



Culture, Heritage and Libraries Committee

Date: MONDAY, 13 DECEMBER 2021
Time: 1.45 pm
Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

Members:

Deputy Wendy Hyde (Chair)	Ann Holmes
Jeremy Simons (Deputy Chairman)	Vivienne Littlechild
Munsur Ali	Deputy Edward Lord
Randall Anderson	Alderman Professor Michael Mainelli
Matthew Bell	Andrew Mayer
John Bennett	Jeremy Mayhew
Peter Bennett	Wendy Mead
Deputy David Bradshaw	Deputy Barbara Newman
Thomas Clementi	Graham Packham (Ex-Officio Member)
Mary Durcan	John Petrie
Deputy Kevin Everett	Judith Pleasance
Tracey Graham	Henrika Priest
Alderman David Graves	Deputy Richard Regan
Caroline Haines	Deputy Dr Giles Shilson
The Revd Stephen Haines	Deputy Tom Sleigh (Ex-Officio Member)
Graeme Harrower	James Tumbridge
Deputy Tom Hoffman	Mark Wheatley
	Dawn Wright

Enquiries: Ben Dunleavy
ben.dunleavy@cityoflondon.gov.uk

Lunch will be served in Guildhall Club at 1pm

Accessing the virtual public meeting

Members of the public can observe this virtual public meeting at the below link:

<https://youtu.be/XoCU2iER6e8>

A recording of the public meeting will be available via the above link following the end of the public meeting for up to one municipal year. Please note: Online meeting recordings do not constitute the formal minutes of the meeting; minutes are written and are available on the City of London Corporation's website. Recordings may be edited, at the discretion of the proper officer, to remove any inappropriate material.

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 agree the public minutes and non-public summary of the previous meeting held on 22 September 2021.

For Decision
(Pages 7 - 12)

4. **MINUTES - KEATS HOUSE CONSULTATIVE COMMITTEE**
To receive the draft minutes of the Keats House Consultative Committee held on 1 October 2021.

For Information
(Pages 13 - 16)

5. **MINUTES - BENEFICES SUB-COMMITTEE**
To receive the draft minutes of the Benefices Sub-Committee meeting held on 25 October 2021.

For Information
(Pages 17 - 20)

6. **FORWARD PLAN**
Members are asked to note the Committee's forward plan.

For Information
(Pages 21 - 22)

7. **CITY ARTS INITIATIVE RECOMMENDATIONS**
Report of the Director of Innovation & Growth.

For Decision
(Pages 23 - 32)

8. **UPDATE ON GUILDHALL STATUES INTERPRETATION**
The Head of Guildhall Art Gallery to be heard.

For Information

9. **CHL REVENUE AND CAPITAL BUDGETS**
Joint report of the Chamberlain, the Town Clerk, the Director of Innovation and Growth, the Executive Director of Environment and the Director of Community and Children's Services.
- For Decision**
(Pages 33 - 48)
10. **GUILDHALL LIBRARY CENTENARY FUND - TRUSTEES ANNUAL REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021**
Joint report of the Chamberlain and the Town Clerk
- For Information**
(Pages 49 - 76)
11. **KEATS HOUSE - TRUSTEES ANNUAL REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021**
Joint report of the Chamberlain and the Executive Director of Environment.
- For Information**
(Pages 77 – 120)
12. **KEATS HOUSE MID-YEAR PERFORMANCE UPDATE**
Report of the Executive Director of Environment.
- For Information**
(Pages 121 – 148)
13. **CITY INFORMATION CENTRE: ANNUAL REPORT**
Report of the Director of Innovation and Growth.
- For Information**
(Pages 149 – 154)
14. **CULTURE AND COMMERCE TASKFORCE: A YEAR OF FUELLING CREATIVE RENEWAL**
Report of the Director of Innovation and Growth.
- For Information**
(Pages 155 – 180)
15. **PROMOTING OUTDOOR ARTS IN THE CITY: RESIDENT ENGAGEMENT OPPORTUNITIES**
Report of the Director of Innovation and Growth.
- For Information**
(Pages 181 – 194)

16. **BUMPING SPACES PROJECT AT BARBICAN & COMMUNITY LIBRARIES**

Report of the Director of Community and Children's Services.

For Information
(Pages 195 - 256)

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

18. **ANY OTHER BUSINESS THE CHAIR CONSIDERS URGENT**

19. **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

20. **NON-PUBLIC MINUTES**

To agree the non-public minutes of the previous meeting held on 22 September 2021.

For Decision
(Pages 257 - 258)

21. **BENEFICES NP MINUTES**

To receive the draft non-public minutes of the Benefices Sub-Committee meeting held on 25 October 2021.

For Information
(Pages 259 - 260)

22. **SHOE LANE LIBRARY - POTENTIAL REDEVELOPMENT OF HILL HOUSE**

Report of the Director of Community and Children's Services.

For Decision
(Pages 261 - 266)

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

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

CULTURE, HERITAGE AND LIBRARIES COMMITTEE

Wednesday, 22 September 2021

Minutes of the meeting of the Culture, Heritage and Libraries Committee held at Committee Room 3 - 2nd Floor West Wing, Guildhall on Wednesday, 22 September 2021 at 1.45 pm

Present

Members:

Deputy Wendy Hyde (Chair)	Deputy Tom Hoffman
Jeremy Simons (Deputy Chairman)	Ann Holmes
Munsur Ali	Deputy Edward Lord
Randall Anderson	Andrew Mayer
Matthew Bell	Jeremy Mayhew
John Bennett	Wendy Mead
Peter Bennett	Deputy Barbara Newman
Deputy David Bradshaw	Graham Packham (Ex-Officio Member)
Mary Durcan	John Petrie
Deputy Kevin Everett	Judith Pleasance
Alderman David Graves	Deputy Dr Giles Shilson
Caroline Haines	Dawn Wright
Graeme Harrower	

In Attendance

Officers:

Ben Dunleavy	- Town Clerk's Department
Nick Bodger	- Cultural and Visitor Development Director, Innovation and Growth
Carol Boswarthack	- Community and Children's Services
John Cater	- Town Clerk's Department
Christopher Earlie	- Head of Tower Bridge, Open Spaces Department
Richard Gentry	- Open Spaces Department
James Gibson	- Chamberlain's Department
Sarah Greenwood	- Community and Children's Services
Tim Harris	- Culture, Heritage and Libraries Department
Graham Nickless	- Chamberlain's Department
Julie Smith	- Chamberlain's Department
Charlotte Scott	- Culture, Heritage and Libraries Department
Rob Shakespeare	- Open Spaces Department
Julie Smith	- Chamberlain's Department

1. APOLOGIES

Apologies were received from Michael Mainelli, James Tumbridge, Henrika Priest, Graham Packham, and Mark Wheatley.

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

There were none.

3. **MINUTES**

RESOLVED, that – the public minutes and non-public summary of the meeting held on 19 July 2021 be agreed as a correct record.

4. **FORWARD PLAN**

The Committee's forward plan was noted. The Town Clerk undertook to amend the plan so that new or changed items would appear in italics.

5. **CHIEF OFFICERS' REOPENING UPDATE**

Chief Officers were heard in respect of the updates on re-opening City attractions and services. The following updates were noted:

Director of Innovation and Growth

The Corporation's venues had seen a gradual growth in visitor numbers. Guildhall Art Gallery saw its highest visitor numbers on 12 September. The City Information Centre is open for two days a week. The Roman Bath House remained closed after a trial reopening due to negotiations over increased operational costs to ensure it could be run on a cost-neutral basis. Since its launch in June, the Outdoor Arts Programme reported that events and activations in the City had attracted audiences of over 20,000, excluding outdoor exhibitions, and had received funding of £525,000.

There have been a variety of marketing initiatives for City of London destinations, focusing on attracting domestic visitors. Further initiatives are planned, focused on attracting City workers back to the workplace.

Consultation on a strategic destination review had started, aiming to deliver on a vision for the Square Mile to become the world's most attractive destination for workers, residents and visitors.

A Member commented that they had noticed more visitors in the western side of the City. They expressed concern over empty shops in the New Change Shopping Centre, and asked if the Corporation would be able to use its influence to install cultural exhibits in the empty window space. In reply, the Culture and Visitor Development Director said they were aware of this issue. It is difficult to solve in the short-term, although opportunities are sent out to the owners of properties, while in the long run the strategic destination review would look at how to support situations such as this.

Head of Tower Bridge

Tower Bridge had a positive summer, with visitor numbers rising from 4,500 on the week prior to the start of the school holidays to 11,500 per week at the peak in August. These numbers have dropped since the return of schools, but

numbers are still high. The Tower Bridge team have achieved a record 93% in the annual Visit England assessment, meaning Tower Bridge is eligible for accolades moving forward.

The Monument remained closed after the removal of legal social distancing measures. There were re-opening pilots in August and September, with mixed numbers of daily visitors. The numbers make it unfeasible, from an income generation perspective, to fully reopen. Consideration has been given to weekend or school holiday-only openings until visitor numbers recover.

Curator of Keats House

Keats House reopened over the summer and is open three days a week. The House is receiving visitors, but numbers have declined from over the summer. Online and live in-person events are being offered.

Director of the London Metropolitan Archives

London Metropolitan Archives has been open since 10 May and has had a full set of bookings throughout this time. It is about to enter the next stage of reopening with the removal of booking restrictions from 4 October. Guildhall Library and The Small Business Research and Enterprise Centre are extending their opening hours in October and are slowly rebuilding visitor numbers.

Head of Barbican and Community Libraries

All libraries were reopened on 19 July at pre-pandemic opening hours. Footfall is increasing week-on-week. In-library events have begun to restart, with events for children beginning on 20 September.

6. **CAI RECOMMENDATIONS TO THE COMMITTEE**

Members considered a report of the Director of Innovation & Growth in respect of the City Arts Initiative Recommendations to the Culture, Heritage and Libraries Committee.

RESOLVED, that - Members ratify the City Arts Initiative's recommendations in relation to the proposals as follows:

1. Australia High Commission – David Greybeard: approve subject to permission from the landowner and ongoing consultation with Highways and Planning.

7. **DESTINATION CITY: STRATEGIC REVIEW**

Members considered a report of the Director of Innovation & Growth in respect of the Destination City: Strategic Review.

RESOLVED, that – Members agree the approach to the strategic review and the governance arrangements as laid out in the report, noting that they will be formally submitted to the Court of Common Council for ratification at its October 2021 meeting.

8. **LIBRARY MANAGEMENT SYSTEM**

Members received a report of the Director of Community and Children's Services.

It was noted that capital funding has been made since the report was written and is proceeding through the capital bids process.

A Member asked if the decision was dependent on the capital funding bid being approved. In reply, an officer said capital funding is only required if a new provider is selected through the procurement process. The officer confirmed that no contract would be signed until capital funding was approved, if needed. One of the identified risks is that capital funding would not be approved.

RESOLVED, that - the report be received and its contents noted.

9. **BARBICAN & COMMUNITY LIBRARIES - LIBRARY STRATEGY**

Members received a report of the Director of Community and Children's Services.

RESOLVED, that - the report be received and its contents noted.

10. **KEATS200 BICENTENARY PROGRAMME UPDATE**

Members received a presentation from the Curator of Keats House.

11. **REPORT OF ACTION TAKEN**

Members received a report of the Town Clerk relative to decisions taken under urgency.

RESOLVED, that - the report be received and its contents noted.

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

There were none.

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

There was none.

14. **EXCLUSION OF THE PUBLIC**

RESOLVED, 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.

15. **NON-PUBLIC MINUTES**

RESOLVED, that – the non-public minutes of the meeting held on 19 July 2021 be agreed as a correct record.

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

There were three non-public questions.

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

There was one item of non-public business.

18. **CONFIDENTIAL QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**

There was one confidential question.

The meeting ended at 3.33 pm

Chairman

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KEATS HOUSE CONSULTATIVE COMMITTEE

Friday, 1 October 2021

Minutes of the meeting of the Keats House Consultative Committee held at Keats House on Friday, 1 October 2021 at 2.00 pm

Present

Members:

Deputy Wendy Hyde (Chair)
Jeremy Simons (Deputy Chair)
Dawn Wright
Stephen Ainger
Steven Bobasch
Bob Hall

In Attendance

Officers:

Ben Dunleavy	- Town Clerk's Department
Rob Shakespeare	- Department of Open Spaces
Richard Gentry	- Department of Open Spaces

1. APOLOGIES

Apologies were received from Anne Fairweather and John Tomlinson.

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

There were none.

3. MINUTES

RESOLVED, that – the minutes of the previous meeting held on 10 May 2021 be agreed as a correct record.

4. MID YEAR UPDATE REPORT FOR KEATS HOUSE CHARITY 2021/22

Members received a report of the Executive Director of Environment in respect of the Mid-Year Update for Keats House Charity for 2020/21.

Members were informed that following the previous meeting in May 2021, Keats House had reopened to the public for three days per week, with four hour-long sessions each day. Capacity for further reopening has been impacted by staff constraints. These sessions were open to both booking and walk-up visitors. An online events programme was maintained throughout pandemic, and live events have been reintroduced.

In regards to future plans, the following areas of focus were noted:

- Programming live events through to Christmas, based on utilising the investment and experience of the Keats200 events, and looking forward to an events programme for Spring and Summer;
- Consideration of opportunities to widen engagement with both worldwide audiences, through the achievements of the online events programme, and the local community, by developing family and school programmes in partnership with stakeholder groups;
- Implementation of improved infrastructure around the property, including internal security systems, paving and lighting, and the replacement of the front boundary ;
- Investment in Keats House digital infrastructure, including new collections management database to improve access to the collections, along with consideration of potential for recording and livecasting events.

Members heard that the Keats Foundation had received agreement for a bust of Keats to be placed in the City, and a competition to find an artist had been launched.

It was noted that the renegotiation of the licence for Keats Community Library (KCL) was the responsibility of the City Surveyors Department. The Principal Curator of Keats House confirmed that they want to support KCL as it provides a complementary service to Keats House. The Chair and the Principal Curator also explained the impact of the Corporation's proposed new strategic destination review on the City's cultural offering. The Chair and an officer from the Open Spaces Department confirmed that these would not lead to any change in the Corporation's relationship with Keats House.

RESOLVED, that – the update be received.

5. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE CONSULTATIVE COMMITTEE**

There were none.

6. **ANY OTHER BUSINESS THAT THE CHAIR CONSIDERS URGENT**

There was none.

7. **DATE AND LOCATION OF THE NEXT MEETING**

Members agreed that that the next meeting would take in place in May 2022, and would be held at Keats House.

The meeting ended at 3.30pm.

Chairman

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BENEFICES SUB (CULTURE, HERITAGE & LIBRARIES) COMMITTEE

Monday, 25 October 2021

Minutes of the meeting of the Benefices Sub (Culture, Heritage & Libraries) Committee held at Guildhall, EC2 on Monday, 25 October 2021 at 3.00 pm

Present

Members:

Alderman Gregory Jones QC (Chairman)	Stephen Quilter (Deputy Chairman)
Deputy Kevin Everett	Deputy Richard Regan
Caroline Haines	James de Sausmarez
Deputy Wendy Hyde (Ex-Officio Member)	Ian Seaton
Deputy Jamie Ingham Clark	Jeremy Simons (Ex-Officio Member)
Deputy Edward Lord	

Officers:

Ben Dunleavy	- Town Clerk's Department
James Gibson	- Chief Operating Officer's Department
Charlie Pearce	- Chief Operating Officer's Department

1. APOLOGIES

It was moved by Stephen Quilter and seconded by Deputy Richard Regan that Deputy Kevin Everett take the Chair.

Apologies for absence were received from Simon Duckworth and Ann Holmes.

2. DECLARATIONS BY MEMBERS OF ANY PERSONAL AND PREJUDICIAL INTERESTS IN RESPECT OF ITEMS ON THIS AGENDA

Members made the following declarations:

- Deputy Jamie Ingham Clark declared an interest as a church warden for St. Lawrence Jewry (appointed in his own right and not by a livery company or the Court) and member of the Guild Church Council;
- Ian Seaton declared an interest as a warden and member of the church council for St. Lawrence Jewry (appointed by his livery company)and,
- Alderman Gregory Jones declared an interest as a member of the church council for St Lawrence Jewry.

3. TERMS OF REFERENCE

RESOLVED, that – the Sub-Committee’s Terms of Reference be received.

4. ELECTION OF A CHAIRMAN

Members elected a Chairman in accordance with Standing Order 29.

RESOLVED, that – being the only Member willing to serve, Alderman Gregory Jones be elected as Chairman for the ensuing year.

5. ELECTION OF A DEPUTY CHAIRMAN

Members elected a Deputy Chairman in accordance with Standing Order 30. RESOLVED, that – being the only Member willing to serve, Stephen Quilter be elected as Deputy Chairman for the ensuing year.

6. **MINUTES**

RESOLVED, that – the public minutes of the meeting held on 2 June 2021 be agreed as a correct record.

7. **OUTSTANDING ACTIONS**

Member's noted the Sub-Committee's list of outstanding actions.

8. **COMMITTEE MEMBERSHIP**

There were no changes to the Sub-Committee membership, and no changes in the partnerships with the Benefices.

Members discussed possible upcoming vacancies on the Sub-Committee due to the elections in 2022, and that it was important to think about how to maintain the relationships with the Benefices.

9. **PROPERTY BRIEFING**

Members discussed the proposed engagement session with the Benefices priests. The Town Clerk undertook to consult with the City Surveyor's Department and return to Members with potential dates for the session.

10. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE SUB-COMMITTEE**

There were no questions.

11. **ANY OTHER BUSINESS THAT THE CHAIR CONSIDERS URGENT**

The Chairman updated Members that he was looking to arrange the Sub-Committee supper for February 2022.

12. **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 of business on the grounds that they involve the likely disclosure of exempt information as defined in Part I of Schedule 12A of the Local Government Act.

13. **NON-PUBLIC MINUTES**

RESOLVED, that – the non-public minutes of the meeting held on 2 June 2021 be agreed as a correct record.

14. **VISITS TO THE VARIOUS BENEFICES**

Members were invited to discuss their engagements with City Benefices.

15. **UPDATE ON ST ALBAN'S FULHAM**

The update on St Albans with St Augustine Fulham was provided in section 14 of the agenda.

16. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE SUB-COMMITTEE**

There were no questions.

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

There were no items of urgent business.

The meeting closed at 3.55 pm

Chairman

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Culture, Heritage and Libraries Committee Forward Plan 2022

31.01.2022	CAI Recommendations to the Committee	Innovation & Growth	Decision
	Central Grants Programme: Inspiring London Through Culture Recommendations to the Committee	Innovation & Growth	Information
	City Outdoor Arts Programme: 2021 Performance Evaluation Report	Innovation & Growth	Information
	<i>Guildhall Library Centenary Fund</i>	<i>Charities Review</i>	<i>Decision</i>
	<i>Keats House fees and charges 2022/23</i>	<i>Open Spaces</i>	<i>Decision</i>
	<i>Keats House Activities Plan 2022/23</i>	<i>Open Spaces</i>	<i>Decision</i>
	<i>London Metropolitan Archives Business Plan 2022-23</i>	<i>London Metropolitan Archives</i>	<i>Decision</i>
	<i>Draft CCS Business Plan</i>	<i>DCCS</i>	<i>Decision</i>
18.05.2022	<i>Keats House Museum Accreditation update</i>	<i>Open Spaces</i>	<i>Decision</i>
Postponed Items			
18.05.2020	Barbican and Community Libraries Digital/E-Services	DCCS	Information

*Italicised items are new additions or amendments to the workplan since the last meeting

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Committee(s)	Dated:
Culture, Heritage and Libraries – For Decision	13 December 2021
Subject: City Arts Initiative: Recommendations to the Culture, Heritage & Libraries Committee	Public
Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?	3, 7 and 10
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	N/A
What is the source of Funding?	N/A
Has this Funding Source been agreed with the Chamberlain’s Department?	N/A
Report of: Damian Nussbaum, Director of Innovation and Growth	For Decision
Report author: Nick Bodger, Cultural and Visitor Development Director	

Summary

This report presents the recommendations of the City Arts Initiative (CAI) which met on 23 September 2021. At this meeting, the CAI considered the following public art proposals:

- Sculpture in the City – Aldgate Square Commissions
- Whizz Kids – Morph’s Epic Adventure in London

Recommendation(s)

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

- Ratify the City Arts Initiative’s recommendations in relation to the proposals above as follows:
 - **Sculpture in the City – Aldgate Square Commissions:** approve subject to ongoing consultation and permissions from Highways and Planning.
 - **Whizz Kids – Morph’s Epic Adventure in London:** approve in principle subject to ongoing consultation with Environment, suitable locations being identified, and access guidance being incorporated.

