **7. Public Affairs**

- 7.1 The PR Office provides public affairs advice to Departments across the organisation on specific issues that may affect their work as and when required. This includes initial planning relating to public affairs activities under the second communications priority.

There are aspects of the Corporate political contact programme for the Policy Chairman that is relevant to this committee's work, including meetings with the Arts and Shadow Arts Ministers and forthcoming dinners with the Culture Secretary and Arts Minister.

## **8. Events**

- 8.1 The Team also facilitates events which engage staff from across the organisation, including:
- The contribution of all relevant departments to the London Councils Summit, which took place on 17 November 2012 – each department submitted publicity material to promote the services and activities of the City of London Corporation to an audience of over 250 pan-London councillors and chief officers
  - The annual City Wide Residents' Meeting which took place on June 25, provided City residents with an opportunity to meet City of London officers from across the organisation and through stalls at the event learn more about the wide range of services offered by the City Corporation.
  - The PR Office also facilitates arrangements for the Open House London, allowing buildings owned by the City of London Corporation to be opened to the public during the weekend of 21-22 September. Over 6,000 visitors attended both the Guildhall and Mansion House over the course of the weekend.

In addition to the above the Team runs all staff only events which includes Staff Annual Lunches, Master classes and Strategic Briefings.

## **9. Member and internal communications**

- 9.1 The PR Office, working closely with the Member Services Team, has responsibility for communications with Members. This includes the Members' Briefing, which has been reviewed in recent months. The PR Office also provides updates and Briefings to Members on topical issues.
- 9.2 The PR Office provides internal communications for the City Corporation as a whole and gives support to individual Departments as and when required. Culture, Heritage and Libraries are regularly supported and assisted in improving communications through a number of channels and in a variety of

ways from communication advice and practical assistance where required (for example, design and editing issues) for news and feature publicity via the corporate channels, and in some cases local communications activity.

- 9.3 The Team ensure that story coverage in the e-magazine *The Leader*, the intranet, the *Town Clerk's Bulletin* and the eLeader bulletin is regular, timely and in particular celebrates the successes of the Culture, Heritage and Libraries and showcases latest initiatives and service developments. The latest edition of *The Leader* included articles on the London Metropolitan Archives, the *Kick it out* initiative, the success of the summer's Open House weekend, and the Rock Family Tree at Barbican Library.

## **10. Filming**

- 10.1 The Public Relations Office has a dedicated Film Team responsible for liaising with film crews and City Corporation departments to facilitate shoots within the Square Mile and on our property.
- 10.2 The Film Team regularly deals with requests to film on City Corporation property – Tower Bridge, the Monument, libraries, Guildhall Art Gallery and Guildhall itself. Tower Bridge remains the most popular with almost daily requests to film there.

### **Background Papers:**

Members will find it useful to refer to the '*Communications Strategy 2013-2016*'

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# Agenda Item 8

<b>Committee(s):</b>	<b>Date(s):</b>
Culture, Heritage and Libraries	27 January 2014
<b>Subject:</b> Guildhall Art Gallery: Amendment to Acquisitions Policy	<b>Public</b>
<b>Report of:</b> Director of Culture, Heritage and Libraries	<b>For Decision</b>
<b>Summary</b>	
<p>This report seeks to make an amendment to the Acquisitions Policy to assist the creation of a strong identity for the Gallery and also generate greater visitor numbers at the Guildhall Art Gallery.</p> <p>The proposed changes within the report, to incorporate the theme 'Plenty and Progress' into the current Acquisitions Policy, are inspired by a recently acquired work of art by the artist Mark Titchner.</p> <p><b>Recommendation(s)</b></p> <p>Members are asked to:</p> <ul style="list-style-type: none"><li>• Endorse the proposed amendments to the Guildhall Art Gallery Acquisitions detailed within this report and highlighted at Appendix 1.</li></ul>	

## Main Report

### Background

1. The policy governing acquisitions and disposals made by the Guildhall Art Gallery was formally adopted on 21 February 2011 and remains in effect until December 2018. The policy gives the Gallery its statement of purpose, sets out its existing collections and sets out various governance procedures for the maintenance of its collections.

### Current Position

2. Whilst the current policy is valid until December 2018, the Gallery wish to make some changes to allow for the acquisition of a 'capsule collection' within the main collection. It is believed that the changes will bring focus to the Gallery's contemporary collecting activities.

### Proposals

3. It is proposed that an addition be made to the existing acquisitions policy. The title of the addition would be 'Plenty and Progress'. This would focus on art that references the themes of money, power, boom and bust, trade and commerce, and justice, with particular reference to the financial services.

4. The proposed changes within the report are inspired by a recently acquired work of art by the artist Mark Titchner viewable at Appendix 2.
5. It hoped that the addition of 'Plenty of Progress' will additionally lead to: -
  - The encouragement of open debate and discussion around the aforementioned emotive topics through the medium of art and the unique surroundings of the Gallery;
  - The formation of a clear and original focus for the collections, which have lost their way in recent years, given competing collecting remits of the Museum of London in particular;
  - The creation of a strong identity for Guildhall Art Gallery and position it as a site where art and commerce collide; and
  - An increase visitor figures to the Gallery by widening the collection and display remit.

### **Corporate & Strategic Implications**

6. The proposals within the report align with the City's Corporate Plan and in particular, Key Policy Priority (KPP5), to increase the impact of the City's cultural and heritage offer on the life of London and the Nation.

### **Implications**

7. There are no financial implications to the proposed amendment.

### **Conclusion**

8. The proposals within this report enhance the current Acquisitions Policy at the Guildhall Art Gallery to provide it with a new focus for its contemporary collections. The incorporation of 'Plenty and Progress' into the existing policy will lead to greater visitor numbers, the encouragement of open debate, an original focus and the creation of a strong identity for the Gallery.

### **Appendices**

- **Appendix 1** - Guildhall Art Gallery - Acquisition and Disposal Policy
- **Appendix 2** – 'Plenty and Progress' by Mark Tichner

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**CITY OF LONDON**

**Culture, Heritage and Libraries  
Department**



**GUILDHALL ART GALLERY**

**Acquisition and Disposal Policy**

# GUILDHALL ART GALLERY

## ACQUISITION & DISPOSAL POLICY

<b>NAME OF MUSEUM:</b>	<b>Guildhall Art Gallery</b>
<b>GOVERNING BODY:</b>	<b>City of London Corporation – Culture, Heritage and Libraries Committee</b>
<b>MANAGEMENT STRUCTURE:</b>	<b>Guildhall Art Gallery is managed as part of the Culture Heritage and Libraries Department of the City of London. The Head of Guildhall Art Gallery is responsible for the management of Guildhall Art Gallery.</b>
<b>DATE ON WHICH THIS POLICY WAS APPROVED BY GOVERNING BODY:</b>	<b>21 February 2011 (unamended version)</b>
<b>DATE AT WHICH THIS POLICY IS DUE FOR REVIEW:</b>	<b>December 2018</b>

### **1. Gallery's statement of purpose**

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. Its major strengths are in London topographical and civic subjects from the seventeenth century to the present day and art from the Victorian period. Two notable special areas are the studio collection of Sir Matthew Smith and the Harold Samuel collection of Dutch and Flemish paintings. As well as the regular display of items from the Permanent Collection, the Gallery runs a temporary exhibitions programme which includes major exhibitions as well as smaller scale shows that regularly focus on the significant archival and other treasures of the City Corporation. The Gallery also manages the archaeological remains of London's Roman Amphitheatre which lie underneath the exhibition floors.

### **2. Existing collections, including the subjects or themes and the periods of time and/or geographic areas to which the collections relate.**

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 Corporation of London 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
- '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.

### **3. Criteria governing future acquisition policy including the subjects or themes, periods of time and/ or geographic areas and any collections which will not be subject to further acquisition.**

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 the financial services.

### **4. Limitations on collecting**

The Gallery recognises its responsibility, in acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Accreditation Standard. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

### **5. Collecting policies of other museums**

The Gallery 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 specialisms, in order to avoid unnecessary duplication and waste of resources.

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

- Museum of London

### **6. Policy review procedure**

The Acquisition and Disposal Policy will be published and reviewed from time to time, at least once every five years. The date when the policy is next due for review is noted above. The Regional Agency will be notified of any changes to the Acquisition and Disposal Policy, and the implications of any such changes for the future of existing collections.

### **7. Acquisitions not covered by the policy**

Acquisitions outside the current stated policy will only be made in very exceptional circumstances, and then only after proper consideration by the governing body of the Gallery itself, having regard to the interests of other museums. Such circumstances will normally only occur:

- where a bequest or donation of a work of art has been specifically made to and accepted by the City of London Corporation
- where the City of London Corporation has itself commissioned an original work
- where a work has direct relevance to another work already in the Permanent Collection

## **8. Acquisition procedures**

a. The Gallery will exercise 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 Gallery can acquire a valid title to the item in question.

b. In particular, the Gallery 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).

c. 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 Gallery 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.

d. The Gallery will not acquire any biological or geological material.

e. The Gallery will not acquire archaeological antiquities (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. In England, Northern Ireland and Wales the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure as defined by the Treasure Act 1996.

f. Any exceptions to the above clauses 8a, 8b, 8c, or 8e will only be because the Gallery is either:

- acting as an externally approved repository of last resort for material of local (UK) origin; or
- acquiring an item of minor importance that lacks secure ownership history but in the best judgement of experts in the field concerned has not been illicitly traded; or
- acting with the permission of authorities with the requisite jurisdiction in the country of origin; or
- in possession of reliable documentary evidence that the item was exported from its country of origin before 1970.

In these cases the Gallery will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority.

g. The Gallery does not hold or intend to acquire any human remains.

## **9. Spoliation**

The Gallery 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.

## **10. The Repatriation and Restitution of objects and human remains**

The Gallery's governing body, acting on the advice of the Gallery'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 Gallery 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 12a-12d, 12g and 12s below will be followed but the remaining procedures are not appropriate. The disposal of human remains from museums in England, Northern Ireland and Wales will follow the procedures in the "Guidance for the care of human remains in museums".