Main Report

Background

1. The City Arts Initiative (CAI) was established to improve the management of public art in the City. It provides advice to your Committee on proposals for new public art. Included in its remit is the maintenance of the City's existing public art and decommissioning.
2. The CAI comprises elected Members drawn from your Committee and relevant officers across Planning, Highways, and Open Spaces. Officers with specific expertise in the visual arts are also included.
3. At your Committee in June 2021, Members reconfirmed that those occupying the roles of Chairman and Deputy Chairman on the Culture, Heritage and Libraries Committee should have permanent seats on the CAI. They also reconfirmed the permanent seat for the Chair of the Sculpture in the City Partner Board. Your Committee also elected Barbara Newman and Dawn Wright to serve for the 2021/22 committee year.
4. All applications are funded by external sources unless otherwise stated. Apart from officer time handling enquiries and managing the installations, there are no resource implications other than where specifically noted.

Current Position

5. The CAI met on 23 September 2021 to consider the proposals outlined below.
6. Further background information is circulated electronically with this report and is available in appendix 1. Full details of all the applications to the CAI are available on request from the Director of Innovation and Growth.

Proposals

Sculpture in the City – Aldgate Commissions

7. The CAI received an application from Sculpture in the City for two temporary installations on Aldgate Square, scheduled for May 2022 and May 2023.
8. The Aldgate Square Commission is a new biannual commission supporting emerging artists in the UK. It is delivered in partnership with Aldgate Connect BID and the City Corporation's Outdoor Arts Programme.
9. Twelve artists nominated by members of the Sculpture in the City Arts Advisory Group were invited to submit a proposal for a temporary site-specific public artwork for Aldgate Square. The proposals needed to consider the cultural and historical significance of the local area.

10. Following the first round of submissions, the Arts Advisory Group shortlisted five artists, who developed their proposals through a series of community workshops with residents in June 2021.
11. Two artworks have now been selected as the winning entries:
 - a. *Earthing* by Jocelyn Mcregor, scheduled to be installed in May 2022
 - b. *Guardian* by Emii Alrai, scheduled to be installed in May 2023
12. It is proposed that both artworks will be in situ for 12 months.
13. Further information on both artworks can be found in appendix 1.
14. Sculpture in the City has a successful track record of delivering public art in partnership with City Corporation teams.
15. **The CAI recommended this application be approved subject to permissions and ongoing consultation with Highways and Planning.**

Whizz-Kids - Morph's Epic Adventure in London

16. The CAI received an application for a sculpture trail in the City from June 2023 – August 2023.
17. The application was submitted by Whizz-Kidz, the UK's leading charity for young wheelchair users.
18. The charity has been working with Wild in Art, an organisation with experience of delivering art trails across London.
19. They are aiming to have up to 70 sculptures of children's character 'Morph' across Central London for the public to enjoy. The trail will raise awareness of their work and educate audiences about accessibility and inclusion.
20. All sculptures will be individually decorated by well-known artists and celebrities. An example visual can be found in appendix 1.
21. The trail will be funded by corporate sponsors.
22. The applicant is currently identifying locations across different central London boroughs. Locations in the City are yet to be identified. However, the applicant has agreed to work closely with officers in Environment to identify suitable, fully accessible locations.
23. The CAI advised that all identified locations in the City need to be wheelchair accessible. The City Corporation's Access Team will also advise on the

suitability of sculptures at each location.

24. The CAI recommended this application be approved in principle subject to fully accessible locations being identified by your Department of the Environment and:

- a. Planning permission being granted**
- b. Ongoing consultation and permissions are achieved from teams across Planning, Highways, City Gardens and Transport**
- c. Accessibility guidance being incorporated**

Corporate & Strategic Implications

25. The City Arts Initiative was formed to support the City's management of public art which supports the delivery of the City's Cultural and Visitor Strategies.

Conclusion

26. This report summarises the discussions of the City Arts Initiative. It presents recommendations in relation to the public art applications considered on 23 September 2021.

Appendices

- Appendix 1: CAI Application Notes and Images, 23 September 2021

Background Papers

Full details of the applications received by the City Arts Initiative are available on request from the Director of Innovation and Growth.

Nick Bodger

Cultural and Visitor Development Director

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APPENDIX 1

Sculpture in the City – Aldgate Square Commission 2022/23

ARTWORK 1:

Title: Earthing

Artist: Jocelyn McGregor

Medium: Bronze, jesmonite , stone, recycled glass or plastic

Dimensions: 1.8 x .8 x 4, .9 x .5 x 3 m

Artwork Description

Earthing is a tactile modular sculpture that can be passed through. It will take the form of a crumbling curved section of wall or mountain-top drystone shelter inhabited by nature/human hybrids from giant snail shells with human limbs to cross legged snakes. The new title, 'Earthing', which came out of the public engagement workshops, references activities that reconnect people with the earth, providing a path for an electrical current to flow to earth.

The public sculpture will act like a fantastical magnifying glass to explore interconnections between the synthetic and organic worlds in urban spaces, with the human body as the conduit between the two.





ARTWORK 2:

Title: Guardian

Artist: Emii Alrai

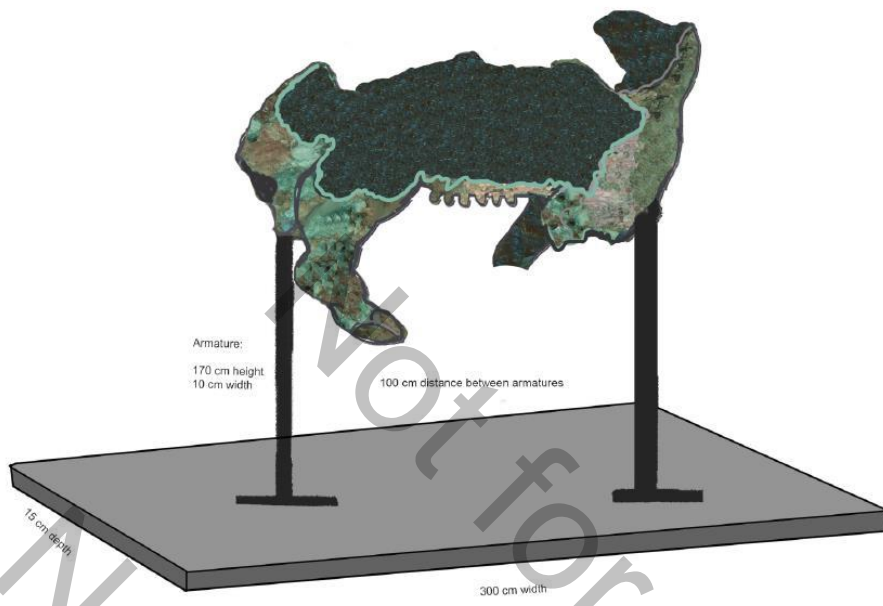
Medium: Bronze on steel legs, concrete plinth

Dimensions: 200 x 100 cm

Artwork Description

The artist has developed *Guardian* to act as a symbol of welcome to Aldgate Square.

The fragmentation of objects speaks about and to people, acknowledging the more objects are broken and in the process of ruin, the more individual histories can be added to them. Having a fragmented single sculpture touches on the inspiration of gatekeepers in mythology and on the idea of fragmented times, a creature that is able to embody welcome through parts of its physical absence and link to objects romanticized by archaeology.



Whizz-Kids - Morph's Epic Adventure in London

About the charity:

Whizz-Kidz is a charity, focused on raising awareness of the importance of mobility for disabled children. Their mission is to transform the lives of disabled children by providing the equipment, support and life skills they need, when they need them – giving them the chance to develop their full potential.

Summary of the trail:

- The applicant is aiming to temporarily install 70 sculptures of children's character 'Morph' across Central London.
- They have recently had approval from Aardman Animations to use the licensed character:
 - *'Morph is a stop motion clay character who lives on an art tabletop. The fictional character was initially seen interacting with Tony Hart in 1977 on the TV Programme 'Take Hart' and 'Hartbeat' and now has cartoons shown on Sky Kids. Morph's world is limited to the tabletop that he lives on, which provides a really interesting connection to the limits that society places on the lives of young wheelchair users, through inaccessible transport, the built environment and individual attitudes. We therefore plan to use this not just as an art trail, but also as an education piece to inform the public about the limitations that society places on wheelchair users and how our work strives to achieve a more equal society' (the applicant)*
- Each Morph will be decorated by different artists and celebrities.
- Whizz Kids are aiming for the trail to take place from mid to late June 2023 until late August 2023, providing visitors with a fully inclusive temporary tourist attraction, that would help increase visitors to the City throughout the summer.
- Through an auction at the end of the trail, Whizz Kids will also raise funds so that they can support even more young wheelchair users.

Education and community engagement:

- The trail will include an education element that enables Whizz Kids to engage with local schools and community groups. This will ensure that not only is the trail interesting from an arts and culture point of view, but that it also delivers a strong message about Diversity and Inclusion, as well as the challenges that young wheelchair users face on a daily basis.
- The trail offers the opportunity for extensive volunteer engagement and Whizz Kids plan to use that opportunity to engage with the Mayor of London's Office and their volunteering initiative #TeamLondon.

- The trail also includes smaller sculptures, creating an education piece that will facilitate further engagement with local schools and community groups.

Image:



Dimensions: Each sculpture will be approx. 180cm tall and will stand on a concrete plinth that weighs up to 500Kg

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Agenda Item 9

Committee(s)	Dated:
Culture Heritage & Libraries Committee	13 December 2021
Subject: Revenue and Capital Budgets – 2022/23	Public
Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?	1-4, 7-12
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	n/a
What is the source of Funding?	n/a
Has this Funding Source been agreed with the Chamberlain’s Department?	n/a
Report of: The Chamberlain Director, Town Clerk’s Office and Police Authority Director of Innovation and Growth Director of Environment Director of Community and Children’s Services	For Decision
Report author: Graham Nickless - Chamberlains	

Summary

This report is the annual submission of the revenue and capital budgets overseen by your Committee. In particular it seeks approval of the provisional revenue budget for 2022/23, for subsequent submission to the Finance Committee. Details of the Committee’s draft capital budget are also provided.

The proposed budget for 2022/23 has been prepared within the resource envelope allocated to each Director by Resource Allocation Sub Committee.

Summary of Appendix 1	Original 2021/22 £'000	Latest Approved 2021/22 £'000	Original 2022/23 £'000	Movement 2021/22 Original to Original 2022/23 £'000
Net Local Risk	(7,176)	(7,442)	(7,223)	(47)
Net City Surveyor	(198)	(199)	(199)	(1)
Net Cyclical Works Programme	(500)	(541)	(324)	176
Net Central Risk	(6,665)	(7,300)	(6,671)	(6)
Support Services and Recharges (including capital charges)	(5,580)	(5,803)	(5,561)	19
Total Net Expenditure	(20,119)	(21,285)	(19,978)	141

Overall, the provisional 2022/23 revenue budget envelope totals (£19.978m), a decrease of £0.141m compared with the original budget for 2021/22. The local risk budget movements are due to the following:

- Salary adjustments resulting from the expected pay award for lower graded staff in July 2022 and the 1.25% increase in National Insurance contributions (£93,000).
- A reduction in centrally funded apprentices budgets £20,000.
- Previously agreed Fundamental Review savings £26,000.

In addition, there was a reduction in the Cyclical Works Programme (CWP) of £176,000. More information is contained in paragraph 13 and Appendix 6 of the report. There were also minor budget movements in Central Risk (£6,000 increase), City Surveyor budgets (£1,000 increase) and Support Services & Recharges (£19,000 decrease). More detail of the Summary Table can be found in Appendix 1, with explanations on large variances found in paragraphs 9 to 12 of the report.

Recommendation

Members are asked to:

- review the proposed allocation of the 2022/23 revenue budget to ensure that it reflects the Committee's objectives and, if so, approve the budget for submission to the Finance Committee;
- authorise the Chamberlain, in consultation with the Directors of Community and Children's Services, Environment, Innovation and Growth and the Director, Town Clerk's Office and Police Authority to revise these budgets to allow for any further implications arising from Corporate Projects, the Target Operating Model, and changes to the Cyclical Works Programme following the funding decision on bids for works in 2022/23;
- review and approve the draft capital budget;
- agree that any minor amendments for 2021/22 and 2022/23 budgets arising during budget setting be delegated to the Chamberlain.

Main Report

Introduction

1. The revenue budget management arrangements are to:
 - Provide a clear distinction between local risk, central risk and recharge budgets.
 - Place responsibility for budgetary control on departmental Chief Officers.
 - Apply a cash limit policy to Chief Officers' budgets.
2. The budget has been analysed by the service expenditure and compared with the original budget for the current year.
3. The report also compares the current year's budget with the forecast outturn.

Business Planning Priorities for 2022/23

4. The Town Clerk's Department, Innovation and Growth Department, Environment Department and Department of Community and Children's Services' business priorities for the forthcoming year will be set out in the 2022/23 business plans. The draft business plan priorities for Town Clerk's Department 2022/23 will be covered as part of a separate report presented to this Committee on 31 January 2022. The plans for Innovation and Growth Department (Culture) will be informed by the Strategic Destination Review which is scheduled to be presented to this Committee on 13 December 2021. Subject to approval of the review by this Committee, at Policy and Resources on 16 December 2021, and at Court on 13

January 2022, the Business Plan for the Innovation and Growth Department (Culture) will be developed and presented to your Committee on 31 January 2022. The summary business plan for the open spaces division of the Environment Department is being presented to Open Spaces and City Gardens Committee on 7 December. This plan will be very high level with no direct reference to either Keats House or Monument. Therefore Keats House will bring its 2022/23 Activities and Key Projects Plan to this Committee for approval in January 2022. The Department of Community and Children's Services report is being prepared for the Department of Community and Children's Services Committee in January 2022 and will be brought to this Committee for information on 31 January 2022.

Departmental budget estimates for 2022/23

5. This report presents, at Appendix 1, the budget estimates for 2022/23 for the cultural activities that fall under the Town Clerk's, Innovation and Growth, Environment and Community and Children's Services Department.

Proposed Revenue budget for 2022/23

6. This report presents, in Appendix 1, the budget estimates for 2022/23 for the Culture, Heritage and Libraries Committee analysed between:
 - Local Risk Budgets – these are budgets deemed to be largely within the Chief Officer's control.
 - Central Risk Budgets – these are budgets comprising specific items where a Chief Officer manages the underlying service, but where the eventual financial outturn can be strongly influenced by external factors outside of his/her control or are budgets of a corporate nature (e.g. interest on balances and rent incomes from investment properties).
 - Support Services and Capital Charges – these cover budgets for services provided by one activity to another. The control of these costs is exercised at the point where the expenditure or income first arises as local or central risk. Further analysis can be found in Appendix 3.
7. The provisional 2022/23 budgets, under the control of the Director, Town Clerk's Office and Police Authority, Director of Innovation and Growth, Director of Environment and the Director of Community and Children's Services being presented to your Committee, have been prepared in accordance with guidelines agreed by the Policy & Resources and Finance Committees. These include continuing the implementation of the required budget reductions across both local and central risks, as well as the proper control of transfers of non-staffing budgets to staffing budgets.

For 2022/23 budgets include;

- Budget uplift in respect of staffing increases for the anticipated pay award for lower graded staff (£28K) and 1.25% rise in Employer National Insurance contributions (£65K).
- 2% uplift for inflation offset by 2% efficiency savings (a flat cash position).

- Previously agreed fundamental review savings of £26K.
 - A reduction in centrally funded apprentices budgets £20K.
8. Income, increases in income and reductions in expenditure are shown as positive balances, whereas brackets will be used to denote expenditure, increases in expenditure, or shortfalls in income. Only significant variances (generally those greater than £50,000) have been commented on and are referenced in the relevant table. Overall there is a decrease of £0.141m between the 2021/22 original budget and the 2022/23 original budget. The movement is explained in the following paragraphs.
 9. Analysis of the movement in staff related costs are shown in Appendix 5 below. Staffing levels have reduced between 2021/22 and 2022/23 budgets. This is due to vacancies previously held and flexible retirement proposals within the current establishment. There is also a reduction in staffing for externally funded posts at the London Metropolitan Archives as a result of fewer grant opportunities during lockdown. These posts are grant funded, leading to a commensurate reduction in estimated grant income. The staffing reductions are offset in part by anticipated increases in salary for lower graded staff and an increase in Employer National Insurance contributions of 1.25% from April 2022. In addition, the estimated figures for reapportionments at the Monument that were made last year, were higher than the detailed calculations undertaken this year.
 10. Members should note that the Cyclical Works Programme (CWP) figures included in this report relate only to elements of previously agreed programmes, which will be completed in 2021/22 & 2022/23. The separate bid for CWP works in 2022/23 has not been included in this report, as it is to be considered by Corporate Asset sub-committee in November, and then subsequently by Resource Allocation sub-committee to agree the funding. Once both sub-committees have agreed the 2022/23 programme Members will be advised of the outcome and the estimates adjusted accordingly.
 11. A number of operational posts are being held as vacant for the Monument, although the worst-case scenario for 2022/23, with the possibility the Monument remains closed, leaves it with a high level of unidentified savings. It is entirely likely however that footfall and appetite picks up in 2022/23 to the level where the Monument can reopen fully and start generating income again, although even in this scenario it is likely to still experience a deficit position at the end of 2022/23, as the UK tourism sector continues to slowly recover.
 12. Appendix 3 provides a full analysis of Support Services and Capital costs. The decrease of £19,000 in the budget for Support Services and Capital Charges (City Fund) is mainly due to decreases in support services staff, (including IS support), which is offset by increases to the Admin charges for the Guildhall Complex, of which the Guildhall Art Gallery, Guildhall Library and Small Business Research and Enterprise Centre are recharged a proportion of this.

Revenue Budget 2021/22

13. Budget adjustments included in the 2021/22 latest approved budget are increases in staffing budgets of (£44,000) relating to the pay award to lower graded staff in July 2021 and one-off “covid hero” payments, an allocation of (£45,000) from the Department of Community and Children’s Services relating to children’s community work at the lending libraries and carry forward requests of (£177,000). The forecast for the current year is showing an expected overspend of around £430,000 with the latest approved budget of £7.442m largely due to the restrictions at the Monument. Following closure throughout 2020/21, the Monument trialled periods of reopening this financial year (a week in August and a week in September), with visitor footfall not outweighing the additional cost of providing operational staffing during weekdays, and as such the Monument is currently open on weekends and school holidays only. There remains a lack of public appetite for visiting due to there being no scope for any level of social distancing in terms of severe space constraints within the historic structure. Expenditure budgets have been further reduced but the worst-case scenario is currently forecast at a £394,000 overspend for 2021/22, assuming the Monument remains closed to the end of the year. Movement of the Local Risk Budgets from the 2021/22 Original Budget to the 2021/22 Latest Approved Budget can be found in Appendix 4.
14. To achieve the 12% savings, incremental pay increases and mitigate the income losses owing to the pandemic, officers have planned expenditure reductions in the following areas:
- Direct employee costs £619,000 – removal of vacant posts, flexible retirements, reduction in centrally funded apprentices and redeployment of staff to offset maternity cover and support vacant posts.
 - Efficiencies £383,000 – premises and supplies & services savings primarily from where sites have been closed and activities have ceased or become more digital.
 - Income generation of £25,000 relating to purchased copies of documents to bring in line with recent income levels.