## **11. Management of archives**

As the Gallery holds archives, including photographs and printed ephemera, its governing body will be guided by the Code of Practice on Archives for Museums and Galleries in the United Kingdom (3rd ed., 2002).

## **12. Disposal procedures**

### Disposal preliminaries

a. The governing body will ensure that the disposal process is carried out openly and with transparency.

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

c. The Gallery will confirm that it is legally free to dispose of an item and agreements on disposal made with donors will be taken into account.

d. When disposal of a museum object is being considered, the Gallery 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.

### Motivation for disposal and method of disposal

e. When disposal is motivated by curatorial reasons the procedures outlined in paragraphs 12g-12s will be followed and the method of disposal may be by gift, sale or exchange.

f. The Gallery will not undertake disposal motivated principally by financial reasons

#### The disposal decision-making process

g. Whether the disposal is motivated either by curatorial or financial reasons, 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 the public benefit, the implications for the Gallery's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. External expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the Gallery will also be sought.

#### Responsibility for disposal decision-making

h. 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 Gallery acting on the advice of professional curatorial staff, if any, and not of the curator of the collection acting alone.

#### Use of proceeds of sale

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

#### Disposal by gift or sale

k. Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain, unless it is to be destroyed. 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.

l. If the material is not acquired by any Accredited Museums to which it was offered directly 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 an announcement in the Museums Association's Museums Journal, and in other specialist journals where appropriate.

m. 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 Gallery may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

### Disposal by exchange

n. The nature of disposal by exchange means that the Gallery 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.

o. In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or unaccredited museums, with other organisations or with individuals, the procedures in paragraphs 12a-12d and 12g-12h will be followed as will the procedures in paragraphs 12p-12s.

p. 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.

q. If the exchange is proposed with a non-accredited museum, with another type of organisation or with an individual, the Gallery will make an announcement in the Museums Journal and in other specialist journals where appropriate.

r. Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the Gallery'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.

### Documenting disposal

s. 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.

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Appendix 2



<b>Committee:</b>	<b>Date:</b>
Culture, Libraries and Heritage Committee	27 January 2014
<b>Subject:</b> Digitisation : progress and policy	<b>Public</b>
<b>Report of:</b> Director of Culture, Heritage and Libraries	<b>For Decision</b>
<b>Summary</b>	
<p>This report provides an overview of the progress made in recent years in the digitisation of collections, particularly at London Metropolitan Archives, and outlines plans for further development in this increasingly important area.</p>	
<b>Recommendation</b>	
<p>It is recommended that the report be noted and the proposals detailed in paragraphs 16 and 17 endorsed.</p>	

## Main Report

### **Background**

1. Over the past decade a transformation has taken place within society driven by the increasing importance of the digital world in every aspect of our lives. Notably, information, communication, knowledge and content of every kind that used to be transmitted in writing and in print is moving, or has moved, to digital platforms. Our vast documentary heritage – including books, archives, photographs, maps, pictures, and films – is steadily being digitised to make the constant accessible online. Material which used to be viewable in one physical locality can be seen and used, for business, leisure or research, anywhere in the world.
2. Various business models have emerged for this digitisation activity. Sometimes, charities, publicly-funded bodies or businesses have funded it for public benefit so that the content is freely available; sometimes it has been undertaken on a commercial basis and access is charged for either on a cost-recovery or for-profit basis. There are also hybrid models, where free access is provided to particular communities while others pay.
3. The most successful, high-impact digitisation projects have tended to be those based on big, simple ideas which give access to large coherent bodies of content; examples are given in Appendix 1. Increasingly, these sites become hubs for interaction with their audiences by inviting input, crowdsourcing, blogging, personalisation, etc; they become a kind of social media.

## Current position

4. Within CHL, digitisation activity has been centred around the collections at London Metropolitan Archives (LMA), although some digitisation has also been undertaken with the printed holdings of Guildhall Library. LMA has led on three strategic initiatives to digitise its collections and make them available online. They are:
  - *Collage* (graphic collections)
  - Major genealogical collections
  - London collections.

Further information on each of these strands is given below.

5. ***Collage***: LMA holds some several hundred thousand graphic items relating to London, the largest collection of such items held about one place in the world and as such of huge significance for the history of the capital. *Collage* was established in the 1990s originally and primarily for the City's paintings collection but over the past 10 years has been developed into a wide ranging digital image system which holds over 250,000 graphic items from LMA (mainly photographs and prints) as well as the roughly 4,000 Guildhall Art Gallery paintings. *Collage* was a ground breaking service when it was first launched and is now an increasingly known brand name for our image sales and licensing, achieving 2.3 million page (image) views in 2013
6. In 2010 LMA entered into a partnership with the charity New Deal of the Mind (now The Creative Society) which seeks to develop jobs in the cultural sector for young people, and typically those who have been long term unemployed. With funding from the Department of Work and Pensions 26 fixed term placements were set up at LMA to digitise and catalogue some 200,000 photographic images from the archives of the former London County Council and Greater London Council the majority of which are now made available to the public through *Collage*. In 2013 LMA entered a further partnership with New Deal and is currently employing a small number of business trainees from Haringey who are doing further work to enable the uploading of images to the website. The trainees are also digitising the metropolitan print collection, which covers images across greater London and are working on a major overhaul of the *Collage* website which has remained essentially unchanged since its launch.
7. Images created for *Collage* have been successfully repurposed in a number of areas including social media platforms such as Flickr (some 300,000 image views in 2013) and HistoryPin, a site managed by the charity 'We Are What We Do' in partnership with Google to encourage cross generational interaction online. The images have also been reused to generate additional income streams through commercial licensing partnerships which in turn has led to extended services such as high quality print on demand and resale through outlets such as Amazon.com.
8. ***Major genealogical collections***: LMA holds extensive and important collections of archives and printed material used by family historians. These

collections include parish registers from some 1,000 Church of England parishes in London, electoral registers, poll books, Poor Law settlement examinations and wills among many other relevant sources. In 2006, following a report to the then Libraries, Archives and Guildhall Art Gallery Committee, LMA developed a proposal for a commercial partnership to digitise, index and provide an online service to access these archives.

9. After a successful procurement exercise in 2007-2008, a contract was signed between LMA and a commercial partner Ancestry. The new service was launched early in 2009 and to date some 11.5 million images linked to an index of some 77 million names are available for view on the Ancestry website. The service has proved to be immensely popular with users worldwide and in 2012-13 some 22 million views on LMA held material were recorded by Ancestry. LMA is currently working with Ancestry to digitise some more of the family history resources.
10. **London collections:** LMA's remaining collections, that is those which are not graphic and so fall under the scope of *Collage* or major genealogical sources falling under the scope of the Ancestry partnership, are the largest group here and cover over 80km of archives (measured in linear shelving). Not all these collections are owned by the City and collectively are not currently as heavily used as the major genealogical sources.
11. As part of its partnership with Ancestry, it has been possible to have digitised the top level documentation from the London government collections. These include in their entirety the City of London Corporation Court of Aldermen Repertories and Court of Common Council Journals; the main council minutes for the Inner London Education Authority, the Greater London Council, the London and Middlesex County Councils and their predecessors together with any extant indexes. The information in these series is a highly significant and important source for London's history and consists of some 600,000 images dating from 1495-2000. This material is not yet mounted on the web and will make a substantial and valuable addition to the digitised resources available, although a single overarching index is needed to make them properly accessible. A number of other specific collections have been wholly or partly digitised via various academic or other partnerships.
12. It should be added that LMA, like all archive services, also faces the challenge of ingesting, preserving and providing access to 'born digital' records. LMA already manages 70,000 born digital records for depositors, although some material has been received from City teams, and is looking to develop new systems to manage and make accessible its digital archive. This work is at an early stage and further progress reports will be made in due course. Staff are also working with the City of London Police on a business records digitisation project and it is expected that the results of this work will be useful in informing the future development of digital records systems at LMA.

## Options

13. It should be clear that the City Corporation is the steward of outstanding, extensive collections that capture the history of London and Londoners from the earliest times to the present day. In addition to the archives, maps, books and images at LMA, Guildhall Library and the Guildhall Art Gallery, there is similar material at the Museum of London who also cover the artefactual side of London's history with every kind of object, reflecting the lives of Londoners since Roman times. If this heritage material is taken in its totality it can be said to represent a sizeable proportion of London's recorded memory.
14. An opportunity therefore exists for a transformative-scale digitisation project to make London's history accessible to the world at large. This totality of material, or a comprehensive subset of it, has the potential to create one of those simple, big idea digital databanks with high impact. This idea has been discussed with the Director of the Museum of London who has indicated a willingness in principle to participate in developing it.
15. We could expect such a resource to be used by millions of people, all round the world. The content would be used for educational purposes, by family historians, academic researchers, designers and artists, architects and planners, and many others. It would also provide a partnership opportunity to other custodians of London historical material including heritage services operated by London's borough councils who could be invited to participate and contribute material.
16. In order to progress this idea, more work needs to be done to provide detailed proposals around funding partners, business models, timescales, prioritisation and selection of content, and technical methodology. Subject to Member approval, the funding to undertake a feasibility study to scope this work will be sought via the Policy & Resources Committee in spring 2014. At this stage, however, it is possible to recommend a number of principles which should underpin any such large-scale City-sponsored digitisation project:
  - Content should, at the basic level, be free to access and use for non-commercial purposes. This does not preclude charging for commercial use (e.g. advertising, publishing reproductions), or supplying high-quality images. The income-generating potential for access to material like this is not great (this has been market-tested with publishers) but the reputational gain and profile-raising associated with opening it up to the world are positive opportunities for the Corporation.
  - Any web/online application pages through which any such digital material is viewed should be clearly branded as originating with the City of London.

## **Conclusion and recommendations**

17. LMA has a proven track record of significant input into the digitisation of its collections. The opportunity now exists to look at the creation of a larger scale project which would be not only philanthropic but also forward-looking, making a statement about our commitment to a digital future, and to Digital Britain (a stated government objective). Members are therefore asked to note the achievements to date, agree the proposed principles, and support the request

for the funding of a feasibility study to scope the project in more detail, as outlined in paragraph 16.