Draft Capital and Supplementary Revenue Project budgets for 2022/23

15. The latest estimated costs for the Committee's current capital and supplementary revenue projects are summarised in the Table below.

	Project	Exp. Pre 01/04/21 £'000	2021/22 £'000	2022/23 £'000	2023/24 £'000	Later Years £'000	Total £'000
CITY FUND							
	<u>Authority to start work</u>						
Guildhall Art Gallery	Cloakroom & WCs refurbishment	12	-	-	-	-	12
TOTAL CITY FUND		12	-	-	-	-	12

	Project	Exp. Pre 01/04/21 £'000	2021/22 £'000	2022/23 £'000	2023/24 £'000	Later Years £'000	Total £'000
CITY'S CASH							
	<u>Pre-Implementation</u>						
The Monument	Visitor Centre	41	-	-	-	-	41
TOTAL CITY'S CASH		41	-	-	-	-	41

16. Pre-implementation costs comprise feasibility and option appraisal expenditure which has been approved in accordance with the project procedure, prior to authority to start work.

17. Therefore, the above pre-implementation figures exclude the indicative costs of schemes which have not yet received authority to start work. It should be noted that the Monument Visitor Centre is currently on hold following a review of funding priorities in response to the current financial pressures.

18. The Guildhall Art Gallery cloakroom and WC's refurbishment is now complete.

19. The latest Capital and Supplementary Revenue Project forecast expenditure on approved schemes will be presented to the Court of Common Council for formal approval in March 2022.

Strategic Implications

26. None

Financial Implications

27. All financial implications contained within the report.

Resource Implications

28. None.

Legal Implications

29. None.

Risk Implications

30. None.

Equalities Implications

31. None.

Climate Implications

32. None.

Security Implications

33. All events under the Outdoor Arts Programme will require robust Risk Assessment and Method Statements (RAMS) which will be developed in consultation with internal and external security services including the City Police.

Public sector equality duty

34. Our fees and charges are regularly benchmarked with neighbouring / competing facilities, but we will continue to informally assess any negative impact on protected characteristic groups.

Conclusion

35. This report presents the budget estimates for 2022/23 for Members to consider and approve those plans relevant to the work of the Committee.

Appendices

- Appendix 1 – Committee Summary Budget – by risk, Fund and Chief Officer
- Appendix 2 – Analysis by Service Managed
- Appendix 3 – Recharges from/to Culture, Heritage & Libraries
- Appendix 4 – Capital Project Bids 2022/23
- Appendix 5 – Original Local Risk 2021/22 budget to Latest Approved 2021/22 Local Risk Budget and Original Local Risk 2021/22 budget to Original Local Risk 2022/23 budget
- Appendix 6 – Staffing Statement
- Appendix 7 – Cyclical Works Programme and City Surveyors Local Risk

Graham Nickless

Acting Group Accountant – Chamberlain’s

E: graham.nickless@cityoflondon.gov.uk

Analysis of Service Expenditure	Local or Central Risk	Actual	Original Budget	Latest Approved Budget	Original Budget	Movement 2021/22 Original To Original Budget 2022/23 £'000	Para. Ref.
		2020/21 £'000	2021/22 £'000	2021/22 £'000	2022/23 £'000		
EXPENDITURE							
Employees	L	(8,232)	(8,048)	(7,245)	(7,003)	1,045	9
Employees	C	(99)	-	(624)	-	-	
Premises Related Expenses	L	(455)	(440)	(515)	(440)	-	
Premises Related Expenses *	C	(869)	(1,091)	(1,091)	(1,096)	(5)	
Cyclical Works Programme	L	(261)	(500)	(541)	(324)	176	10
City Surveyor – Repairs & Maintenance	L	(237)	(198)	(199)	(199)	(1)	
Transport Related Expenses	L	(43)	(69)	(69)	(69)	-	
Supplies & Services	L	(1,300)	(1,236)	(1,350)	(1,223)	13	
Grants to Museum of London	C	(5,292)	(5,292)	(5,292)	(5,292)	-	
Supplies & Services	C	(10)	-	-	-	-	
City Outdoor Arts Programme	C	(295)	(398)	(377)	(399)	(1)	
Capital Charges – City's Cash	C	(36)	(36)	(36)	(36)	-	
Transfer to Reserves	L	(446)	-	-	-	-	
Unidentified Savings	L	-	1,351	509	508	(843)	11
Total Expenditure		(17,575)	(15,957)	(16,830)	(15,573)	384	
INCOME							
Other Grants, Reimbursements & Contributions	L	1,212	292	292	57	(235)	9
Customer, Client Receipts	L	443	974	936	947	(27)	
LMA Rental, City of London & Outdoor Arts income	C	65	152	120	152	-	
Transfer from Reserves	L	283	-	-	-	-	
Total Income		2,003	1,418	1,348	1,156	(262)	
TOTAL (EXPENDITURE)/ INCOME BEFORE RECHARGES		(15,572)	(14,539)	(15,482)	(14,417)	122	
RECHARGES							
Central Support Services and Capital Charges – City Fund		(6,407)	(5,918)	(6,148)	(5,899)	19	12
Recharges within Fund		(40)	(118)	(25)	(118)	-	
Recharges Across Funds		456	456	456	456	-	
Total Recharges		(5,991)	(5,580)	(5,803)	(5,561)	19	
TOTAL NET EXPENDITURE		(21,563)	(20,119)	(21,285)	(19,978)	141	

*(Barbican & Shoe Lane Libraries and LMA Rates, Service Charges & rent)

Analysis by Service Managed	Fund	Actual	Original Budget	Latest Approved Budget	Original Budget	Movement	Para Ref.
		2020/21 £'000	2021/22 £'000	2021/22 £'000	2022/23 £'000	2021/22 Orig To Orig Budget 2022/23 £'000	
Director of Innovation and Growth							
Guildhall Art Gallery	CF	(2,993)	(2,926)	(3,095)	(3,031)	(105)	9,10, 12
Visitor & City Information Services	CF	(1,024)	(962)	(993)	(827)	135	9,10
City Outdoor Arts Programme	CF	(289)	(339)	(369)	(340)	(1)	
Police Museum	CF	(21)	(18)	(17)	-	18	
Total Director of Innovation and Growth		(4,327)	(4,245)	(4,474)	(4,198)	47	
Director, Town Clerk's Office and Police Authority							
Guildhall Library	CF	(791)	(553)	(710)	(575)	(22)	9
Small Business and Research Enterprise Centre	CF	(646)	(578)	(575)	(602)	(24)	
London Metropolitan Archives	CF	(3,412)	(2,875)	(3,049)	(2,786)	89	9,10
City Records Services	CF	(1,052)	(1,003)	(1,097)	(962)	41	9
Heritage Gallery	CC	(25)	(25)	(25)	(25)	-	
Total Director, Town Clerk's Office and Police Authority		(5,926)	(5,034)	(5,456)	(4,950)	84	
Director of Environment							
Keats House	CC	(335)	(334)	(352)	(266)	68	10
Monument	CC	(268)	108	106	121	13	9,11
Total Director of Environment		(603)	(226)	(246)	(145)	81	
Director of Community & Children's Services							
Barbican & Shoe Lane Libraries	CF	(2,833)	(2,919)	(3,205)	(2,968)	(49)	9
Artizan Street Library & Portsoken Health & Community Centre	CF	(469)	(396)	(523)	(381)	15	9
Total Director of Community & Children's Services		(3,302)	(3,315)	(3,728)	(3,349)	(34)	
City Surveyor							
Roman Remains & Guildhall Complex Land	CF	(58)	(22)	(21)	(21)	1	
Mayoralty & Shrievalty	CC	(74)	(125)	(137)	(115)	10	
Total City Surveyor		(132)	(147)	(158)	(136)	11	
Culture, Heritage & Libraries Directorate^	CF	(1,981)	(1,860)	(1,931)	(1,908)	(48)	12
Museum of London	CF	(5,292)	(5,292)	(5,292)	(5,292)	-	
Total City Fund	CF	(20,861)	(19,743)	(20,877)	(19,693)	50	
Total City's Cash	CC	(702)	(376)	(408)	(285)	91	
Total		(21,563)	(20,119)	(21,285)	(19,978)	141	

^ The Culture, Heritage and Libraries Directorate budget include the costs of the Guildhall Library building and therefore include £0.7m and £0.5m of Capital Recharges for 2021/22 and £0.7m and £0.5m for 2022/23 respectively

Appendix 3 Recharges from/to Culture, Heritage and Libraries	Actual 2020/21 £'000	Original Budget 2021/22 £'000	Latest Approved Budget 2021/22 £'000	Original Budget 2022/23 £'000
Support Service and Capital Charges				
Administrative Buildings	(2,901)	(2,745)	(2,918)	(2,872)
City Surveyor's Employee Recharge	(120)	(129)	(120)	(120)
Insurance	(245)	(240)	(240)	(240)
IS Recharges - Chamberlain	(921)	(661)	(727)	(554)
Capital Charges – City Fund	(1,595)	(1,533)	(1,565)	(1,578)
Support Services -				
Chamberlain and CLPS	(309)	(308)	(259)	(235)
Comptroller and City Solicitor	(2)	(1)	(1)	(1)
Town Clerk	(288)	(266)	(281)	(264)
City Surveyor	(26)	(35)	(37)	(35)
Total Support Services and Capital Charges	(6,407)	(5,918)	(6,148)	(5,899)
Recharges Within Funds				
Utilities recharge - Barbican Centre	(215)	(286)	(279)	(288)
Open Spaces Directorate Recharge	(18)	(27)	(25)	(23)
Technical Services Recharge	(3)	(1)	(3)	(3)
Corporate and Democratic Core – Finance Committee	196	196	196	196
Recharges Across Funds				
Support Services – CHL Guildhall Administration and Open Spaces Directorate Recharge	456	456	456	456
TOTAL SUPPORT SERVICE AND CAPITAL CHARGES	(6,413)	(5,580)	(5,803)	(5,561)

Appendix 4

Capital Project Bids for 2022/23

Project – Libraries Management System £50,000

Status – Amber – Recommended to be deferred

Original to Latest Approved Local Risk Budget	£000
Original Local Risk Budget 2021/22	(7,874)
Budget carry forwards from 2020/21 underspend	(177)
All funds pay (grades A-C), budget uplift	(28)
Covid heroes payment	(16)
Net City Fund budget virements from Community and Children's services relating to children's community work at the lending libraries.	(45)
City Surveyor local risk changes to planned and reactive works and Facilities Management.	(1)
Changes in the phasing over the 3 year cycle of each of the Cyclical Works Programmes.	(41)
Latest Approved Local Risk Budget 2021/22	(8,182)

Original to Original Local Risk Budget	£000
Original Local Risk Budget 2021/22	(7,874)
City Fund reduction in budgets from Fundamental Review income generating proposals and efficiencies in future years	26
City of London Apprenticeship Scheme	20
All funds pay (grades A-C), budget uplift	(28)
NI increase of 1.25%	(65)
City Surveyor local risk changes to planned and reactive works and Facilities Management.	(1)
Changes in the phasing over the 3 year cycle of each of the Cyclical Works Programmes.	176
Original Local Risk Budget 2022/23	(7,746)

Staffing statement	Original Budget 2021/22		Latest Approved Budget 2021/22		Original Budget 2022/23	
	Staffing Full-time equivalent	Estimated cost £000	Staffing Full-time equivalent	Estimated cost £000	Staffing Full-time equivalent	Estimated cost £000
Guildhall Library	10.72	(533)	9.20	(477)	8.50	(438)
Small Business and Research Enterprise Centre	7.60	(358)	7.10	(329)	6.60	(358)
Barbican and Shoe Lane Libraries	37.71	(1,756)	35.71	(1,709)	35.71	(1,692)
Artizan Street Library & Portsoken Health & Community Health Centre	7.00	(288)	6.00	(243)	6.00	(246)
Guildhall Art Gallery	11.18	(597)	7.63	(429)	7.48	(422)
London Metropolitan Archives	52.20	(2,241)	45.50	(2,045)	36.73	(1,827)
City Records Services	24.59	(1,076)	21.02	(944)	19.75	(958)
Keats House	3.78	(232)	3.78	(232)	3.77	(230)
Visitor Services & City Information Centre	11.81	(704)	9.53	(571)	9.03	(553)
Monument	7.04	(263)	7.04	(266)	5.78	(279)
TOTAL CULTURE, HERITAGE AND LIBRARIES	173.63	(8,048)	152.51	(7,245)	139.35	(7,003)

CYCLICAL WORKS PROGRAMME	Original 2021/22 £'000	Latest Approved Budget 2021/22 £'000	Original Budget 2022/23 £'000
Guildhall Art Gallery	(200)	(248)	(279)
London Metropolitan Archives	(123)	(130)	(45)
Visitor Services & City Information Centre	(108)	(52)	-
Keats House	(60)	(80)	-
Monument	-	(9)	-
Mayoralty and Shrievalty	(9)	(22)	-
Total Cyclical Works Programme	(500)	(541)	(324)

CITY SURVEYOR LOCAL RISK	Original 2021/22 £'000	Latest Approved Budget 2021/22 £'000	Original Budget 2022/23 £'000
Planned & Reactive Works (Breakdown & Servicing)			
Barbican and Shoe Lane Libraries	(6)	(6)	(6)
Guildhall Art Gallery	(12)	(12)	(12)
London Metropolitan Archives	(71)	(86)	(86)
Keats House	(29)	(27)	(27)
Visitor Services & City Information Centre	(13)	(11)	(11)
Monument	(7)	(7)	(7)
Cleaning	(60)	(50)	(50)
Total City Surveyor	(198)	(199)	(199)

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Committee(s)	Dated:
Culture Heritage & Libraries Committee	13 December 2021
Subject: Guildhall Library Centenary Fund - Trustees Annual Report and Financial Statements for the Year Ended 31 March 2021	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	n/a
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	n/a
What is the source of Funding?	n/a
Has this Funding Source been agreed with the Chamberlain's Department?	n/a
Report of: The Chamberlain Director, Town Clerk's Office and Police Authority	For Information
Report author: Graham Nickless - Chamberlains	

Summary

The Trustees Annual Report and Financial Statements for the Year ended 31 March 2021 for Guildhall Library Centenary Fund are presented in the format required by the Charity Commission.

Recommendation(s)

It is recommended that the Trustees Annual Report and Financial Statements for the 2020/21 Financial Statements be noted.

Main Report

1. The Trustees Annual Report and Financial Statements in the format required by the Charity Commission are presented for information, to be signed on behalf of the Trust by the Chairman and Deputy Chairman of the Finance Committee and the auditors BDO LLP in December 2021.
2. Following on from a previous review of the charities for which the City is responsible, (completed in 2010), which detailed key reports that should be presented to your Committee. The Trustees Annual Report and Financial Statements was one of these reports. Information from these statements will form the Annual Return to the Charity Commission. Since this undertaking the City Corporation has recently approved that a further comprehensive review be

undertaken across all of its charities, the outcome of which will be reported to this committee in due course.

3. The Trustees Annual Report and Financial Statements will be submitted to the Charity Commission within the agreed deadline of 31 January 2022.
4. Following a report to Finance Committee which was approved on 16 February 2021, starting from financial year 2021/22, the City Corporation, as Trustee, will be exercising its right to be reimbursed for the legitimate and reasonable costs and expenses properly incurred while undertaking their duties on behalf of the Charity. This will result in the costs of administration and audit of the Guildhall Library Centenary Fund being recharged to the Charity. The initial estimate of this amount is £1,000 per year, and will be subject to periodical review.
5. The wording of the Reserves Policy for the 2021/22 Financial Statements will be revised to ensure full compliance with the SORP. The new wording will state:

“The Reserves Policy is to maintain the permanent endowment of the charity in investments in the Charities Pool administered by the City of London Corporation and use the investment income in accordance with the objectives of the charity. The Trustees have the discretion to distribute the permanent endowment as grants should they deem this appropriate. The free reserves of the charity are held to cover working capital needs. The Trustees believe that a minimum amount of £1,000 should be held at present, which will be subject to annual review.”
6. As part of the ongoing work of the Charities Review, three paintings, located in the Guildhall Art Gallery, have been identified as being owned by the Guildhall Library Centenary Fund. This matter has been highlighted to the auditors and the treatment for accounting for these assets will be concluded ahead of recommendations of the Charities Review which will be completed in the next financial year.

Appendices

- Appendix 1 – Guildhall Library Centenary Fund Report and consolidated Financial Statements for the year ended 31 March 2021

Graham Nickless

Acting Group Accountant – Chamberlain’s Financial Services Division, Citizen Services

E: graham.nickless@cityoflondon.gov.uk

Guildhall Library Centenary Fund

Annual Report and Financial Statements for the year
ended 31 March 2021

Charity registration number 206950

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ORIGINS OF THE CHARITY

The Charity in its current form is a merger of three very small charities following a review of these within the City Corporation in 2011. The assets of the English Philological Endowment Fund (Charity number 306000) and the Alderman Sir Samuel Wilson Charity (unregistered) were transferred to the Guildhall Library Centenary Fund.

It covers all the City of London collections outlined under *Objectives and Activities for the public benefit*. The key overall target is for the funds to be acquired and used for the purchase and conservation of items for and in these collections as the need arises. Additionally, the Fund will seek to identify small projects that deliver on the cross-collection nature of the charity and in particular the education of the public, potentially using funds as partner funding for external grant applications.

TRUSTEE'S ANNUAL REPORT

STRUCTURE AND GOVERNANCE

GOVERNING DOCUMENTS

The governing document of the charity is the Trust deed dated 7 March 1929 which was amended on 9 June 2011. Under the powers of the Charities Act 2011 this amendment has taken into account the transfer of the assets of the English Philological Endowment Fund (Charity number 306000) and the Alderman Samuel Wilson's Gift of Harbinger's Portraits (unregistered). The charity is constituted as a charitable trust.

GOVERNANCE ARRANGEMENTS

The Mayor and Commonalty and Citizens of the City of London (also referred to as 'the City Corporation' or 'the City of London Corporation'), a body corporate and politic, is the Trustee of Guildhall Library Centenary Fund. The City Corporation is Trustee acting by the Court of Common Council of the City of London in its general corporate capacity and that executive body has delegated responsibility in respect of the administration and management of this charity to various committees and sub-committees of the Common Council, membership of which is drawn from 125 elected Members of the Common Council and external appointees to those committees. In making appointments to committees, the Court of Common Council will take into consideration any particular expertise and knowledge of the elected Members, and where relevant, external appointees. External appointments are made after due advertisement and rigorous selection to fill gaps in skills.

Members of the Court of Common Council are unpaid and are elected by the electorate of the City of London. The Key Committees which had responsibility for directly managing matters related to the charity during 2020/21 were as follows:

- **Policy and Resources Committee** – responsible for allocating resources and administering the charity.
- **Investment Committee** – responsible for the strategic oversight and monitoring of the performance of the charity's investments which are managed by three separate sub-committees, namely the Financial Investment Board, the Property Investment Board and the Social Investment Board.
- **Audit and Risk Management Committee** – responsible for overseeing systems of internal control and making recommendations to the Finance Committee relating to the approval of the Annual Report and Financial Statements of the charity.
- **Culture, Heritage and Libraries Committee** – responsible for the activities undertaken by the Guildhall Library Centenary Fund charity and acting as Trustee of the charity.

The Culture, Heritage and Libraries Committee of the City of London Corporation administers the Charity on behalf of the Trustee. This committee comprises Aldermen and Common Councilmen elected to the City of London Corporation who are appointed to this committee in accordance with the usual procedures of committee membership of the City of London Corporation.

All of the above committees are ultimately responsible to the Court of Common Council of the City of London. Committee meetings are held in public, enabling the decision-making process to be clear, transparent and publicly accountable. Details of the membership of Committees of the City Corporation are available at www.cityoflondon.gov.uk

The Trustee believes that good governance is fundamental to the success of the charity. A comprehensive review of governance commenced during the year and is ongoing to ensure that the charity is effective in fulfilling its objectives. Reference is being made to the good practices recommended within the Charity Governance Code throughout this review. Focus is being placed on ensuring regulatory compliance and the ongoing maintenance of an efficient and effective portfolio of charities that maximise impact for beneficiaries.

ORGANISATIONAL STRUCTURE AND DECISION-MAKING PROCESS

The charity is administered in accordance with its governing instruments and the City Corporation's own corporate governance and administration framework, including Committee Terms of Reference, Standing Orders, Financial Regulations and Officer Scheme of Delegations. These governance documents can be obtained via a request to the email address stated on page 23.

Each Member by virtue of their membership of the Court of Common Council, its relevant committees and sub-committees, has a duty to support the City Corporation in the proper exercise of its functions and in meeting its duties as trustee of the charity by faithfully acting in accordance with charity law, the Terms of Reference of the relevant committee or sub-committee, and the City of London Corporation's agreed corporate governance framework as noted above, backed up by its standards regime.

INDUCTION AND TRAINING OF MEMBERS

The City Corporation makes available to its Members, seminars and briefings on various aspects of its activities, including those concerning the charity, to enable Members to carry out their duties efficiently and effectively. If suitable seminars or other training options are identified that are relevant to the charity, Members are advised of these opportunities.

OBJECTIVES AND ACTIVITIES

The objective for Guildhall Library Centenary Fund is to advance the education and training of the public through the provision and conservation of library, archive, museum and gallery collections.

The City of London Corporation makes such seminars and briefings available to its Members as it considers are necessary to enable the Members to efficiently carry out their duties. Such events relate to various aspects of the City's activities, including those concerning Guildhall Library Centenary Fund.

The Charity Governance Code was published in July 2017. The Trustee is supportive of the Code and its aim to assist in the development of high standards of governance throughout the charity sector. The Trustee is currently considering application of the recommended practice to the work of the Guildhall Library Centenary Fund charity.

Fundraising

Section 162a of the Charities Act 2011 requires charities to make a statement regarding fundraising activities. The legislation defines fundraising as “soliciting or otherwise procuring money or other property for charitable purposes”. Although Guildhall Library Centenary Fund charity does not undertake widespread fundraising from the general public, any such amounts receivable are presented in the financial statements as “voluntary income” including grants.

In relation to the above we confirm that all solicitations are managed internally, without involvement of commercial participators or professional fund-raisers, or third parties. The day to day management of all income generation is delegated to the executive team, who are accountable to the trustee. The charity is not bound by any regulatory scheme and does not consider it necessary to comply with any voluntary code of practice.

The charity has received no complaints in relation to fundraising activities in the current year (2019-20: nil). Individuals are not approached for funds, hence the charity does not consider it necessary to design specific procedures to monitor such activities.

Investment Policy

The charity’s investments are held in units of the City of London Charities Pool (registered charity 1021138). The investment policy of the Charities Pool is to provide a real increase in annual income in the long term whilst preserving the value of the capital base. The annual report and financial statements of the Charities Pool (which include an analysis of investment performance against objectives set) are available from the Chamberlain of London, at the email address stated on page 23.

Public benefit statement

The Trustee confirms that it has referred to the guidance contained in the Charity Commission’s general guidance on public benefit when reviewing Guildhall Library Centenary Fund’s aims and objectives and in planning future activities. The purpose of the charity is to advance the education and training of the public, in particular but not exclusively by the purchase of works of art, books, prints and articles of historical, archaeological or literary interest for the Guildhall Library.

Consequently, the Trustee considers that Guildhall Library Centenary Fund operates to benefit the general public and satisfies the public benefit test.

REFERENCE AND ADMINISTRATIVE DETAILS

The administrative details of the charity are stated on page 23.

ACHIEVEMENTS AND PERFORMANCE

Because of the global coronavirus pandemic, there was not an opportunity to take forward the aims of the charity during the current year. These will be addressed during 2021-22.

PLANS FOR FUTURE PERIODS

The key overall target is for the funds to be acquired and used for the purchase and conservation of items for and in these collections as the need arises. Additionally, the Fund will seek to identify small projects that deliver on the cross-collection nature of the charity and in particular the education of the public, potentially using funds as partner funding for external grant applications to try and ensure that the aims of the charity are met in 2021/22.

The Fund will continue to be used for the purchase and conservation of items for and in these collections as the need arises, as well as to support projects and exhibitions (potentially as partner funding for external grant applications) that deliver on the cross-collection nature of the charity and in particular the education of the public.

The Trustee does not consider there to be any material uncertainty around going concern and further detail regarding this is set out on page 16.

FINANCIAL REVIEW

Overview of Financial Performance

Income

In 2020/21 the charity's total income for the year was £537, an overall decrease of £5,017 against the previous year (2019/20: £5,554). The principle source of income was dividends and interest of £537 during the year (2019/20: £554). There were no grants received during the year (2019/20: £5,000).

Expenditure

There was no expenditure for the year (2019/20: £1,300) largely due to the global pandemic which meant there were no opportunities to take forward the aims of the charity.

Funds held

The charity's total funds held increased by £2,709 to £20,858 as at 31 March 2021 (2019/20: £18,149). Within the total funds held, £10,902 (2019/20: £8,751) represent permanent endowment funds which are held in perpetuity as a capital fund to generate income for the primary objectives of the charity.

Unrestricted Funds increased during the year by £558 to £4,956 (2019/20: £4,398). There was no change to the Restricted Funds.

Details of all funds held, including their purposes, is set out within note 10 to the financial statements.

Investments performance

Financial markets recovered strongly over the twelve months to 31 March 2021 following the decline in asset prices in early 2020 during the emergence of the global pandemic. Under these conditions investments held in the Charities Pool performed very well, generating a gross return of +30.72% for 2020/21 (2019/20: -14.78%) which compares favourably against the FTSE All Share Index benchmark return of +26.71% (2019/20 -18.45%). As a result the longer term performance of the Charities Pool investments, as displayed in the table below, has significantly improved compared to the position reported twelve months ago.

	2020/21		2019/20	
	3 year	5 year	3 year	5 year
Fund	+5.04%	+7.19%	-2.44%	+1.37%
FTSE All Share	+3.19%	+6.29%	-4.24%	+0.57%
Fund outperformance	+1.85%	+0.90%	+1.80%	+0.80%

	Total at 31 March 2021	Total at 31 March 2020
	£	£
Equities		
UK	8,906	6,756
Overseas	1,265	1,015
Bonds - UK	-	-
Bonds - Overseas	-	-
Pooled Units	578	630
Cash held by Fund Manager	153	350
Total	10,902	8,751

Reserves policy

The reserves policy is to maintain the permanent endowment of the charity in investments in the Charities Pool administered by the City of London Corporation and use the investment income in accordance with the objectives of the charity. The Trustees have the discretion to distribute the permanent endowment as grants should they deem this appropriate. The free reserves of the charity are held to cover working capital needs.

The Trustee has revised its reserves policy in 2020/21 to meet future working capital needs. The Trustee believes that a minimum amount of £2,000 should be held at present, which will be subject to annual review. As at 31 March 2021 the charity held £4,398 as free reserves, amounts which are available to support charitable activities in future years.

Principal Risks and Uncertainties

The charity is committed to a programme of risk management as an element of its strategy to preserve the charity's assets. In order to embed sound practice the senior leadership team ensures that risk management policies are applied, that there is an on-going review of activity and that appropriate advice and support is provided. A key risk register has been prepared for the charity, which has been reviewed by the Trustee. This identifies the potential impact of key risks and the measures which are in place to mitigate such risks.

TRUSTEE'S RESPONSIBILITIES

The Trustee is responsible for preparing the Annual Report and the financial statements in accordance with applicable law and regulations.

Charity law requires the Trustee to prepare financial statements for each financial year in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under charity law the Trustee must not approve the financial statements unless the Trustee is satisfied that they give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charity for that period. In preparing these financial statements, the Trustee is required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Trustee is responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable the Trustee to ensure that the financial statements comply with the Charities Act 2011. The Trustee is also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Trustee is aware:

- there is no relevant audit information of which the charity's auditors are unaware; and
- the Trustee has taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

Financial statements are published on the Trustee's website in accordance with legislation in the United Kingdom governing the preparation and dissemination of financial statements, which may vary from legislation in other jurisdictions. The maintenance and integrity of the Trustee's website is the responsibility of the Trustee. The Trustee's responsibility also extends to the ongoing integrity of the financial statements contained therein.

Adopted and signed for on behalf of the Trustee.

Jamie Ingham Clark FCA

Chairman of Finance Committee of
The City of London Corporation

Guildhall, London

7 December 2021

Jeremy Paul Mayhew MA MBA,

Deputy Chairman of Finance
Committee of The City of London
Corporation

INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEE OF GUILDHALL LIBRARY CENTENARY FUND

Opinion on the financial statements

In our opinion, the financial statements:

- give a true and fair view of the state of the Charity's affairs as at 31 March 2021 and of its incoming resources and application of resources for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

We have audited the financial statements of Guildhall Library Centenary Fund ("the Charity") for the year ended 31 March 2021 which comprise the Statement of Financial Activities, the Balance sheet and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Independence

We remain independent of the Charity in accordance with the ethical requirements relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements.

Conclusions related to going concern

In auditing the financial statements, we have concluded that the Trustee's use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustee with respect to going concern are described in the relevant sections of this report.

Other information

The Trustee is responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our auditor's report thereon. The other information comprises: Trustee's Annual Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

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

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

Responsibilities of Trustee

As explained more fully in the Trustee's responsibilities statement, the Trustee is responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustee determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustee is responsible for assessing the Charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustee either intends to liquidate the Charity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Extent to which the audit was capable of detecting irregularities, including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

- We obtained an understanding of the legal and regulatory frameworks that are applicable to the Charity and the sector within which it operates. This included but was not limited to compliance with the Charities Act 2011, United Kingdom Accounting Standards, and tax legislation;
- We held discussions with management, including consideration of known or suspected instances of non-compliance with laws and regulations and fraud;
- We requested and reviewed any regulatory correspondence, in particular compliance with the Charity Commission, and details of legal expenses;
- We addressed the risk of management override, in particular by testing any journal entries containing material or round sum amounts, and any irregular journals;
- We have considered the control environment at both entity level and financial statement level to consider the ability to detect and prevent fraud; and
- We reviewed the financial statement disclosures and tested to supporting documentation to assess compliance with relevant laws and regulations that have a direct effect on the financial statements.

Our audit procedures were designed to respond to risks of material misstatement in the financial statements, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery, misrepresentations or through collusion. There are inherent limitations in the audit procedures performed and the further removed non-compliance with laws and

regulations is from the events and transactions reflected in the financial statements, the less likely we are to become aware of it.

A further description of our responsibilities for the audit of the financial statements is located at the Financial Reporting Council's ("FRC's") website at: <https://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

Use of our report

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

Heather Wheelhouse, Senior Statutory Auditor
BDO LLP, statutory auditor
London, UK

XX December 2021

BDO LLP is eligible for appointment as auditor of the charity by virtue of its eligibility for appointment as auditor of a company under section 1212 of the Companies Act 2006.

BDO LLP is a limited liability partnership registered in England and Wales (with registered number OC305127).

STATEMENT OF FINANCIAL ACTIVITIES

FOR THE YEAR ENDED 31 MARCH 2021

	Notes	Unrestricted Funds £	Restricted Funds £	Endowment Funds £	2020/21 Total Funds £	2019/20 Total Funds £
Income from:						
Voluntary activities	2	-	-	-	-	5,000
Investments	3	537	-	-	537	554
Total income		537	-	-	537	5,554
Expenditure on:						
Charitable activities	4	-	-	-	-	1,300
Total expenditure		-	-	-	-	1,300
Net gains/(losses) on investments	8	-	-	2,151	2,151	(1,679)
Net unrealised gains on investments	8	21	-	-	21	-
Net income and net movement in funds		558	-	2,151	2,709	2,575
Reconciliation of funds:						
Total funds brought forward	10	4,398	5,000	8,751	18,149	15,574
Total funds carried forward	10	4,956	5,000	10,902	20,858	18,149

All of the above results are derived from continuing activities.

There were no other recognised gains and losses other than those shown above.

The notes on pages 16 to 22 form part of these financial statements.

BALANCE SHEET

AS AT 31 MARCH 2021

	Notes	2021 Total £	2020 Total £
Fixed assets:			
Investments	8	10,902	8,751
Total fixed assets		10,902	8,751
Current assets			
Cash at bank and in hand		9,956	9,398
Total current assets		9,956	9,398
Total net assets		20,858	18,149
The funds of the charity:			
Permanent endowment funds	10	10,902	8,751
Restricted income funds	10	5,000	5,000
Unrestricted income funds	10	4,956	4,398
Total funds		20,858	18,149

All of the above results are derived from continuing activities.

There were no other recognised gains and losses other than those shown above.

The notes on pages 16 to 22 form part of these financial statements.

Approved and signed on behalf of the Trustee.

Caroline Al-Beyerty

Chamberlain of London and Chief Financial Officer

XX December 2021

NOTES TO THE FINANCIAL STATEMENTS

1. ACCOUNTING POLICIES

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

(a) Basis of preparation

The financial statements of the charity, which is a public benefit entity under FRS102, have been prepared under the historical cost convention and in accordance with the Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (second edition effective 1 January 2019) and the Charities Act 2011.

(b) Going concern

The financial statements have been prepared on a going concern basis as the Trustee considers that there are no material uncertainties about the charity's ability to continue as a going concern. The charity only spends the income that is generated from its investments, so maintaining its capital base. The latest forecast anticipates that adequate funds will be available in the 12 months from the date of these financial statements to enable the charity to continue to fulfil its obligations.

In making this assessment, the Trustee has considered the financial position, including the value of investments held and the liquidity of the charity in light of planned expenditure and the ongoing impact of Covid-19 over the next 12-month period. The policy of only contributing funds from available unrestricted income, provides the flexibility to ensure the long-term viability of the charity despite previous reductions in investment values that occurred as a result of Covid-19. For this reason, the Trustee continues to adopt a going concern basis for the preparation of the financial statements.

(c) Key management judgements and assumptions

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets and liabilities, income and expenditure. The estimates and associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances, the result of which form the basis of decisions about carrying values of assets and liabilities that are not readily apparent from other sources. The resulting accounting estimates will, by definition, seldom equal the related actual results.

Estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in any future periods affected. Management do not consider there to be any material revisions requiring disclosure.

(d) Statement of Cash Flows

As per section 14.1 of the Charities SORP the Charity is not required to produce a statement of cash flows on the grounds that it is a small entity.

(e) Income

All income is included in the Statements of Financial Activities (SOFA) when the charity is legally entitled to the income; it is more likely than not that economic benefit associated with the transaction will come to the charity and the amount can be quantified with reasonable certainty. Income consists of managed investments.

(f) Expenditure

Expenditure is accounted for on an accruals basis and has been classified under the principal category of 'expenditure on charitable activities'. Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required, and the amount of the obligation can be measured reliably.

The charity does not employ any staff. Officers of the City Corporation provide administrative assistance to the charity when required. From 2021/22, the City Corporation, as Trustee, has taken a decision to seek reimbursement for the administration fees incurred from each of its charities.

(g) Taxation

The charity meets the definition of a charitable trust for UK income tax purposes, as set out in Paragraph 1 Schedule 6 of the Finance Act 2010. Accordingly, the charity is exempt from UK taxation in respect of income or capital gains under part 10 of the Income Tax Act 2007 or section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

(h) Heritage Assets

On acquisition, heritage assets are initially recorded in the balance sheet at cost (for those acquired by purchase) or at valuation (for those acquired by donation), where such information is available.

In 2020/21, it was discovered that three paintings hung in Guildhall Art Gallery are legally owned by the Guildhall Library Centenary Fund, following a transfer from another charity in a 2011 scheme (which did not specifically name the assets). The paintings are held to advance education and training of the public in line with the objects of the Charity.

The Trustee does not consider that reliable cost or valuation information can be obtained for the paintings because of their unique features and the lack of comparable market values, and the lack of a valuation at the original date of transfer. Furthermore, the Trustee believes that the cost of obtaining a valuation of these assets would be onerous compared with the benefit that would be derived by users of the financial

statements in assessing their stewardship of the assets. The Charity does not therefore recognise these assets on its balance sheet.

In accordance with the requirement of Section 34 of FRS 102 and Section 18 of SORP FRS 102, note 7 to the financial statements provides additional disclosures on the nature and significance of the charity’s heritage assets, and access information.

(i) Investments

Investments are made in the City of London Charities Pool (charity number 1021138) which is an investment mechanism operating in a similar way to a unit trust. This enables the City of London Corporation to “pool” small charitable investments together and consequently obtain better returns than would be the case if investments were made individually.

Investments are valued at bid-price. Gains and losses for the year on investments held as fixed assets are included in the Statement of Financial Activities.

(j) Funds structure

Income, expenditure and gains/losses are allocated to particular funds according to their purpose:

Permanent endowment fund – this fund consists of funds which are held in perpetuity for the benefit of the charity as a result of conditions imposed by the original donors and trusts. Income generated from the investments which represent these funds can be spent on the charitable purpose of the charity, hence is allocated to the unrestricted income fund. Gains/losses on the underlying assets remain as part of the endowment.

Restricted funds – These include income that is subject to specific restrictions imposed by donors, with related expenditure deducted when incurred.

Unrestricted income funds – these funds can be used in accordance with the charitable objects at the discretion of the Trustee and include both income generated by assets held within the permanent endowment fund and from those representing unrestricted funds. Specifically, this represents the surplus of income over expenditure for the charity which is carried forward to meet the requirements of future years, known as free reserves.

(k) Indemnity insurance

The City of London Corporation takes out indemnity insurance in respect of all its activities. The charity does not contribute to the cost of that insurance.

2. INCOME FROM VOLUNTARY ACTIVITIES

	Restricted funds £	Total 2020/21 £	Restricted funds £	Total 2019/20 £
Grants	-	-	5,000	5,000

3. INCOME FROM INVESTMENTS

	Unrestricted funds 2020/21 £	Total 2020/21 £	Unrestricted funds 2019/20 £	Total 2019/20 £
Interest	<u>537</u>	<u>537</u>	<u>554</u>	<u>554</u>

4. EXPENDITURE

Expenditure on charitable activities

	Direct costs £	Total 2020/21 £	Direct costs £	Total 2019/20 £
Other	<u>-</u>	<u>-</u>	<u>1,300</u>	<u>1,300</u>

There was no expenditure incurred during the year (2019/20 £1,300). In 2019/20 expenditure incurred was to auction purchase of 32 Victorian lantern slides showing life in the east end of London to advance the education of the public.

5. AUDITOR'S REMUNERATION

BDO are the auditors of the City of London's City's Cash Fund and all of the different charities of which it is Trustee. The City of London Corporation charges the audit fee to its City's Cash Fund. From 2021/22, the City Corporation, as Trustee, has taken a decision to seek reimbursement for the audit fee incurred from each of its charities. In 2020/2021 no audit fee was recharged (2019/20: £nil). No other services were provided to the charity by its auditors during the year (2019/20: nil).