**Contact**

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## Appendix 1

Examples of large-scale high-impact digitisation projects

**Google Books:** <http://books.google.com/>

- Aspires to create digital surrogates of all the world's books, by encouraging authors/publishers to submit content, and through a huge retro-digitisation programme in major libraries in the USA and Europe
- Freely available to use, funded by Google in pursuit of their mission "to organise the world's information and make it universally accessible and useful"

**JSTOR:** <http://about.jstor.org/>

- Creates digital versions of back runs of thousands of journals, extensively used by libraries and also individuals worldwide
- Operates as a not-for-profit organisation, and charges subscriptions for access based on cost recovery and sustaining the operation

**National Library of Norway:** <http://www.nb.no/English/The-Digital-Library/Digitizing-policy>

- Is digitising the entire National Library of Norway collections
- Will be freely available to use, funded by the National Library in pursuit of its vision "to act as a national memory bank by providing a multimedia knowledge centre ... a modern national digital library"

**Census records:** <http://www.nationalarchives.gov.uk/records/census-records.htm>

- Searchable database of all the census records for England and Wales, 1841-1911
- Managed by The National Archives in partnership with several commercial digital publishers. Websites can be freely searched, but non-subscribers typically pay for downloading or obtaining full transcriptions of documents

**British Newspaper Archive:** <http://www.britishnewspaperarchive.co.uk/>

- Partnership between the British Library and the publisher brightsolid to digitise 40 million 19/20<sup>th</sup> c newspaper pages
- Free to access within the BL reading rooms, otherwise charged; some content will be free to access from HE institutions because JISC provided some funding

**Old Bailey Online:** <http://www.oldbaileyonline.org/index.jsp>

- Fully searchable, digitised version of proceedings of all Old Bailey trials 1674-1913
- Free to access; funded from a series of grants from the Big Lottery Fund, AHRC, ESRC and JISC, led by a consortium of university-based academics

**Early English Books Online:** <http://eebo.chadwyck.com/home>

- Full-text digital surrogates of every book printed in Britain before 1701
- A commercially-created project; extensively used in academic/research libraries but access depends on subscription



**Genealogical records:** <http://www.ancestry.co.uk/>

- The biggest of a number of genealogical databases, which aggregates records from a wide variety of sources, internationally
- Access is by subscription, by libraries or individuals; the LMA records on Ancestry are freely searchable from LMA and other CoL sites

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<b>Committee(s):</b> Culture, Heritage & Libraries	<b>Date(s):</b> 27 January 2014
<b>Subject:</b> City of London Festival Funding	<b>Public</b>
<b>Report of:</b> Director of Culture, Heritage & Libraries	<b>For Decision</b>
<p><b><u>Summary</u></b></p> <p>The City of London Festival, which organises a diverse range of performances and events across the Square Mile every summer, has become an established and valued part of the City's cultural provision. It is supported by a yearly grant from the Corporation, which covers approximately 30% of its annual income. Its new Director is seeking both confirmation of the grant settlement for 2015, and a one-off loan to meet the costs of an exciting new temporary performance space which will increase the Festival's visibility and commercial opportunities.</p> <p><b>Recommendations</b></p> <ul style="list-style-type: none"> <li>• The Committee is recommended to support the request for a loan of £150K to the City Arts Trust, to be paid back over a maximum of five years, to pay the costs of a temporary pop-up venue.</li> <li>• It is further recommended to confirm the City's ongoing financial support of the City of London Festival at the current level, a core grant of £297K p.a. with a further £87,676 p.a. for outdoor events, for the year 2015.</li> </ul>	

## **Main Report**

### **Background**

1. Following the successful presentation on the forward work of the City of London Festival made to the Culture, Heritage & Libraries Committee in October by the new Director, Paul Gudgin, he is now seeking renewal of the COLF funding settlement for 2015. He is also requesting a one-off loan of £150K, to be repaid over five years, to build a new pop-up venue which will both increase the profile of the Festival and save running costs for venue hire. The detailed case for both the settlement and the loan is contained in the attached papers.

### **Current Position**

2. The City of London Festival was established in 1962 and has run every year since then for a few weeks in the summer. It uses a wide range of venues, both indoor and outdoor, and of activities, to enliven the Square Mile with cultural events of all kinds. It has always been underpinned by financial support from the Corporation and its last funding settlement, agreed in 2012 for the years 2013 and 2014, set the core grant at £297,000 p.a., augmented by a further £87,676 p.a. for its outdoor events programme. The CoL grant provides about 30% of the total annual income of the Festival, the rest being made up of sponsorship from a range of public and private donors, and ticket sales.
3. The City Arts Trust Limited, responsible for running the City of London Festival, is a company limited by guarantee, and a registered charity. Its President (ex-

officio) is the Lord Mayor of the City of London, and the Board of Directors (who are also Trustees of the charity) is made up of representatives from the City of London Corporation, Guildhall School of Music & Drama, St Paul's Cathedral and the City's business community. Its Chairman is currently Lady Brewer.

4. The Trust works in close partnership with a wide range of City institutions and organisations, including (but by no means limited to) the Guildhall School of Music & Drama, the London Symphony Orchestra, LSO Discovery, The Barbican, Barbican Box Office, Gresham College, Bishopsgate Institute, Guildhall Art Gallery, Barbican Children's Library and many more. This approach, which has been developed consistently over the last 52 years, is especially important in the current climate and the context of cuts in public sector funding.

### **Options**

5. The new Director has developed a programme with a range of new ideas around increasing the impact and accessibility of the Festival, in line with a strategic direction which has been endorsed by the Corporation. He has identified the opportunity to significantly advance these agendas by creating a new temporary pop-up venue which would increase recognition, save venue hire costs and create income generation possibilities. The proposal is to create such a venue in the shape of a bowler hat, with room to seat an audience of 200; details of the idea, design, business benefits and costings are set out in the attached documents. The hat will cost £150K to build and the Director is seeking a one-off loan from the Corporation for this amount, to be repaid over a maximum of five years from Festival revenues, as set out in the appendices. Initial discussion with the City Planning team within the Department of Built Environment has suggested that the necessary permissions will be forthcoming if the funding is achieved.
6. The loan would be met from Finance Committee contingency funds and subject to the support of the Culture, Heritage and Libraries Committee a report will be presented there on 18 February 2014 seeking their approval.
7. At the same time, the Committee is asked to confirm the City's ongoing grant to the Festival for 2015 at the existing level. This will give the Festival the stability it needs for onward planning and (equally importantly) help to lever ongoing corporate and private sponsorship. The Festival's grant is a Central Risk budget separate from the Local Risk budgets of the Culture, Heritage and Libraries Department and can be approved by the Culture, Heritage and Libraries Committee provided no increase is sought. Grants for subsequent years will be considered in the light of any wider strategic review of Corporate spending which may be necessary, and confirming the grant for 2015 does not preclude such review.

### **Proposals**

8. The Committee is recommended to support the request for a loan of £150K, to be paid back over a maximum of five years, to pay the costs of the temporary pop-up venue. It is further recommended to confirm the City's ongoing financial support of the Festival for 2015 at the current level.

## **Corporate & Strategic Implications**

9. The Festival has become an important element in the Corporation's overall cultural provision and is recognised as such in the 2012 Cultural Strategy. Its unique selling point lies in its reach across the whole of the Square Mile, bringing the City alive during the summer with a diverse and wide-ranging set of activities from world-class concerts to street art. Maintaining the Festival is therefore strategically and reputationally desirable. It is directly supportive of key policy priority 5 in the Corporate Plan, to "increase the impact of the City's cultural and heritage offer on the life of London and the nation".

## **Background Papers:**

City of London Festival Funding 2013-14, Culture, Heritage & Libraries Committee, 12 March 2012

## **Appendices**

**Appendix 1** - The City of London Festival/City Arts Trust Ltd bid for a loan to create a pop-up venue, and for a 2015 funding settlement

**Appendix 2** - City Arts Trust Ltd. Budgets 14/15

**Appendix 3** - City Of London Festival 2014 Artistic Outline

**Appendix 4** - The City Arts Trust Limited delivering City of London strategic priorities

**Appendix 5** - The City Arts Trust Limited - governance, leadership and management

**Appendix 6** - Bowler Hat Design and Cost Breakdown

## **Contact:**

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## The City Arts Trust Limited

### 1. Background

Since its inauguration in 1962 the City of London Festival has brought the City to life with a world-class artistic programme of events, with many being free to the public. The festival has traditionally had a strong classical music core and recent years have seen growth in the free events outdoors series and an extensive education programme. With a new Director joining the festival in August 2013, the festival is committed to further broadening the programme increasing the appeal to City residents, workers and visitors. A key part of this strategy is to increase the physical presence of the festival in the City during the festival period

The Festival has always taken pride in its international outlook, promoting artists from all around the globe and in the process enhancing the reputation of the City as a major cultural as well as commercial destination. The Festival has provided many opportunities for City institutions and businesses to meet and network with London's diplomatic community along with overseas companies and organisations.

The Festival's main strength and inspiration is the City itself. The ambition is to create a festival with a unique personality that could only happen in the City of London. This has led to a broad range of partnerships with Livery companies, Churches and the City of London Corporation (CLC) and the broadest possible range of City-based organisations. In the case of the City, this has meant engagement with numerous departments from the key cultural institutions such as the Barbican and the Guildhall School of Music & Drama, but also the Remembrancer, Mansion House, Economic Development, Open Spaces (including Hampstead Heath), Environmental Services and more.

Over its 52 year history the Festival has made a significant cultural impact. It has worked with hundreds of distinguished performers and composers and is well recognised for the invaluable work undertaken in the wider community – especially with primary and secondary schools in the City and the neighbouring boroughs.