6. TRUSTEE EXPENSES

The members of the Culture, Heritage and Libraries Committee of the City of London Corporation acting on behalf of the Trustee did not receive any remuneration or reimbursement of expenses during 2020/21 (2019/20: nil).

7. HERITAGE ASSETS

The Guildhall Library Centenary Fund holds three items which meet the definition of heritage assets, being two paintings by Alexander Ripplingille and one by Sir John Newton, referred to as the 'Harbinger paintings'.

The three paintings are held by the Guildhall Art Gallery which is free to the public and accessible during opening hours; and they are preserved and managed by the staff of

the Gallery who are considered to be experts in this field. One painting is currently hanging whilst the other two are in store; members of the public can request a viewing of any paintings not on current display by contacting the Gallery team, and all paintings held in the collection are accessible online via the London Picture Archive.

The paintings are held on a long term basis for use in the charity's objects.

Whilst no reliable cost or valuation information is available, and obtaining such valuation would be onerous given the size and activities of the charity, it is helpful (as per Charity SORP 18.26) for the users of the financial statements to be aware that the insurance values of the three paintings is £20,463.

8. INVESTMENTS

The investments are held in the City of London Corporation Charities Pool, a charity registered in the UK with the Charities Commission (charity number 1021138). The Charities Pool is a UK registered unit trust.

The value of investments held by the charity are as follows:

	2021	2020
	£	£
Market value 1 April	8,751	15,426
Additions	-	-
Disposals	-	(4,996)
Gain/(Loss) for the year	2,151	(1,679)
Market value 31 March	10,902	8,751
Cost 31 March	1,233	1,233
Units held in Charities Pool	1,233	1,233

The type of listed investments held as at 31 March 2021 was as follows:

	Total at 31 March 2021	Total at 31 March 2020
	£	£
Equities		
UK	8,906	6,756
Overseas	1,265	1,015
Bonds - UK	-	-
Bonds - Overseas	-	-
Pooled Units	578	630
Cash held by Fund Manager	153	350
Total	10,902	8,751

9. ANALYSIS OF NET ASSETS BY FUND

At 31 March 2021	Unrestricted funds			Total at 31 March 2021	Total at 31 March 2020
	General funds	Restricted funds	Endowment funds		
	£	£	£		
Fixed assets - investments	-	-	10,902	10,902	8,751
Current assets	4,956	5,000	-	9,956	9,398
Total	4,956	5,000	10,902	20,858	18,149

At 31 March 2020	Unrestricted funds			Total at 31 March 2020	Total at 31 March 2019
	General funds	Restricted funds	Endowment funds		
	£	£	£		
Fixed assets - investments	-	-	8,751	8,751	15,426
Current assets	4,398	5,000	-	9,398	148
Total	4,398	5,000	8,751	18,149	15,574

10. MOVEMENT IN FUNDS

At 31 March 2021	Total as at 1 April 2020	Income	Expenditure	Gains & (losses)	Unrealised gains & (losses)	Transfers	Total as at 31 March 2021
	£	£	£	£	£	£	£
Endowment funds:							
Permanent endowment	8,751	-	-	2,151	-	-	10,902
Restricted funds:	5,000	-	-	-	-	-	5,000
Unrestricted funds:							
General funds	4,398	537	-	-	21	-	4,956
Total funds	18,149	537	-	2,151	21	-	20,858

At 31 March 2020	Total as at 1 April 2019	Income	Expenditure	Gains & (losses)	Unrealised gains & (losses)	Transfers	Total as at 31 March 2020
	£	£	£	£	£	£	£
Endowment funds:							
Permanent endowment	15,426	-	-	(1,679)	-	(4,996)	8,751
Restricted funds:	-	5,000	-	-	-	-	5,000
Unrestricted funds:							
General funds	148	554	(1,300)	-	-	4,996	4,398
Total funds	15,574	5,554	(1,300)	(1,679)	-	-	18,149

Purpose of endowment funds

The permanent endowment fund is held in perpetuity as a capital fund to generate income for the activities of the charity and represents the original assets of the charity, reported at current market value. Any income from this fund is accounted for within unrestricted income funds.

This fund represents the original endowment invested and shown at current market value. The purpose of the fund is:

To build up an endowment fund to care for the special collections housed within Guildhall Library for the use of future generations

To build up a fund which enables the purchase of rare, unique and expensive items which would complement the holdings of Guildhall Library for the public to enjoy.

Purpose of restricted funds

In 2019/20 the charity received a grant of £5,000 to contribute towards specific works at the Guildhall Library, therefore the grant is being held in a Restricted Fund until the works are able to take place.

11. RELATED PARTY TRANSACTIONS

The City Corporation is the sole Trustee of the charity, as described on page 2.

The charity is required to disclose information on related party transactions with bodies or individuals that have the potential to control or influence the charity. Members are required to disclose their interests, and these can be viewed online at www.cityoflondon.gov.uk.

Members and senior staff are requested to disclose all related party transactions, including instances where their close family has made such transactions.

Figures in brackets represent the amounts due at the balance sheet date.

Related party	Connected party	2020/21 £	2019/20 £	Detail of transaction
City of London Corporation	The City of London Corporation is the Trustee for the charity	537 (nil)	554 (nil)	Distribution from the Charities Pool

REFERENCE AND ADMINISTRATION DETAILS

CHARITY NAME: Guildhall Library Centenary Fund

Registered charity number: 206950

PRINCIPAL OFFICE OF THE CHARITY & THE CITY CORPORATION:

Guildhall, London, EC2P 2EJ

TRUSTEE:

The Mayor and Commonalty & Citizens of the City of London

SENIOR MANAGEMENT:

Chief Executive

John Barradell OBE - The Town Clerk and Chief Executive of the City of London Corporation

Treasurer

Caroline Al-Beyerty - The Chamberlain and Chief Financial Officer of the City of London Corporation (appointed 1 May 2021)

Peter Kane - The Chamberlain of the City of London Corporation (retired 30 April 2021)

Solicitor

Michael Cogher - The Comptroller and City Solicitor of the City of London Corporation

AUDITORS:

BDO LLP, 55 Baker Street, London, W1U 7EU

BANKERS:

Lloyds Bank Plc., P.O. Box 72, Bailey Drive, Gillingham Business Park, Kent ME8 0LS

INVESTMENT ADVISORS:

Artemis Investment Management Limited, Cassini House, 57 St. James's Street, London, SW1A 1LD

Contact for The Chamberlain, to request copies of governance documents:

PA-DeputyChamberlain@cityoflondon.gov.uk

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Committee(s)	Dated:
Culture Heritage & Libraries Committee	13 December 2021
Subject: Keats House - Trustees Annual Report and Financial Statements for the Year Ended 31 March 2021	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	n/a
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	n/a
What is the source of Funding?	n/a
Has this Funding Source been agreed with the Chamberlain's Department?	n/a
Report of: The Chamberlain Director of Environment	For Information
Report author: Graham Nickless - Chamberlains	

Summary

The Trustee's Annual Report and Financial Statements for the Year ended 31 March 2021 for Keats House are presented for information.

Recommendation(s)

It is recommended that the Trustee's Annual Report and Financial Statements for the 2020/21 Financial Statements be noted.

Main Report

1. The Trustee's Annual Report and Financial Statements are presented for information, having been signed on behalf of the Trust by the Chairman and Deputy Chairman of the Finance Committee and the auditors BDO LLP. The information contained within the Annual Report and Financial Statements has already been presented to your Committee via budget and outturn reports.
2. Following on from a previous review of the charities for which the City is responsible, (completed in 2010), which detailed key reports that should be presented to your Committee. The Trustees Annual Report and Financial Statements was one of these reports. Information from these statements will form the Annual Return to the Charity Commission. Since this undertaking the City Corporation has recently approved that a further comprehensive review be undertaken across all of its charities, the outcome of which will be reported to this committee in due course.

3. The Trustee's Annual Report and Financial Statements will be submitted to the Charity Commission within the regulatory deadline of 31 January 2022.
4. Following a report to Finance Committee which was approved on 16 February 2021, starting from financial year 2021/22, the City Corporation, as Trustee, will be exercising its right to be reimbursed for the audit fees incurred for each of the Sundry Trust and Open Spaces charities. The initial estimate of this amount relating to Keats House is £2,750 per year. A share of Administration Fees is already recharged to the charity and amounted to £80,457 during the 2020/21 financial year.
5. The Reserves Policy will remain unchanged for Keats House due to the funding arrangement in place with City's Cash.

Appendices

- Appendix 1 – Keats House Report and Financial Statements for the year ended 31 March 2021

Graham Nickless

Acting Group Accountant – Chamberlain's Financial Services Division, Citizen Services

E: graham.nickless@cityoflondon.gov.uk

Keats House

Annual Report and Financial Statements for the
year ended 31 March 2021

Charity registration number 1053381

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ORIGINS OF THE CHARITY

In 1921, a body called the Keats Memorial House Committee appealed to the public for funds to purchase the property and archive from the then private owners to save it from being destroyed or dissipated, and in order to preserve John Keats' former home in which most of the poet's finest work was written. The public appeal was successful, and the property was acquired and vested in the then Corporation of Hampstead "as a permanent trust to be restored and equipped with relics of the poet and to be maintained in perpetuity as a Keats Museum and a live memorial to his genius, a shrine of pilgrimage for his worldwide admirers and a literary meeting place and centre". Camden Borough Council became the successors of the former Corporation of Hampstead on 1 April 1965, pursuant to the London Government Act 1963.

Keats House was registered as a charity in March 1996. The City of London Corporation acquired ownership of the land and buildings and responsibility for the administration and management of Keats House with effect from 1 January 1997.

TRUSTEE ANNUAL REPORT

STRUCTURE AND GOVERNANCE

GOVERNING DOCUMENTS

The governing document is the Scheme of the Charity Commissioners, sealed 6 November 1996. The charity is constituted as a charitable trust.

GOVERNANCE ARRANGEMENTS

The Mayor and Commonalty and Citizens of the City of London (also referred to as 'the City Corporation' or 'the City of London Corporation'), a body corporate and politic, is the trustee of Keats House. The City Corporation is trustee acting by the Court of Common Council of the City of London in its general corporate capacity and that executive body has delegated responsibility in respect of the administration and management of this charity to various committees and sub-committees of the Common Council, membership of which is drawn from 125 elected Members of the Common Council and external appointees to those committees. In making appointments to committees, the Court of Common Council will take into consideration any particular expertise and knowledge of the elected Aldermen and Members, and where relevant, external appointees. The Court annually appoints the Culture, Heritage and Libraries Committee from among its elected Aldermen and Members to govern the Charity on its behalf, taking into consideration particular expertise and knowledge. External appointments are made after due advertisement and rigorous selection to fill gaps in skills.

Members of the Court of Common Council are unpaid and are elected by the electorate of the City of London. The Key Committees which had responsibility for directly managing matters related to the charity during 2020/21 were as follows:

- **Policy and Resources Committee** – responsible for allocating resources and administering the charity.
- **Finance Committee** – responsible for controlling budgets, support costs and other central charges that affect the charity as a whole.
- **Audit and Risk Management Committee** – responsible for overseeing systems of internal control and making recommendations to the Finance Committee relating to the approval of the Annual Report and Financial Statements of the charity.
- **Culture, Heritage and Libraries Committee** – responsible for the activities undertaken at Keats House, approving budget allocations for the forthcoming year and acting as Trustee of the charity.
- **Keats House Consultative Committee** – responsible for guiding and advising on the activities of the charity.

All of the above committees are ultimately responsible to the Court of Common Council of the City of London. Committee meetings are held in public, enabling the decision-making process to be clear, transparent and publicly accountable. Details of the membership of Committees of the City of London Corporation are available at www.cityoflondon.gov.uk

The charity is consolidated within City's Cash as the City of London Corporation exercises operational control over their activities. City's Cash is a fund of the City of London Corporation that can be traced back to the 15th century and has been built up from a combination of properties, land, bequests and transfers under statute since that time. Investments in properties, stocks and shares are managed to provide a total return that:

- Allows City's Cash to use the income for the provision of services that are of importance nationally and internationally as well as to the City and Greater London;
- Maintains the asset base so that income will be available to fund services for the benefit of future generations.

The trustee believes that good governance is fundamental to the success of the charity. A comprehensive review of governance commenced during 2019/20 and is ongoing to ensure that the charity is effective in fulfilling its objective. Reference is being made to the good practices recommended within the Charity Governance Code throughout this review. Focus is being placed on ensuring regulatory compliance and the ongoing maintenance of an efficient and effective portfolio of charities that maximise impact for beneficiaries.

ORGANISATIONAL STRUCTURE AND DECISION-MAKING PROCESS

The charity is administered in accordance with its governing instruments and the City Corporation's own corporate governance and administration framework, including Committee Terms of Reference, Standing Orders, Financial Regulations and Officer Scheme of Delegations. These governance documents can be obtained via a request to the email address stated on page 39.

Each Member by virtue of their membership of the Court of Common Council, its relevant committees and sub-committees, has a duty to support the City Corporation in the proper exercise of its functions and in meeting its duties as trustee of the charity by faithfully acting in accordance with charity law, the Terms of Reference of the relevant committee or sub-committee, and the City of London Corporation's agreed corporate governance framework as noted above, backed up by its standards regime.

INDUCTION AND TRAINING OF MEMBERS

The City of London Corporation makes available to its Members, seminars and briefings on various aspects of its activities, including those concerning the charity, to enable Members to carry out their duties efficiently and effectively. Induction meetings are provided on specific aspects of the work of Keats House. If suitable seminars or

other training options are identified that are relevant to the charity, Members are advised of these opportunities.

OBJECTIVES AND ACTIVITIES

The objective of the charity is to preserve and maintain and restore for the education and benefit of the public the land with the buildings known as Keats House as a museum and live memorial to John Keats and as a literary meeting place and centre.

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

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

The activities of the Keats House Charity are guided by its Charitable Object as stated above and developed within the framework of the City Corporation's Corporate Plan 2018/23 and the Open Spaces Department's Business Plan 2020/21. Our activities also support the City Corporations' Cultural Strategy and the Hampstead Heath Management Strategy 2018/28, as well as the wider aims of heritage sector organisations such as Arts Council England, the Heritage Lottery Fund and The National Archives.

The City of London Corporation's Corporate Plan 2018/23 states that:

Our vision

The City of London Corporation is the governing body of the Square Mile dedicated to a vibrant and thriving City, supporting a diverse and sustainable London with a globally-successful UK.

We aim to...

- Contribute to a flourishing society
- Support a thriving economy
- Shape outstanding environments

The Open Spaces Department's overarching vision is that:

'We enrich people's lives by providing access to ecologically diverse green spaces and outstanding heritage assets.'

The provision of a wide range of services at Keats House helps the Department achieve its three strategic objectives:

- A. Open Spaces and historic sites are thriving and accessible
- B. Spaces enrich people's lives
- C. Business practices are responsible and sustainable.

And five of the twelve outcomes, in particular:

- Our open spaces, heritage and cultural assets are protected, conserved and enhanced
- Nature, heritage and place are valued and understood
- People feel welcome and included
- People discover, learn and develop
- Our staff and volunteers are motivated, empowered, engaged and supported

The contribution which Keats House makes towards these is detailed below.

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

Remuneration Policy

The charity's senior staff are employees of the City Corporation and, alongside all staff, pay is reviewed annually. The City Corporation is committed to attracting, recruiting and retaining skilled people and rewarding employees fairly for their contribution. As part of this commitment, staff are regularly appraised and, subject to performance, eligible for the payment of bonuses and recognition awards.

The above policy applies to staff within the charity's key management personnel, as defined within note 9 to the financial statements.

The charity is committed to equal opportunities for all employees. An Equality and Inclusion Board has been established to actively promote equality, diversity and inclusion in service delivery and employment practices. The Board is responsible for monitoring the delivery of the Equality and Inclusion Action Plan and progress against the Equality Objectives. This also includes addressing the City Corporation's gender, ethnicity and disability pay gaps.

Owing to the COVID 19 pandemic and the recommendations from the Tackling Racism Taskforce, which was set up last year to identify the actions that the City Corporation could implement to tackle racism in all its forms, the Corporate Equality and Inclusion Plan is currently being updated. There is work ongoing relating the new Equalities and Inclusion objectives, that will include internal and external consultation. This is expected to take place in the summer, with publication of the revised Equalities and Inclusion objectives by the end of 2021.

Senior staff posts of the City Corporation are individually evaluated and assessed independently against the external market allowing each post to be allocated an individual salary range within the relevant grade, which incorporates market factors as well as corporate importance.

Fundraising

Section 162a of the Charities Act 2011 requires charities to make a statement regarding fundraising activities. The legislation defines fundraising as "soliciting or otherwise procuring money or other property for charitable purposes". Although Keats

House charity does not undertake widespread fundraising from the general public, any such amounts receivable are presented in the financial statements as “voluntary income” including grants.

In relation to the above we confirm that all solicitations are managed internally, without involvement of commercial participators or professional fund-raisers, or third parties. The day to day management of all income generation is delegated to the executive team, who are accountable to the trustee. The charity is not bound by any regulatory scheme and does not consider it necessary to comply with any voluntary code of practice.

From December 2020 a donations page has been created on the Keats House webpage, inviting and enabling the public to make on-line donations to either the Keats200 Legacy Programme and/or the Keats House Garden Enhancement project.

The charity has received no complaints in relation to fundraising activities in the current year (2019/20: nil). Individuals are not approached for funds, hence the charity does not consider it necessary to design specific procedures to monitor such activities.

Public benefit statement

The Trustee confirms that it has referred to the guidance contained in the Charity Commission’s general guidance on public benefit when reviewing Keats House aims and objectives and in planning future activities. The purpose of the charity is to preserve and maintain and restore for the education and benefit of the public the land with the buildings known as Keats House as a museum and live memorial to John Keats and as a literary meeting place and centre by the City of London Corporation.

Consequently, the Trustee considers that Keats House operates to benefit the general public and satisfies the public benefit test.

REFERENCE AND ADMINISTRATIVE DETAILS

The administrative details of the charity are stated on page 39.

ACHIEVEMENTS AND PERFORMANCE

Achievement to date against the key priorities for 2020/21 were:

1. Progress access improvements at Keats House

In 2018/19 plans were progressed to put in place a sustainable cyclical works programme to preserve and maintain Keats House (Grade I listed) and Ten Keats Grove (Grade II listed). These arose from the overall condition survey of Keats House and Ten Keats Grove conducted in 2017/18. As a result a number of projects have been scheduled to ensure Keats House and Ten Keats Grove can continue to be accessed and enjoyed by future generations.

In 2020/21, the former oil store, which serves as a retainer support to the boundary wall at the rear of the property and was in a dilapidated condition, has been refurbished resulting in a stable, safe and more watertight structure.

The London Borough of Camden's Planning Department determined in favour of the proposals as submitted to improve physical access to the premises through new pathways, subtle, ground-level lighting to pathways for safety reasons and the refurbishment of the external toilets. These works are to be funded by the London Borough of Camden's Community Infrastructure Levy grants programme and are currently being progressed with the City Surveyor's Department. The sub-project to refurbish the external toilets at Keats House has now been completed with funding from the City Corporation according to the original project agreement.

Planning and listed building consent were also granted for the proposed new visitor entrance, the funding for which had been identified from the Charitable Reserves as a Keats200 legacy project. Proposals to replace the aged, wooden boundary fence to the front of the property are currently being scoped with advice from heritage and planning consultants. Once finalised these will be submitted to the London Borough of Camden to obtain the required planning and listed building consents.