### 2. Facts and figures

- **56** ticketed performances and **156** free events annually, covering the whole Square Mile and beyond.
- **58** venues used each year.
- Average annual audiences exceed **125,000**
- More than **17,000** people attended ticketed events and over **112,000** attended free events in summer 2013.
- Profile: ABC1s (50/50 male/female split); Mosaic 37% 'Symbols of Success' and 31% 'Urban Intelligence'.
- Web: More than **117,000** unique users at [www.colf.org](http://www.colf.org); 65% of audience book online.
- In 2013, **5** concerts were broadcast and repeated on BBC Radio 3, reaching a further 6 million listeners.
- Extensive partnerships in place with key City institutions and organisations, as well as many departments of the CLC itself.
- **53%** of audiences for free Festival events are City workers
- City workers attend Festival activities in higher proportion than for other venues and institutions funded by CLC, owing to:
  - a) the geographical spread of events throughout the Square Mile;

- b) the wide range of sponsorship, membership and staff ticket schemes taken up by companies.
- More than **300 participative workshops** each year take place in schools and community centres within the City, Islington, Hackney, Tower Hamlets and Southwark as well as Festival performance venues. More than **3,500** school children, older adults, city workers, families and other members of the public take part.
- **95%** of Festival audiences agree or strongly agree that the Festival provides a high quality programme of events; **92%** agree or strongly agree that they had experienced artists and performances they would not otherwise get to see.
- **94%** of Festival attenders across both paid and free events state that the Festival 'offers good value for money'.

The Economic, Social and Cultural Impact of the City Arts and Culture Cluster research showed that:

'The Festival has a positive impact on the way the City is perceived. Festival events (in particular the free outdoor events) give people an occasion to experience the Square Mile in a very different way (lively and animated) from what they know it to be like. The audience research shows that the Festival is highly valued for the vibrancy it brings to the area throughout its duration: **91%** of those surveyed agree or strongly agree that the Festival provides enrichment to the London area due to the buzz it creates, while **85%** agree or strongly agree that having the Festival is part of what makes the City of London area special. It also demonstrates that the Festival helps to improve perceptions of the area among those audiences who do not live and work locally. **84%** of those who neither live nor work in the City reported that the Festival improved their perception of the City. Moreover, the Festival experience encourages people to come back: **84%** of those who neither live nor work in the City also said that the Festival has made them more likely to return to the City in the future.'

#### Sponsorship and financial support

- The City of London has provided core funding for 2012 and 2013 of £297,000 following a 10% cut in the grant which had previously stood at £330,000 per year from 2004 to 2011
- 2007 was a tipping point when the Trust's core costs were no longer covered by CLC's core grant and since then the gap has continued to widen placing significant demands on the Festival to raise significant funds from other public and private sector sources.
- Sustained support from the City of London has undoubtedly enabled the Trust to leverage considerable additional funding from corporate sponsors, trusts, foundations and individual philanthropy.
- Despite the harsh economic climate, the Trust has continued to attract significant commercial support from sponsorship and corporate memberships securing £288,170 in 2013, 294,328 in 2012 and £302,800 in 2011.
- The Trust continues to secure funding from a broad range of organisations including foreign governments (relating to international programming), Arts Council (on a project basis), private donations, trusts and foundations and other arts organisations (sharing resources and risk).
- The levels and range of partnership funding achieved by the Trust are exceptional for a small organisation with limited resources.



### **3. 2015– funding proposal and strategy**

The Trust is requesting support from the City of London Corporation in two forms.

- A one-off loan to enable the Festival to purchase its own pop-up venue
- Continued support in the form of a grant for the Festival in 2015.

The 2014 Festival will be the first under the directorship of Paul Gudgin who joined the Trust in August 2013. In a presentation to the Culture, Heritage & Libraries Committee in September 2013 Paul outlined his vision for the Festival which included the following aspirations:

- To develop a programme with a strong sense of place that reflects the extraordinary nature of the City
- To see the Festival grow in scale over the next few years
- Develop a much stronger physical presence in the City
- Broaden the programme increasing its appeal to City workers and visitors
- Increase opportunities for the Festival to facilitate international exchange and cultural diplomacy
- Develop closer ties with other key city cultural institutions

#### The Bowler Hat

The largest single initiative the Trust is pursuing for the 2014 Festival is the creation of a new temporary pop-up venue in Paternoster Square for the duration of the Festival. The design will take the shape of a 200-seat Bowler Hat. It is an iconic shape that is synonymous with the City but will also generate a sense of intrigue and fun. It has the potential to become a new landmark venue for the City of London and will provide a real focus for the Festival and create a great sense of excitement. We would expect the venue to figure prominently in the marketing and media coverage of the Festival with the potential to enjoy a high profile on social media.

Pop-up venues have figured more prominently at festivals in recent years as design and costs improve in addition to a desire for unique experiences that is growing amongst audiences. The Udderbelly has been a major success at the Edinburgh Fringe and also at the Southbank Centre; Spiegeltents have helped transform the audience profile of events such as the Edinburgh Jazz Festival and the Canterbury Festival; and The Shed has become an interesting and popular addition to the National Theatre.

The main objectives for the Bowler Hat are:

- To significantly raise the Festival's profile - by having a permanent physical presence in the City for the duration of the event the Festival will come to the attention of a much broader audience
- To generate new audiences - most of the venues currently available to the Festival are very formal and restrict the type of performance we are able to offer. We plan to programme children's theatre and shows, spoken word, cabaret, musical comedy, circus/physical theatre and dance in the venue
- To increase the commercial viability of the Festival - by having a venue we control entirely it will be more attractive to corporate supporters and will significantly reduce the average cost of presenting Festival events.

This last point is of most concern to the Festival. To hire and equip a livery hall for an average concert costs between £3,000 and £6,000 per occasion before any artists fees are paid. Church based events are less expensive but can still cost in excess of £2,000 to hire and equip. Major venues in the City can cost up to £20,000 per occasion to hire. The City is an increasingly expensive environment for the Festival to operate within. Venue and technical costs for the Festival have risen by 23% since 2010. By hosting a significant number of Festival events, the Bowler Hat will significantly reduce the average cost of presenting and event at the festival.

A combination of the high visibility and a more informal formal programme will attract new audiences to the festival, many of whom might never set foot inside a livery hall or city church. It will also open up opportunities to work with a wider range of sponsors and partners.

Additional benefits of owning this venue include the ability for it to represent the Festival and the City at other events in London and beyond. Interest has already been expressed for the venue to appear at the Edinburgh Fringe, Leeds and Brighton. In consultation with Corporation staff and other City institutions it has been suggested that the venue could provide a useful facility for major events such as the Lord Mayor's Show and one-off events such as the Tour de France and could be a useful additional offer for spaces such as Guildhall Yard and Hampstead Heath.

The Bowler Hat will cost £150,000 to build and equip with a lifespan of around 8 – 10 years. A full breakdown of the design, build and operating costs are included in Appendix 5.

We request a loan of this amount (**£150,000**) from the City of London Corporation to be repaid over 5 years from 2015 at a rate of £30,000 per annum. Should circumstances permit, the Trust would be keen to repay the loan within the five year period.

### Core Grant

The bid also covers the CLC's core grant and the project funding for the Festival, its free outdoor programme of activities and the Free Winter Concerts (organised by the Trust in partnership with the City Music Society and the City of London Sinfonia).

Outline plans for the 2014 Festival, both indoor and out, can be found in Appendix 2. Highlights include two major concerts in St Paul's Cathedral involving the London Symphony Orchestra; the Academy of St Martin-in-the-Fields joined by actor Simon Callow in the Mansion House; a series of concerts called 'Jazz with a View' making use of interesting spaces; a number of Korean artists appearing under the title 'Seoul in the City'; a project called 'Rock the Boat' that builds on the previous success of the Street Pianos; and an education initiative building on the growing phenomenon of office choirs.

For 2015, we request core funding to remain at the current level of £297,000 per annum

- Core Grant: **£297,000**
- Projects/Free Events: **£87,676** (presently allocated to summer outdoor Festival events **£63,917** and Free Winter Concert Series **£23,759**).
- Total: **£384,676**

Continued support at the current level will aid our efforts to maintain a programme likely to attract greater commitment from third parties, especially corporate supporters. It will also help the Festival compete in an increasingly competitive festival environment in London. With the legacy of the Cultural Olympiad, the growth of events such as the Thames Festival and a well-resourced portfolio of events emanating from the Mayor of London's office in recent years, the City of London Festival needs to work harder to enjoy the same profile and status in the capital.

Stable funding will support the Festival during what is likely to be a difficult period for cultural organisations. While the medium to long-term prospects for corporate support are improving, raising sponsorship in the current climate is still highly challenging. At the same time, funding from other public sector organisations such as Arts Council England and The British Council is diminishing as they too have seen their budgets cut. Public sector support for the Festival has dropped by 28% since 2011 and this trend is unlikely to reverse over the next two to three years.

Both the Bowler Hat and the request for a continuation of our core grant are intended to assist the festival become more sustainable and self-reliant. The Bowler Hat will help reduce the average cost of presenting festival events, provide new commercial opportunities and enable us to stage shows that will draw in new audiences. Stability in our core grant will support us as we make the transition to become more commercially focussed and less dependent on public sector support.

#### **4. Financial sustainability**

The City Arts Trust Limited has consistently demonstrated that it is a resilient and financially innovative business. The last few years have presented some unprecedented challenges but the organisation has weathered the financial storm. It has frequently managed to break even or generate a small surplus without compromise to its reputation for artistic excellence. Prudent financial planning has allowed for the modest use of reserves in 2013 to support artistic ambition, with the Festival exceeding its income targets in this year. This track record proves its sustainability and worthiness for maintained support.

The Trust's fiscal sustainability is derived from three main strategies. The first is a culture of tight budgeting and careful cost control, within which all departments operate. Best value is sought from all contracts from artist agreements to office supplies.

The second strategy is that of engaging in creative partnerships with other high-quality arts organisations, which may entail a sharing of financial risk or indeed the other partner bearing the full cost of a promotion, allowing the Festival to present broader and richer programmes without being exposed to their full costs.

The third strand of the Trust's financial sustainability is its strong track record in fundraising and its diverse portfolio of funding from the public sector, corporate sponsorship, trusts and foundations and individual giving.

The Trust has been able to demonstrate a significant return on investment, with every £1 of support from the Corporation leveraging a further £3 of income.

## **5. Addressing the City's strategic priorities**

The Trust aims fully and strongly to reflect the strategic direction of the CLC. It is confident that its aims and achievements are totally in step with the recommended priorities of both The City Together and the CLC's current and developing Cultural Strategy. The attached Appendix 3 outlines the Trust's successes in delivering these strategic priorities.

## **6. City Partnerships**

The Trust works in close partnership with a wide range of City institutions and organisations, including (but by no means limited to) the Guildhall School of Music & Drama, the London Symphony Orchestra, LSO Discovery, The Barbican, Barbican Box Office, Gresham College, Bishopsgate Institute, Guildhall Art Gallery, Barbican Children's Library and many more. This approach, which has been developed consistently over the last 52 years, is especially important in the current climate and the context of cuts in public sector funding. A strong commitment to partnership working is integral to our entire organisation and we are actively seeking further partnership opportunities within the Square Mile and beyond.

## **7. World-class City, world-class Festival**

The City of London Corporation's 52 year commitment to the Festival has been instrumental in creating an event that enjoys continued success. The Festival is unique in the way it represents the City's name within the Square Mile, nationally and overseas. There has been a huge increase worldwide in the creation and presentation of festivals and major events as their economic, cultural and social value becomes ever more widely recognised. This is particularly the case with cities looking to rival London's status as a major commercial and visitor destination. Festivals provide highly visible proof of a rich cultural life and by highlighting the strengths of a destination they provide an invaluable means of attracting the attention of potential visitors.

There has been a great deal more research and evaluation undertaken in recent years into the value and effectiveness of festivals and events and one of the most consistent findings is that the cities which support their events consistently over the long-term undoubtedly receive the greatest rewards in terms of profile, recognition and economic activity – cities such as Melbourne, Montreal and Edinburgh would appear to prove this is the case.

The City of London Festival is entering an exciting new era under a new Director and, with the continued support of the City of London Corporation, will continue to develop its role as a jewel in the City's cultural crown.

## **8. Appendices**

Appendix 1 – The City Arts Trust Limited budget 2015 -16

Appendix 2 – The City of London Festival 2014 artistic outline

Appendix 3 – The City Arts Trust Limited delivering City of London strategic priorities

Appendix 4 – The City Arts Trust Limited governance

Appendix 5 – Bowler Hat Plans and Costings

Appendix 2 - The City Arts Trust Limited budgets 2014 - 2015 Festivals

<b>CITY OF LONDON FESTIVAL</b>				
<b>Summary Budgets for 2014, 2015, 2016 and 2017 Festivals</b>		<b>2014 Festival</b>	<b>2015 Festival</b>	
		<b>Budget at</b>	<b>Budget at</b>	
		<b>9 December 2013</b>	<b>9 December 2013</b>	
<b>INCOME</b>		<b>excluding in kind</b>	<b>excluding in kind</b>	
		<b>£</b>	<b>£</b>	
<b>Fundraising:</b>				
<b>Private:</b>	Sponsorship	350,000	365,000	
	Corporate members	52,000	58,000	
	Donations and Grants	100,000	105,000	
	Individual giving	40,000	45,000	
	Advertising and Sundry	43,000	52,000	
		<b>585,000</b>	<b>625,000</b>	
<b>Public:</b>	Public funding - general	115,324	108,000	
	City of London (Outdoor Events Series)	63,917	63,917	
	City of London (Free Winter Concerts)	23,759	23,759	
	City of London (Core Funding)	297,000.00	297,000.00	
		<b>500,000</b>	<b>492,676</b>	
	<b>Total fundraising target</b>	<b>1,085,000</b>	<b>1,117,676</b>	
<b>Other:</b>	Box office	176,300	195,000	
	Bank interest	0	0	
		<b>1,261,300</b>	<b>1,312,676</b>	
<b>EXPENDITURE</b>				
<b>Events:</b>	Performers - Core Programme	266,857	260,000	
	Performers - Free Events	117,000	115,000	
	Performers - Education Programme	40,000	40,000	
	Performers - Winter concerts	18,625	18,500	
	Venue and technical - Free Events	58,000	55,000	
	Venue and technical - All other events	161,025	152,000	
	Event staffing - all events	53,675	54,000	
	Box Office fee and other event costs	32,380	30,000	
<b>Marketing:</b>	All costs	100,000	98,000	
<b>General:</b>	Salaried staff	305,866	307,500	
	Freelance personnel	54,060	55,000	
	Office/premises	56,977	57,500	
	Receptions, staff expenses, misc	19,463	19,500	
	Capital costs/depreciation/CLC Loan Repayment	0	30,000	
<b>Contingency</b>		10,000	10,000	
		<b>1,293,928</b>	<b>1,302,000</b>	
	<b>Projected deficit/surplus for year - use of reserves</b>	<b>-32,628</b>	<b>10,676</b>	
	Projected reserves at year end	124,049	134,725	

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## **Appendix 3**

### **CITY OF LONDON FESTIVAL 2014 ARTISTIC OUTLINE**

22 June – 17 July 2014

#### Overview

In developing a programme for 2014 we have the following objectives:

- To maintain a core of events that will be recognised and appeal to the traditional City of London Festival audience while developing new strands to encourage new audiences
- To develop threads within the programme that have a strong sense of place
- To create events likely to attract external support, especially from the corporate sector
- To plan events with strong narratives to help generate a higher profile in the media
- To develop ideas with the potential to grow year on year

#### **Bowler Hat**

The Bowler Hat will run a programme that will contain a number of events each day including

- A programme of children's theatre, circus and physical theatre, cabaret and musical satire is being developed including partnerships with Little Angel Theatre, Half Moon Theatre, Sadler's Wells, The Circus Space, and the Guildhall School Jazz Department.

#### **Orchestral Concerts**

- *Bruckner Symphony No.9* and the Penderecki *Threnody for the Victims of Hiroshima*. This will be performed by the London Symphony Orchestra and conducted by Daniel Harding in St Paul's Cathedral. The concert will again be sponsored by Mizuho.
- As part of the 'Seoul in the City' strand of our programme we have the Music Director of the Seoul Philharmonic, Myung-Whun Chung and four Korean soloists joining the London Symphony Orchestra and the London Symphony Chorus in St Paul's Cathedral for a performance of Beethoven's *Symphony No. 9*. This work became a symbol of German re-unification and has a particular relevance to the North-South Korean situation and Maestro Chung in particular.
- The Mansion House Concert will be performed by The Academy of St Martin in the Fields, directed from the keyboard by pianist Inon Barnaton. The programme will include Beethoven's *2nd Piano Concerto* and the orchestra will be joined by Simon Callow as narrator in an exploration of Beethoven through his music and letters.

#### **Chamber Music**

- An exploration of the piano quintet repertoire including two livery hall performances by the Nash Ensemble in their 50<sup>th</sup> year. Programmes include the Brahms *Piano Quintet*, a chamber version of Mozart's *Piano Concerto in Eb* and a French programme of Milhaud and Franck.

- As part of 'Seoul in the City' the Korean pianist Sunwook Kim performs Scriabin, Franck, and Schumann's 1<sup>st</sup> Piano Sonata in Stationers' Hall.
- With the anniversary of WWI likely to garner a great deal of attention next year, we have a thoughtful and reflective programme called *The Fateful Voyage* performed by tenor Andrew Kennedy, pianist Iain Burnside and narrator Alex Jennings
- We will be maintaining our strong relationship with the students of the Guildhall School of Music and Drama for a series of 15 free lunchtime concerts.

### **Jazz**

- We have three performances under the title 'Jazz with a View'. Inspired by *Dizzy's Jazz Club* in New York. The series will feature Claire Teal and other jazz musicians who have featured at *Dizzy's* in performances at the top of the Gherkin, on top of One New Change and we are negotiating with a spectacular corporate venue also.
- We are working with the Edinburgh International Jazz Festival on an event called 'Commonwealth Voices' to celebrate the forthcoming Commonwealth Games.

### **Choral and Musical Theatre**

- Under the title Choral Capital we seek to highlight The City's extraordinary choral scene as well as reflecting some of the ways in which choral music is changing both within the City and nationally. The series will feature girl choristers, office choirs and recent trends in a capella.
- An education project called Musical Meeting Places will see nine office choirs join with nine primary and secondary schools for a singing in the City extravaganza
- Highlighting the creation and development of girl chorister choirs in English Cathedrals we have invited Guildford Cathedral, Southwark Cathedral and St Albans Abbey girls' choirs to join forces in a celebratory concert. It will also feature a new festival commission from Judith Bingham.

### **Spoken Word**

- We are developing a strand of talks, interviews and debates under the title "Justice, Money and Power."
- We are planning five Gresham Lectures responding to Festival threads such as the Commonwealth, the North/South Korea situation and The Science of Singing.

### **Seoul in The City**

- In addition to the Beethoven 9 concert and the Sunwook Kim recital, we are in discussions with the Arts Council of Korea, Seoul Metropolitan City Council and the Korean Cultural Centre about supporting a programme of Theatre, Dance and street arts performances.

### **Free Summer Events Programme**

- *Rock the Boat Street Guitar* - After numerous requests for the return of the Street Pianos, there is a compelling case for a similarly popular shared street entertainment event. Rock the Boat Street Guitars will feature a series of brightly coloured upturned and weighted boats that will house integrated, waterproof guitar systems for people to sit and play their songs to passers-by.



- Guildhall Yard concerts will be presented during the week of 30 June – 4 July, including a second year of the City Beer Festival presented in partnership with the Company of Brewers and City Music Foundation.
- Sunday afternoon family events with music and participative arts are being planned for Hampstead Heath, Epping Forest and West Ham Park.

### **Education and Participation**

- On Friday 27 June 2014 there will be 1,500 primary and secondary students responding to the theme 'Off the page!' as dozens of schools choose classic children's books to bring alive through costume, puppetry, music and dance, working during term time with a team of Festival artists and created using tonnes of the City's recyclable waste.
- *Under the Bowler Hat* - Digital animations with a Bowler Hat theme created by young people.
- Concert Contact - Young people and older adults visit concerts in spectacular City venues for free.
- Football is centre stage in the Festival as the City's three community libraries - Shoe Lane Library, Barbican Children's Library and the newly opened Artizan Library unite with the Festival to present Saturday morning storytelling designed to engage primary school children and their parents around the World Cup. Guests from London's Premier League football clubs will be invited to read children's books about football, and answer questions from the audience.