The gardens, which form an essential and much-loved aspect of the heritage site, continue to be maintained by the Golders Hill Park Team and this work was continued throughout the periods of lockdown, providing an additional layer of staff visibility and security at the site while it was closed to the public. Officers also supervise the work of a dedicated team of 'Heath Hands' volunteers who have continued to be active when allowed by COVID-19 restrictions.

2. Implementing the Keats House Activities Plan for 2020/21, including delivering the Keats200 bicentenary programme

The Keats200 programme celebrating the life, works and legacy of Romantic poet John Keats, which launched on 1 December 2018, continued in 2020/21, despite the impact of COVID-19 restrictions. Exhibitions and events celebrating specific events in Keats' life were delivered online through the City

Corporation's #OurCityTogether initiative, and projects supporting the wider outcomes of the programme were prioritised and progressed where possible. July 2020, marked the 200th anniversary of the publication of *Lamia etc* and an exhibition, 'Keats's last book: a virtual journey' was developed and published at www.ourcitytogether.london. The online exhibition, comprising of regularly published articles looking at particular aspects of the work, such as its publication, literary content, themes and critical reception, was accompanied by a virtual events programme featuring expert talks and a commissioned series of readings and original responses to the poems, performed by the Keats House Poets. Our Artist in Residence, who is drawing inspiration from the garden at Keats House and Hampstead Heath, also responded to the themes present in Keats's last published poems.

The live interpretation events have proved a popular and memorable feature of the Keats200 programme and these have continued to be delivered through recorded, rather than live, events. A sequence of letters between Keats and his circle of friends has been recorded in audio format and a special event, depicting the parting of Keats and Fanny Brawne and his departure from Wentworth Place, was filmed at the house on Sunday 13 September 2020 - the 200th anniversary of the day he left – and is now available online.

Following the departure of Keats from Wentworth Place, Keats House marked Keats's 'Journey to Italy' with an online article featuring readings by the Keats House Poetry Ambassadors, prior to handing over the continuation of the Keats200 bicentenary programme to The Keats-Shelley Memorial Association, who support the Keats-Shelley House in Rome. We continue to work with them, the Keats Foundation and other Keats200 partners to celebrate the life, works and legacy of Keats, during the bicentenary of his time living at Wentworth Place, the period leading up to his death in Rome in 1821 and beyond.

Unfortunately, much of our partnership work has been necessarily curtailed by COVID-19 and it was not possible to hold the Keats Foundation's annual conference in May this year, although we continue to work with the Remembrancers Office to support a Corporate event, with a keynote speech by Professor Nicholas Roe, Chair of the Keats Foundation and Keats's latest biographer, now planned for November 2021.

It was not possible to deliver any live events from Keats House during 2020/21, although Officers facilitated Keats Community Library to deliver their annual garden party on Saturday 29 August 2020, as well as a small number of events and sessions for the local community.

Our social media channels have helped us remain connected to our audiences, engaging them with the Keats200 bicentenary despite the suspension of our live events programme. As at end March 2021, Keats House had over 6,500 followers on Twitter (+8% on previous year), more than 4,100 on Facebook (+3%), and over 2,340 on Instagram (+30%) making it our fastest growing social media channel, boosted in large part by our engaging Keats200 output and an active and supportive user base. All Officers contributed to the increase in our

online and social media outputs throughout lockdown, and the New Museum School trainee further developed our networks and audience engagement activities, particularly through social media.

One crucial channel through which to publish our cultural content was the City Corporation's #OurCityTogether platform, which was initiated within weeks of the first lockdown in March 2020. During 2020/21, Keats House contributed over 40 items for the OurCityTogether.London site, including a virtual tour, online exhibitions, collections research articles, poetry readings and talks. Much of this content was produced in collaboration with our Keats200 partners, including the Poets and Artist in Residence, volunteers, trainee and research student. Collectively these received over 11,000 page views and generated a large amount of social media output and positive feedback in the form of likes, shares and re-posts. This amount of output and engagement would not have been possible without the support of colleagues in the City Corporation's Visitor and Cultural Development team, who also helped repurpose our Keats200 bicentenary display content for Google Arts & Culture, and we would like to acknowledge and thank them for their support throughout the year.

While it has not been possible to deliver taught sessions for schools at the house in 2020/21, the part time Interpretation Officer responsible for learning was able to deliver the annual Summer School programme online. Some 33 students and 8 teachers from nine different schools, took part in a programme of creative writing workshops, activities and readings. The programme included virtual sessions led by published poets, with Poet in Residence Dean Atta focusing on modern poetry, and Frances Hardinge looking at prose and storytelling. By the end of the final day's virtual open mic sessions, a total of 110 instances of engagement with the arts for young people and 11 teacher enrichment days were recorded over the four-day period.

Following the success of the virtual Summer School, Keats House continued to work with its CultureMile Learning partners, specifically to develop a virtual 'dual site visits' offer as well as pilot online taught sessions for school groups. This resulted in five virtual sessions being delivered to schools in 2020/21, engaging with 187 students and 15 teachers / assistants.

While no live events were delivered by Keats House in 2020/21, a number of special events were delivered virtually. Amongst these were the 'Poetry Versus Colonialism' creative writing workshop led by Keats House Poet Leila Sumpton, a new series of 'The Feast of the Poets' - monthly cultural discussions hosted by Keats House with invited panellists – and a specially commissioned performance of 'Bright Star' set to music by Sir Hubert Parry, which was recorded at St Botolph's-without-Bishopsgate, the City Church where Keats was baptised. These online events have proved notable for their geographic reach, attracting audiences from around the world, and their popularity with those audiences many of whom are 'attending' a Keats House event for the first time. A total of 297 people from over 18 countries across Europe, North America and Asia attended four online events, and the continuation of this new strand of

programming once live events resume should be considered as one method of continuing to enhance and diversify our events and audiences.

In addition to these Keats House events, City Corporation Officers have delivered and contributed to a number of virtual outreach events to promote Keats's life and works and the Keats200 programme. These included a live reading of 'The Eve of St Agnes' hosted by the Poetry Society, talks for the British Association of Romantic Studies, Artizan Street Library & Community Centre and U3A, engaging a further 730 people while we were closed to the public.

During 2020/21, twelve individual volunteers have directly supported Keats House, providing a total of 64 hours of their time to deliver recorded poetry readings for our online events throughout the year or providing introductions to visitors to the house between September and December 2020. Engagement with our volunteer workforce has been maintained through regular mailings, updating them with projects and achievements and requesting support for specific projects where possible. This has been an extremely challenging year for our entire workforce including our volunteers, who have largely been deprived access to the place they love and people they socialise with, and Keats House would like to acknowledge and thank all our volunteers for their continued support for the Charity and its activities.

Keats House fulfilled its commitment to the New Museum School trainee programme led by Culture&, with the second trainee completing their placement and gaining a Level 3 Diploma in Cultural Heritage by the end of September. It is a testament to the quality of the programme and the trainee cohort, that the placements were completed in spite of the circumstances created by the pandemic, with the trainee hosted by Keats House taking responsibility for engaging audiences through social media and our online outputs throughout lockdown, notably working with our Keats House Poets and, volunteer, Poetry Ambassadors to deliver poetry readings online.

Continuing our support for creating new partnerships and pathways into the cultural sector, Keats House worked with Roehampton University to bid for and recruit a doctoral research student to work with the collections held at Keats House and London Metropolitan Archives. This programme, which commenced in October 2020, is funded through the Techne Doctoral Training Programme through to 2024.

Prior to lockdown, Keats House was open to the public Wednesday to Sunday, 11am – 5pm. On Tuesday 17 March 2020, a decision was taken to close the site completely in reaction to the COVID-19 pandemic. Keats House and garden, including Ten 10 Keats Grove and Keats Community Library, were closed to the public until the lifting of restrictions. During this period, City Corporation Officers visited the site each week to maintain building security and safety and provide essential contractor access, and this was supported by Trustees of Keats Community Library who have a local presence.

With the lifting of restrictions on heritage and community venues under Step 3 of the UK Government's COVID-19 Recovery Strategy, Keats House and Keats Community Library became eligible to reopen as from 4 July 2020 and the proposal to reopen with specific measures, including a COVID-19 Secure risk assessment and the award of VisitEngland's 'We're Good to Go' quality assurance mark, was approved under urgency by the Culture, Heritage and Libraries Committee on 26 June 2020.

The key measures put in place to ensure that the entire site at 10 Keats Grove remain COVID-19 Secure are: a separation of services operating at the property, with Keats House and Keats Community Library opening on discrete days; use of the garden and external toilets being restricted to Keats House ticket holders only; installation of social distancing signage and hand sanitiser stations; a requirement to book and pay for tickets to Keats House in advance; strict limits on the numbers visiting; enhanced cleaning regimes; and, in the case of Keats House, the formation of workforce 'bubbles'.

With these measures in place, Keats Community Library (KCL) reopened from Saturday 18 July, opening for 12 hours per week on Tuesdays and Saturdays, which constitutes approximately one third of their pre-COVID, regular opening hours.

Keats House reopened to the public on Sunday 26 July 2020, typically opening two days per week in August, with an additional day per week from mid-September. From early September, a small number of volunteer tour guides resumed activity, by providing introductions to Keats and Keats House for our visitors.

Both venues closed again in November 2020, prior to reopening briefly in early December before closing for Christmas, followed by the National Lockdown from January to March 2021.

Between 26 July and 4 November, and on 4 and 11 December 2020, Keats House opened to the public on 37 days in 2020/21. A total of 852, one-hour visitor sessions were made available for pre-booking and 596 people booked tickets with 518 people actually visiting on the day. Therefore 61% of the available visitor sessions were booked and 87% of people booking a session attended on the day.

For comparison, 11,755 people visited Keats House in 2019/20. The number of people visiting Keats House in 2020/21, was therefore down by 96% on previous year, with a corresponding fall in income from admissions and shop sales.

The shop has been closed since 18 March 2020, in part due to lockdowns then due to concerns over the increased risk of transmission, especially due to the lack of a contactless payment platform, compounded by a failure of the till system and associated support contract issues. Consequently, there were no shop sales during 2020/21, compared to £21,595 in 2019/20. The net income

target for the shop is £15,000 which is calculated at year end to allow for stock held.

The private hire offer is currently restricted by the need to follow UK Government guidelines, maintain COVID-19 Secure arrangements at the site and the uncertain outlook. One regular hirer, which previously accounted for c. 40 sessions with a value of c. £4,000 / year, has suspended activity with no indication of a return, and there is very little demand for ad hoc bookings. Similarly, it has not been possible to achieve any significant income from events or visiting school groups as these continue to be suspended. In addition, the licence for Keats Community Library to occupy Ten Keats Grove, which contributes towards our income, expired on 19 April 2020 and is currently in the hands of the City Surveyors Department to renegotiate with the current licensees, who are operating from the site on a 'pay as you go' basis in the meantime.

As a condition of the premises licence for 10 Keats Grove, Keats House Consultative Committee will receive a twice-yearly report of licensable events held at the House, to ensure that the operating schedule and conditions were being upheld. To report that no licensable activities have taken place at the premises in the period April 2020 to March 2021. The Premises Licence was renewed for the period to 11 September 2021 at a cost of £180.00.

3. Producing and implementing the Keats House Management Plan, 2020-23

While an Activities Plan for 2020/21 had been produced prior to lockdown, the development of a three-year forward plan for Keats House, which is required as part of the City Corporation's documentation framework and for our Museum Accreditation return, has been severely delayed by the COVID-19 pandemic. The Divisional Plan, which is for a three-year rolling period, has been updated for 2021/22 to inform the plans, priorities and activities for future periods. The Principal Curator proposes that this should now be consulted on and further developed during 2021/22, with a view to forming the basis of the three-year Management Plan required for Museum Accreditation.

As a result of the above activities, the Trustee has had due regard to the Charity Commission's public benefit guidance when setting objectives and planning activities.

KPIs for 2020/21

1. To increase visitor numbers to Keats House by 3%. 2020/21 outturn: 518. (-96% based on 2019/20 outturn: 11,755).
2. Improve Visit England Annual Quality Attraction Assessment Scheme score at Keats House. Not available due to pandemic. (2019/20 score: 82%).
3. Achieve budgeted income and expenditure targets for Keats House Charity. Total net expenditure / income for 2020/21: Largely due to loss of income, Keats House year-end budget position exceeded the original budget by 11%. However, the budget uplift of £71,000 meant that the year-end position resulted in a net position of 82% spend against Keats Houses net local risk budget, before any transfer to the Charitable reserve.

PLANS FOR FUTURE PERIODS

The overarching priorities which will guide all of our objectives and activities from April 2021 are:

- Implement Keats House Divisional Plan projects identified for delivery in 2021/22.
- Deliver maintenance and access improvement projects at Keats House
- Develop a three-year Management Plan for Keats House, to ensure the future sustainability of the Keats House Charity and its operating model.

The Trustees do not consider there to be any material uncertainty around going concern and further detail regarding this is set out on page 26.

FINANCIAL REVIEW

Overview of Financial Performance

Income

In 2020/21 the charity's total income for the year was £384,791 an overall decrease of £269,784 against the previous year (£654,575). The principle source of income was from City of London Corporation's City's Cash fund (see below).

Income from Charitable Activities comprised £7,012 from fees charged (2019/20: £99,651), including £1,508 from admission fees (2019/20: £34,035) and £5,504 from charges for services (2019/20: £44,021), although there were no sales during the year (2019/20: £21,595). The drop in income is due to the closures of Keats House during the year owing to the COVID-19 pandemic and Government restrictions.

An amount of £348,190 (2019/20: £552,837) was received from the City of London Corporation's City's Cash as a contribution towards the running costs of the charity. The decrease in contribution was mainly due to Keats House reducing their expenditure during the year in order to offset the reduction in income, (see expenditure below).

Expenditure

Total expenditure for the year was £377,657 (2019/20: £675,482), with charitable activities expenditure in the year totalling £382,996 (2019/20: £658,800). The decrease in expenditure is owing to a much lower number of cyclical building works taking place during the year and refunds on works which amount to a credit balance of £12,228, (2019/20: debit balance of £228,287). This is due to the economic impact of COVID-19 and subsequent reduced income revenue generation, with the City Surveyor tasked by the Chamberlain to review current programmes of work to level the expenditure, smoothing some of the spend into a 'fourth' year to reduce the impact of committed expenditure within the next two years. The City's programme of cyclical repairs and maintenance works to maintain its operational properties in fair to good condition is usually delivered in a number of overlapping three year programmes of works. The programme is monitored by the Corporate Asset Sub Committee of the City of London Corporation. Expenditure on raising funds for the year was a credit balance of £5,339 (2019/20: debit balance of £16,682). The reason for the variance and credit balance in the accounts is due to the closure of the gift shop for the whole year, meaning that there were no sales and only minor purchases. Owing to government restrictions, a stock count was not possible for the 2019/20 financial year and therefore the previous years closing stock was based on an estimate. A full stock count was undertaken during 2020/21, however, when the trading account was calculated, this led to a credit Cost of Sales figure.

Funds held

The charity's total funds held increased by £7,141 to £332,237 as at 31 March 2021 (2019/20: £325,096).

The charity's designated funds consist of unrestricted income funds which the Trustee has chosen to set aside for specific purposes. Such designations are not legally binding, and the Trustee can decide to "undesignate" these funds at any time. Designations as at 31 March 2021 totalled £63,201 (2019/20: £68,063). These represent designated funds within the unrestricted income fund which represents the net book value of fixed assets held.

A restricted fund of £103,544 (2019/20: £102,121) was held at year-end. This relates to the Keats Love Letter (£100,000), the remainder of a Young Roots grant (£2,121) which is being held until the Charity is instructed whether or not it needs to repay this unspent balance and a Watercolour painting (£1,423).

The charity's free reserves total £165,492 (2019/20: £154,912), which are held both to meet the deficit on running expenses on a year by year basis and to fund any major activities the charity is undertaking. During 2020/21 the Charity drew down £37,903 from reserves to help fund the Keats 200 programme, (2019/20: £28,171).

Details of all funds held, including their purposes, is set out within note 15 to the financial statements.

Reserves

The charity is wholly supported by the City of London Corporation which is committed to maintain and preserve Keats House out of its City's Cash Funds. These Funds are used to meet the deficit on running expenses on a year by year basis. The charity therefore does not need to maintain free reserves at a stated level, being either a fixed amount or a stated number of months, to ensure continued delivery of its objectives. For good governance purposes, the trustee considers holding a minimum of £20,000 as free reserves to be suitable in light of the operating model in place.

Principal Risks and Uncertainties

The charity is committed to a programme of risk management as an element of its strategy to preserve the charity's assets. In order to embed sound practice the senior leadership team ensures that risk management policies are applied, that there is an on-going review of activity and that appropriate advice and support is provided. A key risk register has been prepared for the charity, which has been reviewed by the Trustee. This identifies the potential impact of key risks and the measures which are in place to mitigate such risks.

The principal risks faced by the charity, and actions taken to manage them are as follows:

Risk	Actions to manage risks
Insufficient maintenance	Although Cyclical Works Programme budgets have reduced across the department, the major maintenance project for Keats House was completed in 2019/20. Risk remains at the same level as 2019/20 as a historic building requires active maintenance and monitoring to prevent further issues.
Health and Safety of staff, volunteers, visitors and contractors	Understanding of Health and Safety has been strengthened through regular item for discussion at team meetings and adoption of high level and bespoke risk assessments produced for property and specific activities / events. A representative attends Divisional and Departmental Health and Safety meetings.
Theft or damage to Keats House or its contents	Keats House is now reopened to the public. Staff are attending site regularly. CCTV is in place.
Loss of staff expertise	<p>There has been some change to the core staff team at Keats House, although all major roles and tasks remain filled.</p> <p>A module of the same Collections Management System which is in use at Guildhall Art Gallery is in the process of being procured for Keats House, to maximise efficiency, including staff training and knowledge transfer. This is to be procured and initiated by the end of March 2022. The target date has been extended to reflect the timeline for this project.</p>
Covid-19 - income generation and financial management	<p>Third lockdown has now concluded. Year end budgets showed an underspend across all funds due to significant restrictions on expenditure. Income generation remains an area of concern, as heritage attractions are not yet fully open, and social distancing requirements will limit visitor numbers.</p> <p>To date, a combination of successful financial management and owing to a reduced chance of further lockdowns due to vaccination / testing rollout, has minimised the risk. However, any further restrictions will cause this risk to escalate.</p>
Reopening services risk	Minimal risk at present despite the third lockdown and restrictions due to previous experience with re-opening services. Changes to the tier system or sudden increase in demand will be monitored for impact on this risk.

TRUSTEE'S RESPONSIBILITIES

The Trustee is responsible for preparing the Annual Report and the financial statements in accordance with applicable law and regulations.

Charity law requires the Trustee to prepare financial statements for each financial year in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under charity law the Trustee must not approve the financial statements unless the Trustee is satisfied that they give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charity for that period. In preparing these financial statements, the Trustee is required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Trustee is responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable the Trustee to ensure that the financial statements comply with the Charities Act 2011. The Trustee is also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Trustee is aware:

- there is no relevant audit information of which the charity's auditors are unaware; and
- the Trustee has taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

Financial statements are published on the Trustee's website in accordance with legislation in the United Kingdom governing the preparation and dissemination of financial statements, which may vary from legislation in other jurisdictions. The maintenance and integrity of the Trustee's website is the responsibility of the Trustee. The Trustee's responsibility also extends to the ongoing integrity of the financial statements contained therein.

Adopted and signed for on behalf of the Trustee.