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## Appendix 4

### **The City Arts Trust Limited delivering City of London strategic priorities**

The Trust aims to strongly reflect the strategic direction of the City of London Corporation. The Trust is confident that its aims and achievements are totally in step with the recommended priorities of both The City Together the CLC's Cultural Strategy and the Visitor Strategy.

#### *The City Together: Competitive and promotes opportunity*

The City of London Festival attracts and showcases the very best of international art and culture, offering world class events at affordable prices, with ticket prices from £5 and a range of concessions and discount schemes. The Festival offers an ever-widening variety of high quality free events throughout the Square Mile, attracting large and diverse audiences.

The Festival provides platforms for young talent, both professional and student including a valued partnership with the City's Guildhall School of Music & Drama which showcases their performers and composers in a series of 12 lunchtime concerts.

The Festival enables and promotes voluntary involvement – professional development via our internship programme (building the creative industries); and community involvement through our work with our large team of volunteer Festival stewards.

The Festival creates opportunities for participation at a number of levels through work both within formal education and through our programme of public workshops. We have a partnership with Music in Offices to develop projects that showcase and develop the growing phenomenon in the City of office choirs.

The Festival continues to build partnerships within and beyond the City (overseas governments via embassies; Arts Council England; education institutions; business community; Livery Companies; venues; and more).

The Festival provides excellent value for all stakeholders, not least the public, through outstanding achievements in partnership funding between public and private sectors.

#### *The City Together: Supports our Communities*

The Festival enhances the quality of life by offering opportunities for engagement in the arts - passively and actively – to the City community of residents, workers, visitors (domestic and international) and students

Our Free Events programme, covering a wide spectrum of cultural activity, reaches people of all ages and has something for everyone. The new Pop-Up venue will create a new focus for the festival bringing us to the attention and encouraging participation of even wider audiences.

The Festival's extensive education and participation programme encourages learning across many disciplines (music, dance, literature and others) in schools (notably in the City fringe boroughs, including the City Academies) and outside the formal system. Collaboration with the other artistic and cultural institutions within the City, including those supported by the CLC, achieves synergy and adds value to partners' work

The Festival works extensively with the City Livery Companies, supporting their mission, especially in education and community participation.

The Festival makes use of the City's green spaces outside the Square Mile to engage with communities beyond the City of London

### *The City Together: Protects, promotes and enhances our environment*

The Festival animates historic and new City buildings with arts – a defining feature of our activity. We continue to animate squares, gardens and other City open spaces throughout the City and beyond (e.g. Hampstead Heath) with our outdoor events programme. Walks, talks and tours, enhancing public understanding of the City's natural and built environment, are a key part of our programme.

Working with CLC's Environmental Services team, the business community and neighbouring schools, we run workshops to create and display artworks made from the City's recycled waste which are then paraded through the City during the Festival Procession.

The Trust places the green agenda at the heart of our organisation. We continue to work with the CLC to promote the use of cycle and walking routes and public transport to Festival venues.

### *The City Together: Vibrant and culturally rich*

The Festival remains true to its original ambition of animating the City with a rich, world-class programme of arts activity. The Festival continues to champion internationalism and connects the City to other world cultures.

Partnerships with other key City arts organisations and external bodies enhance the artistic impact and public reach of activities.

Our impressive audience figures are a measure of quantity and a suggestion of quality in the Festival's outputs – reinforced by strong media coverage.

We aim to increase access to a wide range of venues and to find new locations each year, many of them little-known and not always accessible to the general public.

### *The City Together: Safer and Stronger*

Festival public art and outdoor events bring people together in a positive way. Intergenerational work led by the Festival such as our joining of office and school choirs involves interaction of communities and builds strength within those communities

The Trust works closely with City Police, with staff receiving anti-terrorism and Crowded Places briefings annually, as well as working in close consultation with the CLC Licensing team. The Trust promotes best practice in health and safety and continues to work to address access issues

### *Cultural Strategy*

The City of London Festival is a flagship annual event within the City, and the Trust is committed to playing its role in the development of an integrated marketing strategy for the CLC's arts and cultural offer. The Trust values its strong relationship with the CLC's Public Relations office, and works closely with the City Information Centre.

CLC's logo is included prominently on all print materials (Festival brochures and flyers, for example), the Festival website, and on major promotional initiatives such as underground poster campaigns and taxi side advertising.

### *Cultural Strategy: Sustaining Excellence in the Arts*

The City of London Festival has developed an enviable reputation for the quality of its performances which receive widespread critical acclaim

### *Cultural Strategy: Animating the Heritage*

The Festival brings high profile and often highly creative events to a wide variety of heritage buildings and sites in the City

### *Cultural Strategy: Breaking Down Barriers*

Our education programme, free events programme and concert contact scheme are all intended to break down barriers in the arts for residents, workers and visitors to the City. Our new Pop-Up venue will also provide a much more informal performing space than has been available in the City to date.

### *Cultural Strategy: Working in Partnership*

The Festival is a particularly partnership orientated organisation that works with the broadest range of collaborators both within and outside the City.

### *Cultural Strategy: Going Digital*

Development of the Festival website and the use of digital media are becoming an ever more important part of the Festival's marketing activity. [www.colf.org](http://www.colf.org) is one of the most visited websites of organisations with the term 'City of London' in its title.

### *Cultural Strategy: Education and Learning*

The Festival education programme is extensive and highly valued by our education partners.

### *Cultural Strategy: Evaluating*

The Festival is committed to extensive research and evaluation of its activities. We are particularly keen to develop data-sharing initiatives with other city based organisations.

### *Cultural Strategy: Communicating*

We are keen to remain active participants in any City Wide initiatives that communicate the City's cultural offer. We also believe our strong media coverage enhances the narrative about the City's cultural vibrancy.

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## Appendix 5

### The City Arts Trust Limited - governance, leadership and management

The City Arts Trust Limited, responsible for running the City of London Festival, is a company limited by guarantee, and a registered charity. Its President (ex-officio) is the Lord Mayor of the City of London, and the Board of Directors (who are also Trustees of the charity) is made up of representatives from the City of London Corporation, Guildhall School of Music & Drama, St Paul's Cathedral and the City's business community. Its Chairman is currently Lady Brewer.

With the exception of the five City of London appointed trustees and the Principal of the Guildhall School of Music & Drama who, once appointed, are appointed ex-officio while their role with the City of London or Guildhall School of Music & Drama continues, all trustees must retire from office after three years. They are then eligible for re-election for a maximum of two further three-year periods unless they have attained the age of 70 at the time their re-election to office would otherwise take effect. Thus most trustees cannot serve for an unbroken period in excess of nine years in total.

This provision does not however apply to the Chairman who is entitled, with effect from their appointment as Chairman, to hold office as trustee and Chairman for an initial period of three years and thereafter is eligible for re-election as trustee and Chairman for a further period of three years even if this takes them beyond the nine-year maximum referred to above for most other trustees.

Directors attend quarterly Board meetings at which the overall strategy and priorities for the organisation are determined. New directors are recruited to complement the specific skill set of the existing Board, which includes experts in finance, development, PR, education, the law and the creative industries, together with the specific representation of the City as a local authority funder. Board members occasionally serve on sub-committees focusing on specific areas of need, for example fundraising and development. A finance and risk committee has recently been established by the board. Individual members of staff are personally mentored by a board member with relevant expertise in their area.

Quarterly board meetings regularly examine five specific areas, in addition to the Chairman and Director's reports: Artistic and strategic issues; Marketing issues; Fundraising issues; Financial reporting and budget issues; and Risk.

The Festival Director reports directly to the Board, and is responsible for the delivery of the Trust's activity. He is supported in this by a small permanent staff team (5 full time and 3 part time), augmented by freelance project managers and specialist technical contractors as necessary. In addition, the Trust is pleased to work with a large number of volunteers, from interns to Festival Stewards. The organisation has a number of policies in place to cover areas such as Health & Safety, Ethics, Equal Opportunities, Child Protection and Vulnerable Adults, and Environmental issues, and conducts annual staff appraisals. The Trust holds comprehensive public liability insurance, and undertakes bespoke Health & Safety risk assessments for every event, in addition to its risk assessment of its office accommodation.

Whilst there is no legal obligation for an organisation of the size of the Trust to make a risk management statement, it is deemed good practice, and the Trust has undertaken a full Risk Management audit, and regularly reviews its Risk Register. The Risk Register identifies potential areas of risk (areas of risk explored are under the headings of Governance & Management, Operational, Financial, External and Compliance), with each risk scored for likelihood and impact. The Register outlines the control and monitoring procedures in place to mitigate each risk, and sets a programme of responsibility, action and review. The Risk Register is presented at each board meeting.