Jamie Ingham Clark FCA
Chairman of Finance Committee of
The City of London Corporation
Guildhall, London

Jeremy Paul Mayhew MA MBA,
Deputy Chairman of Finance
Committee of The City of London
Corporation

December 2021

INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEE OF KEATS HOUSE

Opinion on the financial statements

In our opinion, the financial statements:

- give a true and fair view of the state of the Charity's affairs as at 31 March 2021 and of its incoming resources and application of resources for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

We have audited the financial statements of Keats House ("the Charity") for the year ended 31 March 2021 which comprise the statement of financial activities, the balance sheet and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Independence

We remain independent of the Charity in accordance with the ethical requirements relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements.

Conclusions related to going concern

In auditing the financial statements, we have concluded that the Trustee's use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustee with respect to going concern are described in the relevant sections of this report.

Other information

The Trustee is responsible for the other information. The other information comprises the information included in the Annual Report and Financial Statements, other than the financial statements and our auditor's report thereon. The other information comprises: Origins of the charity; the Trustee's Annual Report section, which includes: Structure and governance, Achievements and performance, Financial review; the Trustee responsibilities; Reference and administration details. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

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

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

Responsibilities of Trustee

As explained more fully in the Trustee's responsibilities statement, the Trustee is responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustee determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustee is responsible for assessing the Charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustee either intends to liquidate the Charity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Extent to which the audit was capable of detecting irregularities, including fraud

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

- We obtained an understanding of the legal and regulatory framework applicable to the Charity. We focused on those laws and regulations that had a direct effect on the financial statements or that had a fundamental effect on the operations of the Charity. The laws and regulations we considered in this context were United Kingdom Accounting Standards (Financial Reporting Standard 102), the Statement of Recommended Practice (SORP) Accounting and Reporting by Charities (FRS 102), and the Charities Act 2011.
- We understood how the Charity is complying with those legal and regulatory frameworks, by making enquiries to management, and the Trustee, of known or suspected instances of non-compliance with laws and regulations. We corroborated our enquiries through our review of key committee board minutes.
- We reviewed the financial statement disclosures to assess compliance with the relevant laws and regulations discussed above. We remained alert to any indications of non-compliance throughout the audit.
- We assessed the susceptibility of the Charity's financial statements to material misstatement, including how fraud might occur, by discussing with management and the Trustee to understand where it is considered there was a susceptibility of fraud.
- We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements, and determined that the principal risks were related to the override of controls by management including posting of inappropriate journal entries, management bias in key accounting estimates, and the timing of income recognition.
- Audit procedures performed in response to the assessment above included: Enquiries of management; reviewing accounting estimates for bias and challenging assumptions made by management in their significant accounting estimates; Sample testing the recognition of income; Sample testing the appropriateness of journal entries.

Our audit procedures were designed to respond to risks of material misstatement in the financial statements, recognising that the risk of not detecting a material misstatement due to fraud is higher than the risk of not detecting one resulting from error, as fraud may involve deliberate concealment by, for example, forgery, misrepresentations or through collusion. There are inherent limitations in the audit procedures performed and the further removed non-compliance with laws and regulations is from the events and transactions reflected in the financial statements, the less likely we are to become aware of it.

A further description of our responsibilities for the audit of the financial statements is located at the Financial Reporting Council's ("FRC's") website at:

<https://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

Use of our report

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

BDO LLP, statutory auditor

London, UK

Date:

BDO LLP is eligible for appointment as auditor of the charity by virtue of its eligibility for appointment as auditor of a company under section 1212 of the Companies Act 2006.

BDO LLP is a limited liability partnership registered in England and Wales (with registered number OC305127).

STATEMENT OF FINANCIAL ACTIVITIES

FOR THE YEAR ENDED 31 MARCH 2021

	Notes	Unrestricted Funds £	Restricted Funds £	2020/21 Total Funds £	2019/20 Total Funds £
Income from:					
Voluntary activities	2	226	-	226	2,055
Charitable activities	3	7,012	-	7,012	99,651
Grant from City of London Corporation	4	348,190	-	348,190	552,837
Investments	5	64	-	64	32
Other	6	29,299	-	29,299	-
Total income		384,791	-	384,791	654,575
Expenditure on:					
Raising funds	7	(5,339)	-	(5,339)	16,682
Charitable activities:					
Preservation, maintenance and restoration of Keats House	7	382,996	-	382,996	658,800
Total expenditure		377,657	-	377,657	675,482
Net unrealised gains on investments		7	-	7	-
Net income/(expenditure)		7,141	-	7,141	(20,907)
Transfers between funds		(1,423)	1,423	-	-
Net movement in funds	15	5,718	1,423	7,141	(20,907)
Reconciliation of funds:					
Total funds brought forward	15	222,975	102,121	325,096	346,003
Total funds carried forward	15	228,693	103,544	332,237	325,096

All of the above results are derived from continuing activities.

There were no other recognised gains and losses other than those shown above.

The notes on pages 26 to 38 form part of these financial statements.

BALANCE SHEET (Charity Number 1053381)**AS AT 31 MARCH 2021**

	Notes	2021 Total £	2020 Total £
Fixed assets:			
Heritage assets	10	101,423	100,000
Tangible assets	11	63,201	68,063
Total fixed assets		164,624	168,063
Current assets			
Stock		10,922	5,144
Debtors	12	22,172	20,547
Cash at bank and in hand		146,269	187,637
Total current assets		179,363	213,328
Creditors: Amounts falling due within one year	13	(11,750)	(56,295)
Net current assets/(liabilities)		167,613	157,033
Total assets less current liabilities		332,237	325,096
The funds of the charity:			
Restricted income funds	15	103,544	102,121
Unrestricted income funds	15	228,693	222,975
Total funds		332,237	325,096

The notes on pages 26 to 38 form part of these financial statements

Approved and signed on behalf of the Trustee.

Caroline Al-Beyerty

Chamberlain of London and Chief Financial Officer

XX December 2021

NOTES TO THE FINANCIAL STATEMENTS

1. ACCOUNTING POLICIES

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

(a) Basis of preparation

The financial statements of the charity, which is a public benefit entity under FRS102, have been prepared under the historical cost convention and in accordance with the Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (second edition effective 1 January 2019) and the Charities Act 2011.

(b) Going concern

The financial statements have been prepared on a going concern basis as the Trustee considers that there are no material uncertainties about the charity's ability to continue as a going concern. The governing documents place an obligation on the City of London Corporation to preserve Keats House for the benefit of the public. Funding is provided from the City of London Corporation's City's Cash. On an annual basis, a medium-term financial forecast is prepared for City's Cash. The latest forecast anticipates that adequate funds will be available in the next five years to enable the charity to continue to fulfil its obligations.

In making this assessment, the Trustee has considered the ongoing financial position, including future income levels and the liquidity of the charity in light of the ongoing impact of Covid-19 over the next 12-month period from the date of signing these financial statements. The charity will be able to reopen to the public from 17 May 2021 and has put measures in place to ensure that they are able to meet the regulations and enforce restrictions, therefore increasing the potential for income generation during 2021/22 in comparison to the previous year. As Keats House will initially only be open for two days per week, (after six weeks of full closure at the beginning of the financial year), there will continue to be a reduction in its expenditure, principally on premises related costs which will ease the strain of lost income. In addition, the charity will continue to take advantage of the Governments Furlough scheme to offset some of its staffing costs. However, for a variety of reasons, Keats House will be unable to reopen 5 days / 30 hours per week for the foreseeable future, and most likely the whole of this financial year. Should this lead to a shortfall during 2021/22, it could call upon the free reserves of the charity, whilst still adhering to the Reserves Policy. For these reasons, the Trustee continues to adopt a going concern basis for the preparation of the financial statements.

(c) Key management judgements and assumptions

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets and liabilities, income and expenditure. The estimates and

associated assumptions are based on historical experience and various other factors that are believed to be reasonable under the circumstances, the result of which form the basis of decisions about carrying values of assets and liabilities that are not readily apparent from other sources. The resulting accounting estimates will, by definition, seldom equal the related actual results.

Estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in any future periods affected. Management do not consider there to be any material revisions requiring disclosure.

In preparing the financial statements, management has made the following key judgements: useful economic life of fixed assets and the recovery of debts.

(d) Statement of Cash Flows

The charity has taken advantage of the exemption in FRS102 (paragraph 1.12b) from the requirement to produce a statement of cash flows on the grounds that it is a qualifying entity.

A Statement of Cash Flows is included within the City's Cash Annual Report and Financial Statements 2021 which is publicly available at www.cityoflondon.gov.uk.

(e) Income

All income is included in the Statements of Financial Activities (SOFA) when the charity is legally entitled to the income; it is more likely than not that economic benefit associated with the transaction will come to the charity and the amount can be quantified with reasonable certainty. Income consists of donations, charges for use of facilities, admissions fees, membership fees, grants, (including government grants), interest, sales, filming fees and rental income.

The City of London Corporation's City's Cash meets the deficit on running expenses of the charity and also provides funding for certain capital works. This income is considered due each year end once the deficit on running expenses and capital works funding has been confirmed, and is recognised in the SOFA at this point.

(f) Expenditure

Expenditure is accounted for on an accruals basis and has been classified under the principal categories of 'expenditure on raising funds' and 'expenditure on charitable activities'. Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required, and the amount of the obligation can be measured reliably.

Governance costs include the costs of governance arrangements which relate to the general running of the charity as opposed to the direct management of functions inherent in the activities undertaken. These include the costs associated with constitutional and statutory requirements such as the cost of Trustee meetings.

Support costs (including governance costs) include activities undertaken by the City Corporation on behalf of the charity, such as human resources, digital services, legal

support, accounting services, committee administration, public relations and premises costs. The basis of the cost allocation is set out in note 8.

The Trustee, the City Corporation, accounts centrally for all payroll related deductions. As a result, the charity accounts for all such sums due as having been paid. From 2021/22, the City Corporation, as Trustee, has taken a decision to seek reimbursement for the administration fees incurred from each of its charities.

(g) Pension costs

Staff are employed by the City of London Corporation and are eligible to contribute to the City of London Local Government Pension Fund, which is a funded defined benefit scheme. The estimated net deficit on the Fund is the responsibility of the City of London Corporation as a whole, as one employer, rather than the specific responsibility of any of its three main funds (City Fund, City's Cash and Bridge House Estates) or the trusts it supports.

The Fund's estimated net liability has been determined by independent actuaries in accordance with FRS102 as £918.2m as at 31 March 2021 (£630.4m as at 31 March 2020). Since any net deficit is apportioned between the financial statements of the City of London's three main funds, the charity's Trustee does not anticipate that any of the liability will fall on the charity. The charity is unable to identify its share of the pension scheme assets and liabilities and therefore the Pension Fund is accounted for as a defined contribution scheme in these financial statements.

Barnett Waddingham, an independent actuary, carried out the latest triennial actuarial assessment of the scheme as at 31 March 2019, using the projected unit method. The actuary will carry out the next assessment of the scheme as at 31 March 2022, which will set contributions for the period from 1 April 2022 to 31 March 2024. Contribution rates adopted for the financial years 2019/20, 2020/21 and 2021/22 have been set at 21% (2018/19: 21%).

(h) Taxation

The charity meets the definition of a charitable trust for UK income tax purposes, as set out in Paragraph 1 Schedule 6 of the Finance Act 2010. Accordingly, the charity is exempt from UK taxation in respect of income or capital gains under part 10 of the Income Tax Act 2007 or section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

(i) Fixed Assets

Heritage Land and Associated Buildings

Land and the original associated buildings are considered to be heritage assets. In respect of the original land and buildings, cost or valuation amounts are not included in these financial statements as reliable cost information is not available and a significant cost would be involved in the reconstruction of past accounting records, or in the valuation, which would be onerous compared to the benefit to the users of these accounts.

In accordance with the charity's scheme two buildings and the land were transferred at no cost to the ownership of the Trust on 1 January 1997. The buildings comprise the Grade 1 listed Keats House itself valued at £2,051,778 (2019/20 £2,039,460) on an insurance basis) and a 1930s building called the Heath Library valued, for insurance purposes, at £1,282,793 (2019/20 £1,275,091). This latter building is now used by cultural and community groups, primarily the Keats Community Library Phoenix Group, with one room set aside to be used in compliance with the objective of the Keats House Charity.

Keats House holds a collection of Keats related materials the majority of which is not recognised in the Balance Sheet as cost information is not readily available and the Trustee believes the benefits of obtaining valuations for these items would not justify the costs. The exceptions to this are the Keats Love letter which is valued at its cost of £100,000 and the watercolour painting which is valued at its cost of £1,423, within the balance sheet. The letter was purchased at auction in March 2011 and has not been revalued since and the watercolour painting was purchased in February 2020 and has not been revalued since. A schedule of individual items is not kept, but both the letter and the watercolour painting are stored at London Metropolitan Archives as part of the overall Keats Collection. The total value for the whole Collection is £1,400,000.

Additions to the original land and capital expenditure on buildings and other assets are included as fixed assets at historic cost, less provision for depreciation and any impairment, where this cost can be reliably measured.

Tangible fixed assets

Assets that are capable of being used for more than one year and have a cost greater than £50,000 are capitalised. Such assets are stated at cost less accumulated depreciation and accumulated impairment losses. Depreciation is charged from the year following that of acquisition, on a straight-line basis, in order to write off each asset over its estimated useful life as follows:

	Years
Improvements and refurbishments to buildings	up to 30

(j) Stocks

Stocks are valued at the lower of cost or net realisable value. All stocks are finished goods and are held for resale as part of the charity's operations.

(k) Cash

Cash and cash equivalents include cash in hand, overdrafts (if any) and short term deposits and other instruments held as part of the Corporation's treasury management activities with original maturities of three months or less.

(l) Funds structure

Income, expenditure and gains/losses are allocated to particular funds according to their purpose:

Restricted funds – These include income that is subject to specific restrictions imposed by donors, with related expenditure deducted when incurred and a Heritage Asset.

Unrestricted income funds – these funds can be used in accordance with the charitable object at the discretion of the Trustee and include income generated by assets representing unrestricted funds. Specifically, this represents the surplus of income over expenditure for the charity which is carried forward to meet the requirements of future years, known as free reserves.

Designated Funds – these are funds set aside by the Trustee out of unrestricted funds for a specific purpose.

(m) Insurance

The charity, elected Members and staff supporting the charity's administration are covered by the City Corporation's insurance liability policies, and otherwise under the indemnity the City Corporation provides to Members and staff, funded from City's Cash.

2. INCOME FROM VOLUNTARY ACTIVITIES

	Unrestricted funds	Total 2020/21	Unrestricted funds	Total 2019/20
	£	£	£	£
Donations and legacies	226	226	2,055	2,055

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted funds 2020/21	Unrestricted funds 2019/20
	£	£
Charges for services	5,504	44,021
Sales	-	21,595
Admission charges	1,508	34,035
Total	7,012	99,651

Charges for services is split as follows:

Charges for services	2020/21	2019/20
	£	£
Keats community library	3,141	25,000
Private hire of Keats House	47	15,007
Public events	1,901	3,236
Filming	53	337
Commission/Royalties	362	-
Membership fees	-	441
Total	5,504	44,021

4. INCOME FROM THE CITY OF LONDON CORPORATION

	Unrestricted funds	Unrestricted funds
	2020/21	2019/20
	£	£
Revenue and capital grants from City of London Corporation	348,190	552,837

5. INCOME FROM INVESTMENTS

	Unrestricted funds	Unrestricted funds
	2020/21	2019/20
	£	£
Interest	64	32

6. OTHER INCOME

	Unrestricted funds	Unrestricted funds
	2020/21	2019/20
	£	£
Other income	29,299	-

Income for the year included:

Grants – being amounts received from organisations towards specific programmes operated by the charity. The previous year saw a CIL grant received from Camden Council for the New Access Improvement Project.

Donations – being amounts received from the public at the two collection boxes in Keats House and other unsolicited sums received.

Grants from the City of London Corporation – being the amount received from the City of London Corporation’s City’s Cash to meet the deficit on running expenses of the charity, alongside funding for capital purchases.

Charitable activities – being amounts generated from the sales of leaflets, books, maps cards and other publications relating to Keats House; charges made to the public for the use of facilities, admissions and services and from the rental of the Keats Community Library.

Other income - included in Other Income on the Statement of Financial Activities is a government grant received from the Coronavirus Job Retention Scheme of £29,299 (2020: £nil), There are no unfulfilled conditions or other contingencies relating to this grant income and no other forms of government assistance have been received in the year.

7. EXPENDITURE

Expenditure on raising funds

	Unrestricted funds			Unrestricted funds		
	Direct costs	Support costs	Total	Direct costs	Support costs	Total
	£	£	£	£	£	£
Cost of goods sold	(5,339)	-	(5,339)	16,682	-	16,682

Expenditure on charitable activities

	Unrestricted funds			Unrestricted funds		
	Direct costs	Support costs	Total	Direct costs	Support costs	Total
	£	£	£	£	£	£
Preservation, maintenance and restoration of Keats House	302,539	80,457	382,996	582,751	76,049	658,800

Charitable activity

Expenditure on charitable activities includes labour, premises costs, equipment, materials and other supplies and services incurred in the running of Keats House.

Auditor's remuneration and fees for other services

BDO are the auditors of the City of London's City's Cash Fund and all of the different charities of which it is Trustee. The City of London Corporation charges the audit fee to its City's Cash Fund. From 2021/22, the City Corporation, as Trustee, has taken a decision to seek reimbursement for the audit fee incurred from each of its charities. In 2020/2021 no audit fee was recharged (2019/20: £nil). No other services were provided to the charity by its auditors during the year (2019/20: nil).

8. SUPPORT COSTS

Support costs include activities undertaken by the City of London Corporation on behalf of the Charity, such as human resources, digital services, legal support, accounting services, committee administration and premises costs. Such costs are determined on a departmental basis, and are allocated on a cost recovery basis to the charity based on time spent, with associated office accommodation charged proportionately to the space occupied by the respective activities, with the split of costs as follows:

	Charitable activities £	Governance £	2020/21 £	2019/20 £
Department:				
Chamberlain	26,129	-	26,129	30,340
Town Clerk	-	10,069	10,069	9,796
City Surveyor	5,429	-	5,429	3,422
Open Spaces directorate	10,451	-	10,451	9,186
Other governance & support costs	6,237	-	6,237	6,188
Digital Services	22,142	-	22,142	17,117
Sub-total	70,388	10,069	80,457	76,049
Reallocation of governance costs	10,069	(10,069)	-	-
Total support costs	80,457	-	80,457	76,049

All support costs are undertaken from unrestricted funds. Governance costs are allocated based on a proportion of officer time spent on the administration of Trustee and Committee related meetings.

9. DETAILS OF STAFF COSTS

All staff that work on behalf of the charity are employed by the City Corporation. The average number of people directly undertaking activities on behalf of the charity during the year was 4.1 (2019/20: 4.2).

Amounts paid in respect of employees directly undertaking activities on behalf of the charity were as follows:

	2020/21	2019/20
	£	£
Salaries and wages	174,961	162,931
National Insurance costs	15,611	14,243
Employer's pension contributions	35,686	32,193
Total emoluments of employees	226,258	209,367

The number of directly charged employees whose emoluments (excluding employer's pension contribution) for the year were over £60,000 was nil (2019/20: nil).

Remuneration of Key Management Personnel

The charity considers its key management personnel to comprise the Members of the City of London Corporation, acting collectively for the City Corporation in its capacity as the Trustee, and the Director of Open Spaces who manages the seven open spaces funded by the City of London Corporation. A proportion of the Directors' employment benefits are allocated to this charity.

Support is also provided by other chief officers and their departments from across the City of London Corporation, including the Town Clerk and Chief Executive, Chamberlain, Comptroller and City Solicitor and City Surveyor.

The amount of employee benefits received by key management personnel totalled £nil (2019/20: £nil). No members received any remuneration, with directly incurred expenses reimbursed, if claimed. Expenses totalling £nil were claimed in 2020/21 (2019/20: £nil).