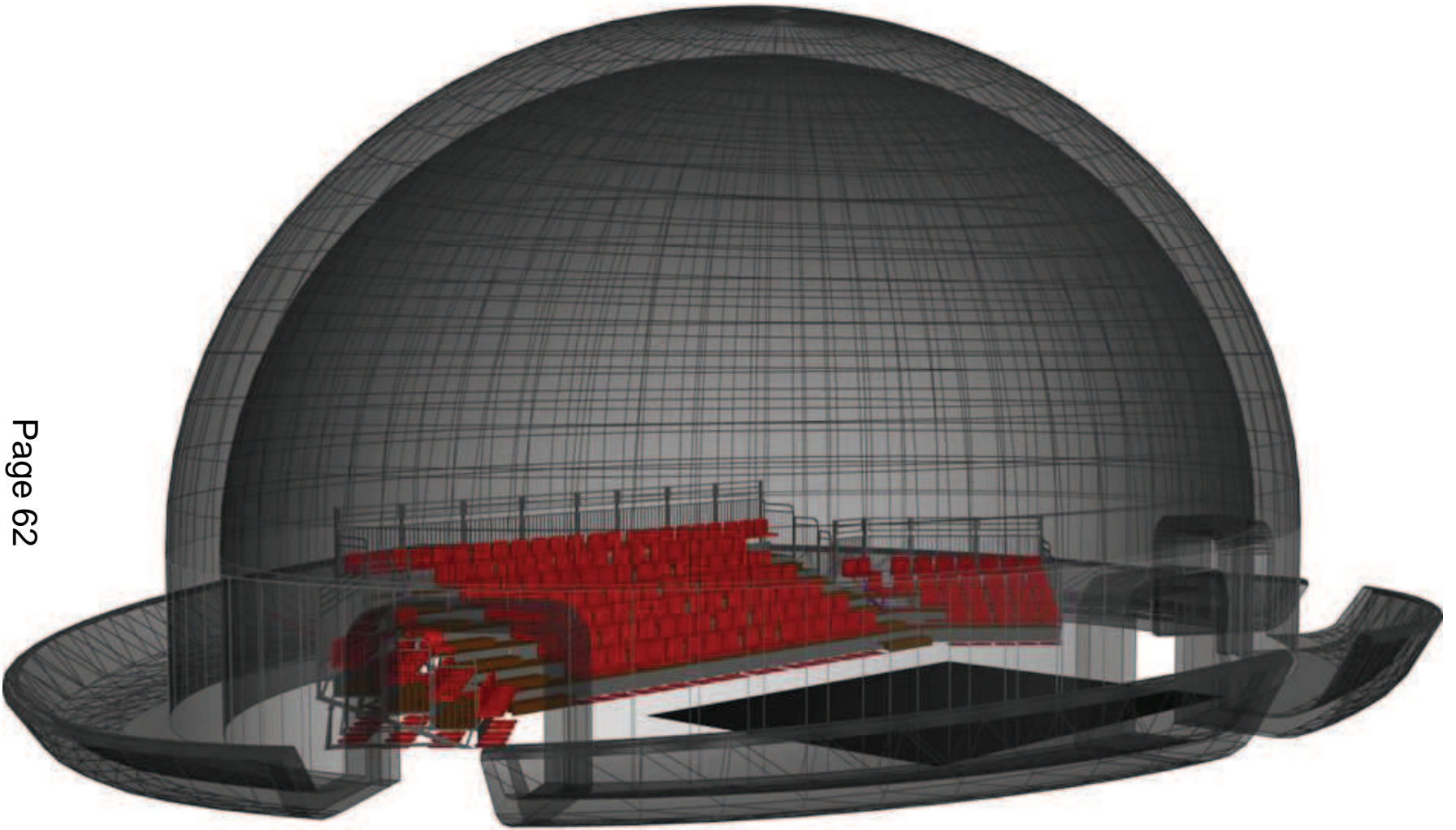
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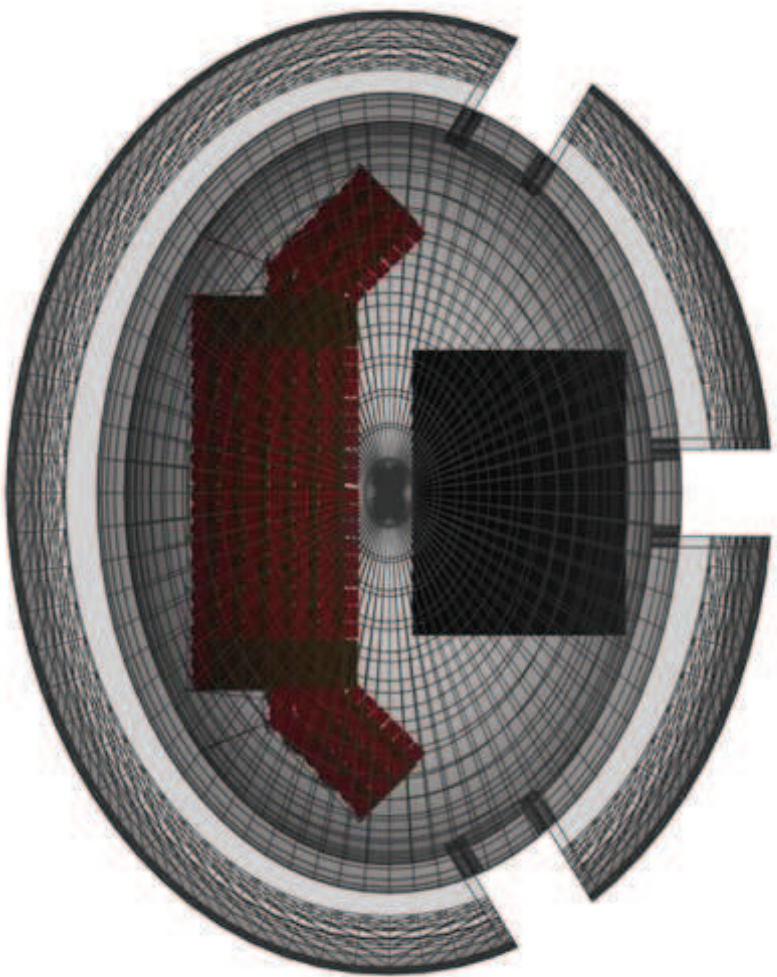


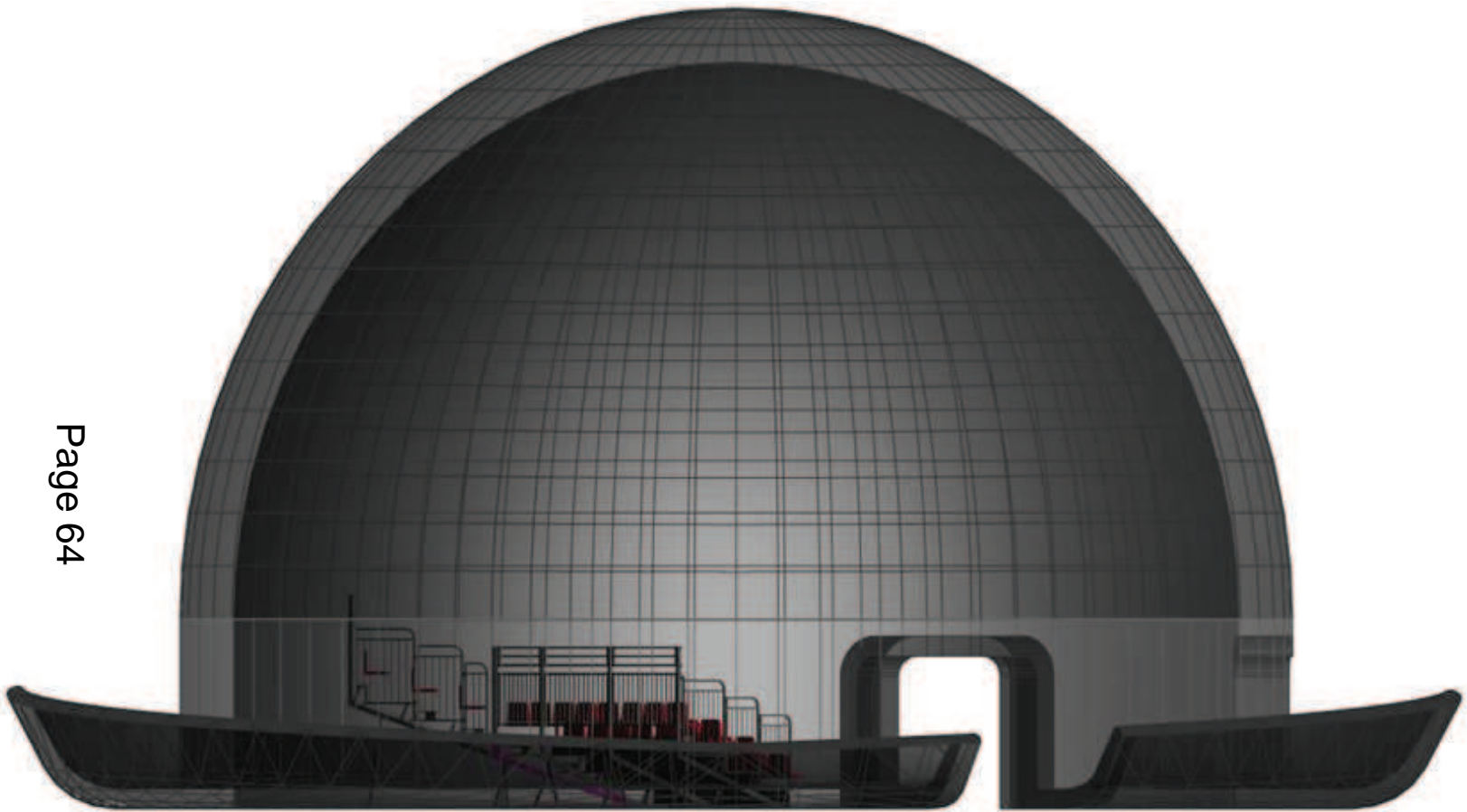


# Bowler Hat Venue

## Design and Cost Breakdown







# Bowler Hat Venue



## Cost Breakdown

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### **Initial Outlay**

Structure purchase, accessories and structural report	£112,000
Stage Truss	£18,000
Staging	£8,000
Internal Branding and signage	£7,500
Box Office Counter	£3,000
Additional Equipment	£1,500
<b>TOTAL</b>	<b>£150,000</b>

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<b>Committee(s):</b>	<b>Date(s):</b>
Culture, Heritage & Libraries	27/01/2014
<b>Subject:</b> Weddings at Keats House	<b>Public</b>
<b>Report of:</b> Director of Culture, Heritage & Libraries	<b>For Decision</b>

### Summary

This Report has been prepared in response to the decision by your Committee of October 2013, that in order to enable a balanced decision to be taken on whether or not to proceed to obtain a Weddings Licence and implement wedding ceremonies at Keats House, officers should undertake a feasibility assessment of alternative fund raising plans suggested by residents.

A summary is provided of the progress which has been made in discussions with a small group of neighbours of Keats House representing those who strongly object to the proposal to hold wedding ceremonies. These meetings focussed on how additional annual income could be generated to offset some of the operational costs of running the House.

The Visitor Development and Services Director and the Principal Curator of Keats House, having attended meetings with the residents on two separate occasions, received a positive impression of their commitment and ability to deliver a programme of fundraising activities which could potentially produce a substantial annually recurring income for Keats House. In making the recommendations below the officers were conscious of the Corporate policy priority of supporting London's communities.

The report provides a positive initial assessment of the feasibility of alternative fund raising plans and places the issue in the context of the Keats House charitable scheme and the City's duty as trustee of the charity.

### Recommendation(s)

Members are asked to agree:

- To note the positive initial assessment of the potential feasibility of raising funds by initiatives and events other than weddings
- To the Principal Curator obtaining a Weddings Licence for Keats House as a fee of £1000 has already been committed
- To not hold wedding ceremonies at Keats House in financial year 2014/15
- To the Principal Curator working in collaboration with the residents group to raise substantial funds for Keats House; and
- To receive a report on the success of the fundraising efforts in early 2015.

## Main Report

### **Background**

1. Keats House is a charity which has as its object “to preserve and maintain and restore for the education and benefit of the public the land with the buildings thereon as a museum and live memorial to John Keats as a literary meeting place and centre”. The over-riding duty of the City as trustee is to act in the best interests of the charity.
2. At your October 2013 meeting your Committee received a report prepared by the Principal Curator of Keats House seeking guidance on the best route forward in respect of proposals to hold wedding ceremonies at Keats House.
3. One of the initial objectives for the new Principal Curator on appointment in February 2013 was to implement weddings and civil ceremonies at Keats House to generate additional income to help offset the operational costs and provide additional income to support the events and educational programmes at the House, in order to meet and further the objects of the charity.
4. The application for a weddings licence to the London Borough of Camden had however resulted in objections being received from local residents, in particular some of those whose properties adjoin the grounds of Keats House. Although the Chief Registrar had advised that none of the objections submitted would prevent a Weddings Licence being approved and issued, it was considered appropriate in the light of the objections to hold this in abeyance to allow further consultation with residents to be undertaken.
5. The proposal to hold weddings received the support of the Keats House Consultative Committee at their meeting on 18 October 2013 but at a special meeting of residents on 23 October 2013 there had been strong feeling against the proposals from a small group. It was noted however that several of those in attendance took a neutral position including representatives from the neighbouring Keats Community Library.
6. At both meetings, officers explained the City’s position in making proposals to facilitate weddings based partly on a sense that Keats House is an obvious venue for weddings which some people would consider a magical setting, and partly on the opportunity for some modest but not insignificant income generation. It was emphasised that the financial position of Keats House is not strong at present, as its operating costs have been significantly exceeding its available budget for several years and it currently generates only a small percentage of those costs as earned income.
7. It was emphasised that the original concept for weddings had been scaled down in response to the concerns of residents and would comprise ceremonies only with a celebratory glass or two of Champagne but no receptions. The arrangements would be kept to a modest scale, in time slots of no more than two hours and there would be no amplified music or marquees. Even with these significant concessions some residents believed that to hold weddings at Keats House would be detrimental to the quality of the local environment.



8. On a constructive note these residents have suggested that we should work with them to develop alternative strategies for income generation and they had offered to help in establishing fundraising initiatives which they claimed would have greater income potential than the weddings proposal.
9. In considering this issue the City must balance its duty to act prudently and ensure the charity is solvent against the potential reputational risk to the charity that could arise from pursuing a controversial fund-raising initiative and generating negative publicity, without first exploring alternatives. The City must also be mindful that the charity's objects are for the benefit of the wider public and therefore its activities must not be determined by or for local residents but at the same time it is important to seek to maintain positive relations with that community and to harness their goodwill, as the House is located in the middle of a residential area.
10. In light of the above, your Committee resolved that officers be tasked to undertake a feasibility assessment of alternative fundraising plans suggested by local residents and report back to the Committee at the first meeting of the New Year; and that the decision regarding whether to hold wedding ceremonies at Keats House be delayed pending the above mentioned report.

#### **Current Position**

11. Although there was limited time available to arrange meetings to hear and assess the fund raising proposals, the Visitor Development and Services Director and the Principal Curator have been able to have two meetings with the residents. At the first meeting on 8 November four residents attended and at the follow-up meeting on 12 December 2013 three were present.
12. The meetings were conducted in an open, honest and friendly atmosphere focussing on the benefits of working in collaboration and pooling available resources. They were of necessity constructive and practical in view of the limited time available and the following key principles were agreed.
  - a) As the fundraising proposals were heavily dependent on the individual residents' personal and professional networks the Group would take responsibility for proposing and promoting the events/activities.
  - b) Assistance would be provided by the staff of Keats House and the wider Visitor Development and Services Division insofar as this can be accommodated within existing resources.
  - c) All activities would be held under the auspices of the Keats House Charity.
  - d) The Group would work in co-operation with the Keats Foundation Charity which would need to be satisfied that the activities were in the best interests of the charity and did not compromise the objects of the charity.
13. A wide range of ideas were mooted at the first meeting but after discussion these were distilled down to the following list which was based on previous experience of some of the residents in raising funds for other organisations such as the Dulwich Picture Gallery:
  - Invite patrons/Champions.
  - Create Fellowships.

- Organise fundraising dinners/events.
  - Organise raffles/silent auctions.
  - Involve local celebrations.
  - Engage the services of a professional fundraiser.
14. A practical plan which is attached as Appendix 1 outlining the ideas in more detail and indicating the potential funds which could be raised was prepared and presented at the second meeting.
15. In view of the positive energy, professional experience and desire to work collaboratively displayed by the residents, the officers consider that a positive initial assessment of the potential feasibility of alternatives should be reported to your Committee and that the Keats Foundation should be advised of developments for their interest at their January 2014 meeting.

### **Options**

16. In the circumstances the following alternatives need to be considered:
- a) Proceeding to obtain a Weddings Licence and marketing Keats House as a venue for weddings and civil ceremonies commencing in April 2014, in accordance with the Principal Curator's original recommendation; or
  - b) To approve and implement the alternative fund raising activities detailed in Appendix 1, emanating from meetings with residents, in accordance with the principles set out in paragraph 12 (a) to (d) of this report,

### **Proposals**

17. Going ahead with the original proposal to implement Weddings and Civil Ceremonies at Keats House would assist the financial position of the charity by raising funds to help promote the charitable objects. However, to pursue this without further exploring alternatives would draw negative responses from some neighbours and could affect the reputation of the charity or the City Corporation through the risk of complaints and possible legal action to delay and frustrate our plans.
18. On a practical level managing the workload involved in organising weddings was always going to be challenging for the Principal Curator with the limited staff resources at Keats House. Operating in an environment with active opposition from local residents would increase the level of service (staffing) required and introduce the possibility of problems impacting on wedding clients. This could lead to bad publicity and damage to the Corporation's image.
19. The option of obtaining the Licence but not implementing weddings at Keats House from April 2014 would afford the Principal Curator and her staff the opportunity to work in collaboration with the local residents group with the objective of raising substantial funds on an annually recurring basis. Having support and meaningful involvement with the local community should be a satisfying and hopefully productive experience which it would be unwise to decline.

## **Corporate & Strategic Implications**

20. The recommendations in this report support the City of London Corporation's Corporate Plan key policy priorities of increasing the impact of the City's cultural and heritage offer on the life of London and the nation(KPP5) and of maximising the opportunities and benefits afforded by our role in supporting London's communities(KPP4).

## **Implications**

21. The income potential projected by the Principal Curator from facilitating weddings and civil ceremonies at Keats House is for year 2014/15 : £8,000 - £11,500 and for year 2015/16 : £16,000 – £19,000. These figures may be reduced if additional costs are incurred in more closely managing events.
22. The income potential arising from the proposals in the prospectus from the Residents Group contained in the appendix cannot be accurately estimated but is likely to exceed £20,000 per annum.

## **Conclusion**

23. Having considered all of the issues involved I recommend your Committee shows faith in the Residents Group by deferring the implementation of weddings at Keats House for financial year 2014/15. This will enable the residents fundraising proposals to be tested and for a further Report to be brought to your Committee at the first meeting of 2015. The Weddings Licence should however be obtained as a fee of £1000 has already been committed.
24. This is in accordance with the Corporate Key Policy Priority of maximising the opportunities and benefits afforded by our role in supporting London's communities.

## **Appendices**

- Appendix 1 - Keats House Fundraising Ideas

## **David Wight**

Visitor Development & Services Director

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## KEATS HOUSE FUNDRAISING IDEAS

- 1 Appointment of Patrons and Fellows:
  - 1.1 Patrons would require a donation of a 4 figure sum – say 10 Patrons at £1,750 per head – say £17,500.00. Their names would appear on the notepaper and the website (if and when we get one); they would be entitled to attend all events at the House free for say 5 years.
  - 1.2 Fellows would be entitled to attend all events at the house at half price and to 4 free entries for themselves and their Families and would pay a sum of £350.00 for 2 years – say initially 20 Fellows – say £7,000.00.
  - 1.3 Champions / Honorary Fellows would be offered the position if they have contributed something positive to the fundraising events.
  - 1.4 International Fellows – to be discussed.
  - 1.5 We should establish a notice board alongside the House on which to inscribe the names of Patrons, Fellows and Champions permanently.
- 2 A prestige dinner for say 200 people at a City location which venue would not cost anything. One or more Celebrity speakers would appear. At a ticket cost of say £175 each and a food and wine cost of say £75 maximum this could by itself raise £20,000.00 profit plus; the dinner could have a raffle and auction which would raise further funds. We would like to aim to hold the dinner around mid-summer in June.
- 3 Drinks Parties at City venues or at the House: at charge of £25 per person with a Celebrity speaker who would not charge. Allowing for a cost in food and wine of say £10 per person, 50 people could raise £750.00 for each event.
- 4 Concerts of Chamber Music at the House: young talented musicians do not cost a lot £400 and would be glad of the

exposure; ticket prices say 40 at £25 could ensure a profit of say £600;

- 5 We would like to find a way of using the Keats Foundation Conference on 2-4 May to attract more Patrons and Fellows and to publicise the dinner
- 6 We should start a Legacy Campaign in Hampstead and farther afield.
- 7 We can arrange a session with fund-raiser from 3FF, to explore further fund-raising avenues.
- 8 We should explore inks with:
  - 8.1 University English Faculties here and in the USA;
  - 8.2 Charitable Foundations;
  - 8.3 Japanese, Chinese and Italian Embassies.
- 9 We need to explore how to incorporate these efforts into a website which is the most obvious place that a potential supporter will look at.

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# Agenda Item 16

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of the Local Government Act 1972.

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# Agenda Item 17

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of the Local Government Act 1972.

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# Agenda Item 18

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