10. HERITAGE ASSETS

	2017	2018	2019	2020	2021
	£	£	£	£	£
Cost					
At 1 April	100,000	100,000	100,000	100,000	100,000
Additions	-	-	-	-	1,423
At 31 March	100,000	100,000	100,000	100,000	101,423
Net book value					
At 31 March	100,000	100,000	100,000	100,000	101,423

Since 1996 the primary purpose of the charity has been ‘to preserve and maintain and restore for the education and benefit of the public the land with the buildings known as Keats House as a museum and live memorial to John Keats and as a literary meeting place and centre’. As set out in Note 1(i), the original heritage land and buildings are not recognised in the Financial Statements, with the exception to this being the Keats Love letter which is valued at £100,000. Policies for the preservation and management of Keats House were to be contained in the Keats House Management Plan 2021/22, however, this was in the process of being consulted on when the COVID-19 emergency measures were introduced and so was not able to be completed. The formative consultation for a medium-term Management Plan will now be undertaken during the financial year 2021/22. Records of heritage assets owned and maintained by Keats House can be obtained from the Director of Open Spaces at the principal address as stated on page 39.

11. TANGIBLE FIXED ASSETS

Plant & equipment

	£
Cost	
At 1 April 2020	72,924
At 31 March 2021	<u>72,924</u>
Depreciation	
At 1 April 2020	4,862
Charge for the year	4,862
At 31 March 2021	<u>9,723</u>
Net book value	
At 31 March 2021	<u>63,201</u>
At 31 March 2020	<u>68,063</u>

12. DEBTORS – AMOUNTS DUE WITHIN ONE YEAR

	2021 £	2020 £
Prepayments and accrued income	3,953	3,996
Recoverable VAT	3,330	12,060
Sundry debtors	13,947	-
Other debtors	942	4,491
Total	<u>22,172</u>	<u>20,547</u>

13. CREDITORS – AMOUNTS DUE WITHIN ONE YEAR

	2021 £	2020 £
Sundry creditors	2,466	6,292
Other creditors	9,284	50,003
Total	11,750	56,295

The reason for the large decrease in Other Creditors was due a large receipt for Cyclical Works which had only been part-paid by the end of 2019/20.

14. ANALYSIS OF NET ASSETS BY FUND

At 31 March 2021	Unrestricted income funds		Restricted funds	Total at 31 March 2021	Total at 31 March 2020
	General funds	Designated funds			
	£	£	£	£	£
Heritage assets	-	-	101,423	101,423	100,000
Tangible assets	-	63,201	-	63,201	68,063
Current assets	177,242	-	2,121	179,363	213,328
Current liabilities	(11,750)	-	-	(11,750)	(56,295)
Total	165,492	63,201	103,544	332,237	325,096

At 31 March 2020	Unrestricted income funds		Restricted funds	Total at 31 March 2020	Total at 31 March 2019
	General funds	Designated funds			
	£	£	£	£	£
Heritage assets	-	-	100,000	100,000	100,000
Tangible assets	-	68,063	-	68,063	72,924
Current assets	211,207	-	2,121	213,328	187,107
Current liabilities	(56,295)	-	-	(56,295)	(14,028)
Total	154,912	68,063	102,121	325,096	346,003

15. MOVEMENT IN FUNDS

At 31 March 2021	Total as at 1 April 2020 £	Income £	Expenditure £	Unrealised gains & (losses) £	Transfers £	Total as at 31 March 2021 £
Restricted funds:						
Heritage Assets	100,000	-	-	-	1,423	101,423
Grant Funding	2,121	-	-	-	-	2,121
Total restricted funds	102,121	-	-	-	1,423	103,544
General funds:						
	154,912	384,791	(372,795)	7	(1,423)	165,492
Total general funds	154,912	384,791	(372,795)	7	(1,423)	165,492
Designated funds:						
Tangible fixed assets	68,063	-	(4,862)	-	-	63,201
Total designated funds	68,063	-	(4,862)	-	-	63,201
Total unrestricted income funds	222,975	384,791	(377,657)	7	(1,423)	228,693
Total funds	325,096	384,791	(377,657)	7	-	332,237

At 31 March 2020	Total as at 1 April 2019 £	Income £	Expenditure £	Unrealised gains & (losses) £	Transfers £	Total as at 31 March 2020 £
Restricted funds						
Heritage Assets	100,000	-	-	-	-	100,000
Grant Funding	2,121	-	-	-	-	2,121
Total restricted funds	102,121	-	-	-	-	102,121
General funds:						
	170,958	653,891	(674,798)	-	4,861	154,912
Total general funds	170,958	653,891	(674,798)	-	4,861	154,912
Designated funds:						
Tangible fixed assets	72,924	5,545	(5,545)	-	(4,861)	68,063
Total designated funds	72,924	5,545	(5,545)	-	(4,861)	68,063
Total unrestricted income funds	243,882	659,436	(680,343)	-	-	222,975
Total funds	346,003	659,436	(680,343)	-	-	325,096

Purposes of restricted funds

- i. *Heritage Asset* - The purpose of this fund is to safeguard both the Keats Love Letter and the Watercolour painting, allowing the public access to these cultural assets.
- ii. *Grant funding* – Young Roots funds remaining from a grant, being held in a restricted fund until the Charity is instructed whether or not it needs to repay this unspent balance.

Purposes of designated funds

Designated funds have been set aside by the Trustee for the following purposes:

- i. *Fixed Assets* – Plant and Equipment are included at historic cost less provision for depreciation and any impairment. The net book value of fixed assets at 31 March 2021 was £63,201 and is represented by a designated fund (2019/20: £68,063).

16. RELATED PARTY TRANSACTIONS

The City Corporation is the sole Trustee of the charity, as described on page 2. The City Corporation provides various services to the charity, the costs of which are recharged to the charity. This includes the provision of banking services, charging all transactions to the charity at cost and crediting or charging interest at a commercial rate. The cost of these services is included within expenditure, as set out in Note 7.

The charity is consolidated within the accounts of City's Cash, a fund of the City of London Corporation (the City Corporation, the Corporate Trustee of the charity), by virtue of the deemed control arising from the provision of the shortfall between the charity's income and expenditure by City's Cash, whose place of business is Guildhall, London EC2P 2EJ. The principal purpose of City's Cash is to manage its investments in properties, stocks and shares to provide returns which allows the City Corporation to use the income for the provision of services that are of importance to the City and Greater London as well as nationally and internationally, and to maintain the asset base so that income will be available to fund services for the benefit of future generations. The financial statements of City's Cash can be obtained from the address provided above.

The charity is required to disclose information on related party transactions with bodies or individuals that have the potential to control or influence the charity. Members are required to disclose their interests, and these can be viewed online at www.cityoflondon.gov.uk.

Members and senior staff are requested to disclose all related party transactions, including instances where their close family has made such transactions.

The amounts shown below represent amounts due (to)/from another entity at the balance sheet date. Other figures represent the value of transactions during the year.

Related party	Connected party	2020/21 £	2019/20 £	Detail of transaction
City of London Corporation	The City of London Corporation is the Trustee for the charity	348,190 (nil)	552,837 (nil)	The City of London Corporation's City's Cash meets the deficit on running expenses of the charity
		80,457 (nil)	76,049 (nil)	Administrative services provided for the charity

REFERENCE AND ADMINISTRATION DETAILS

CHARITY NAME: Keats House

Registered charity number: 1053381

PRINCIPAL OFFICE OF THE CHARITY & THE CITY CORPORATION:

Guildhall, London, EC2P 2EJ

TRUSTEE:

The Mayor and Commonalty & Citizens of the City of London

SENIOR MANAGEMENT:

Chief Executive

John Barradell OBE - The Town Clerk and Chief Executive of the City of London Corporation

Treasurer

Caroline Al-Beyerty - The Chamberlain and Chief Financial Officer of the City of London Corporation (appointed 1 May 2021)

Peter Kane - The Chamberlain of the City of London Corporation (retired 30 April 2021)

Solicitor

Michael Cogher - The Comptroller and City Solicitor of the City of London Corporation

Open Spaces

Colin Buttery – Director of Open Spaces

AUDITORS:

BDO LLP, 55 Baker Street, London, W1U 7EU

BANKERS:

Lloyds Bank Plc., P.O.Box 72, Bailey Drive, Gillingham Business Park, Kent ME8 0LS

Contact for The Chamberlain, to request copies of governance documents & of the Annual Report of City's Cash:

PA-DeputyChamberlain@cityoflondon.gov.uk

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Committee(s): Culture, Heritage & Libraries Committee	Date(s): 13/12/2021
Subject: Mid-Year Update Report for Keats House Charity, 2021/22	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	2, 3, 4, 5, 7, 8, 9, 10 & 12
Does this proposal require extra revenue and/or capital spending?	No
If so, how much?	N/A
What is the source of Funding?	N/A
Has this Funding Source been agreed with the Chamberlain's Department?	N/A
Report of: Executive Director of Environment Department	For Information
Report author: Rob Shakespeare, Principal Curator (Keats House), Open Spaces Department	

Summary

At the meeting of the Keats House Consultative Committee held on 18 February 2019, members agreed to the proposal to use the Trustees Annual Report on activities at Keats House, as the basis for updating Members on achievements and progress at the House.

Presented at Appendix 1 for the information of Members is the mid-year update on activities at Keats House in 2021/22. An earlier version of this report, with information correct as at end August, was presented to the Keats House Consultative Committee meeting held on 1 October 2021. This has subsequently been updated to include data for the period April – September 2021.

An update on Keats House Divisional Plan projects in 2021/22 is presented at Appendix 2, and the Keats House Activities Plan 2021/22 is included for the information of Members at Appendix 3.

Members are asked to note the extent to which Keats House delivers the objectives of the charity and contributes to Corporate and Departmental outcomes, as well as the impact that the COVID-19 pandemic continues to have on the services and programmes being delivered.

Recommendations

It is recommended that:

- Members note achievements at Keats House as outlined below and in more detail at Appendix 1, and how the service continues to meet the priorities, aims and objectives outlined within the Corporate Plan 2018/23, the City

Corporation's Cultural Strategy, the Open Spaces Department Business Plan 2021/22 and the objectives of the Keats House Charity.

Main Report

Background

1. Keats House is a registered charity (number 1053381) with the City Corporation acting as sole trustee.
2. As a registered charity it is required to submit an annual report and financial statement, detailing its activities and to ensure compliance with the Charities Act 2011. The draft report included at Appendix 1 forms the basis of the report for 2021/22, detailing activities in the first six months of that year.
3. As a matter of best practice and as an Accredited Museum, Keats House is required to have a Forward Plan which demonstrates how it plans to meet its stated aims and objectives within the wider strategies and desired outcomes of its governance arrangements. The Corporate Plan and Departmental Business Plan determine the strategic outcomes and objectives, while the Divisional Plan outlines how these are delivered through priority projects over a three-year period. The Keats House Divisional Plan, updated for September 2021, is presented at Appendix 2.
4. Keats House aims to enhance access to its premises and collections and is working on a number of longer-term projects to improve physical access to the garden and house, the appearance of the visitor entrance, and virtual access to its collections. While we have received planning and listed building consent for access improvements to the grounds and the new visitor entrance, we are still seeking feedback on the proposals for the replacement of the front boundary fence. We hope to be able to submit our proposals to London Borough of Camden for the required consents within 2021/22.

Current Position

5. Prior to the COVID-19 pandemic, Keats House was open to the public for 30 hours per week, Wednesday to Sunday, 11am – 5pm and Keats Community Library (KCL) opened for a total of 46 hours per week, Tuesdays to Sundays. At the beginning of April 2021 however, the entire site remained closed to the public due to the third National Lockdown, which had been in place since January 2021.
6. With the phased lifting of restrictions under the UK Government's COVID-19 Response – Spring 2021 (Roadmap), Keats Community Library reopened initially for 12 hours per week on Tuesdays and Saturdays from Tuesday 13 April 2021. Keats House and garden reopened from Thursday 3 June 2021, initially on two days per week rising to three days per week from mid-July, when KCL also added an additional day of operation.
7. From 1 July 2021, the five officers from the Keats House team who had been furloughed in proportion to how their roles were impacted by the closure of Keats

House to the public, were brought back to their full contract hours. At the same time, 'furlough' payments to Keats House casuals were stopped to coincide with the reopening of the house resulting in opportunities for casual work.

8. Keats House continues to open to the public, with restrictions on opening times, numbers attending and other measures in place to ensure that the site remains COVID-19 Secure for our workforce and visitors. These safety measures will remain in place as long as Government and sector guidance, visitor sentiment, and the safety requirements of our workforce and visitors require them to.
9. Following the deletion of a vacant post and resignation of one part-time officer, the Keats House team currently comprises 3.27 fte staff, made up of five individuals in three main roles. These officers are prioritising opening the house to the public and rebuilding the public offer, including live events and school sessions delivered both online and at the house. Divisional Plan projects, some of which are reliant on other parties, are being progressed where capacity allows.
10. Keats House has continued to work with partner organisations, individuals and stakeholder groups to deliver public engagement, particularly relating to the Keats200 bicentenary programme. The live events programme at Keats House and Keats Community Library has resumed, with some notable events to support Hampstead Summer Festival, Highgate Festival 2021, the Heath150 and Keats200 anniversary programmes, and Open House London Festival 2021. These events have contributed to the local cultural and community offer, as well as wider initiatives and campaigns to encourage visitor confidence and the reopening of the economy.
11. A small number of private hires have resumed, although these are typically small, one-off hires, rather than larger scale or regular hires, which have still not returned to their former levels.
12. The Principal Curator and City Surveyor's Department are working to deliver the access improvement project, which is proposed to be funded through the London Borough of Camden's Community Infrastructure Levy, along with associated works to maintain, preserve and enhance the Grade 1 listed house and garden. Cyclical and reactive maintenance works to Ten Keats Grove (library building) are also ongoing, with projects to improve the safety and security of both buildings scheduled to take place in 2021/22.
13. The Principal Curator is working with Paul Vick Architects and London Borough of Camden's Planning Department to develop a proposal to replace the current dilapidated, wooden boundary fence on Keats Grove. The proposal is for a dual-height brick wall with metal fencing over, which would be more durable and in keeping with this Grade 1 listed site, situated within the Hampstead Conservation Area.
14. The licence for Keats Community Library (KCL) to operate from Ten Keats Grove, which expired on 19 April 2020, has not yet been renegotiated. It is in the hands of the City Surveyor to make arrangements for the new licence agreement. During the period of this update, KCL paid a reduced fee based on actual usage.

As previously reported, the designation of KCL as an Asset of Community Value (ACV), as nominated by Hampstead Neighbourhood Forum, was renewed by London Borough of Camden for five years with effect from 14 April 2021. The proposed new licence will be brought to Committee for approval in due course, with a recommendation that it should be approved for the duration of the ACV nomination.

15. The response to, and initial recovery from, the COVID-19 pandemic continues to have a profound impact on the activities of the Keats House Charity. In particular, income targets for admissions, shop sales, events and private hires will again not be met in 2021/22. Despite some reductions in operating costs, including furloughing of Keats House officers and not recruiting to vacant roles, this is likely to negatively impact on the Charitable Reserves at year end.
16. Over the next three years, Keats House will need to determine and demonstrate how it can best respond to the challenges of recovering from: the impacts of the COVID-19 pandemic; the 12% savings required in 2021/22; the design and implementation of the City Corporation's Target Operating Model; and any recommendations arising from the Charities and Governance Reviews.

Proposals

17. Members note the activities and priorities of Keats House in delivering the Charitable Objectives, as well as supporting Corporate, Departmental and wider strategic and community outcomes.

Corporate & Strategic Implications

18. The projects and works outlined in this report contribute towards the achievement of the three aims set out in the City of London Corporate Plan 2018-23: Contribute to a flourishing society; Support a thriving economy; and Shape outstanding environments.
19. The projects and works outlined in this report also contribute towards the three overarching objectives set out in the Open Spaces Business Plan 2021-22 (a) Open spaces and historic sites are thriving and accessible, (b) Spaces enrich people's lives and (c) Business practices are responsible and sustainable.

Conclusion

20. While activities continued online throughout lockdowns and the site and museum are again open to the public, the operation and programming of Keats House has been profoundly impacted by the COVID-19 pandemic. As a result, its operating model, medium-term plan, and desired outcomes need to be reviewed to ensure the future sustainability of the museum, its continued Accredited status, and alignment with the structures and principles of the Target Operating Model.
21. The Keats200 bicentenary programme will culminate by the end of 2021, with an outdoor, touring exhibition and associated programming as part of the City

Corporation's Outdoor Arts Programme theme for 2021: 'A Thing of Beauty'.

22. A number of projects designed to increase physical and virtual access to Keats House and its collections, will be prioritised for delivery in 2021/22 and 2022/23. These will contribute to the legacy outcomes of the Keats200 bicentenary programme, supporting future audience engagement with the objectives and activities of the Keats House Charity, particularly in the lead up to the 100th anniversary of the opening of Keats House Museum, which will fall in May 2025.

Appendices

- Appendix 1 – [Draft] Annual Report for Keats House Charity 2021/22 (April – September 2021 update)
- Appendix 2 – Keats House Divisional Plan 2021-24, September 2021 update
- Appendix 3 – Keats House Activities Plan 2021/22.

Rob Shakespeare

Principal Curator (Keats House), Environment Department

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Appendix 1 – [Draft] Annual Report for Keats House Charity 2021/22, detailing achievements from April – September 2021.

Origins and Objectives of the Charity

In 1921, a body called the Keats Memorial House Committee appealed to the public for funds to purchase the property and archive from the then private owners to save it from being destroyed or dissipated, and in order to preserve John Keats' former home in which most of the poet's finest work was written. The public appeal was successful, and the property was acquired and vested in the, then, Corporation of Hampstead "as a permanent trust to be restored and equipped with relics of the poet and to be maintained in perpetuity as a Keats Museum and a live memorial to his genius, a shrine of pilgrimage for his worldwide admirers and a literary meeting place and centre". Camden Borough Council became the successors of the former Corporation of Hampstead on 1 April 1965, pursuant to the London Government Act 1963.

Keats House was registered as a charity in March 1996. The City of London Corporation acquired ownership of the land and buildings and responsibility for the administration and management of Keats House with effect from 1 January 1997.

The objective of the Charity is:

'to preserve and maintain and restore for the education and benefit of the public the land with the buildings known as Keats House as a museum and live memorial to John Keats and as a literary meeting place and centre.'

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

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

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

The activities of the Keats House Charity are guided by its Charitable Object as stated above and developed within the framework of the City Corporation's Corporate Plan 2018-23 and the Open Spaces Department's Business Plan 2021/22. Our activities also support the City Corporations' Cultural Strategy and the Hampstead Heath Management Strategy 2018 - 2028, as well as the wider aims of heritage sector organisations such as Arts Council England, the Heritage Lottery Fund and The National Archives.

The City of London Corporation's Corporate Plan 2018-23 states that:

Our vision

The City of London Corporation is the governing body of the Square Mile dedicated to a vibrant and thriving City, supporting a diverse and sustainable London with a globally-successful UK.

We aim to...

- Contribute to a flourishing society
- Support a thriving economy
- Shape outstanding environments

The Open Spaces Department's overarching vision is that:

'We enrich people's lives by providing access to ecologically diverse green spaces and outstanding heritage assets.'

The provision of a wide range of services at Keats House helps the Department achieve its three overarching objectives:

- A. Open Spaces and historic sites are thriving and accessible
- B. Spaces enrich people's lives
- C. Business practices are responsible and sustainable.

The contribution which Keats House makes towards these is detailed below.

Achievements and Performance

Achievement to date (April – September 2021) against the key priorities for 2021/22:

1. Implement Keats House Divisional Plan projects identified for delivery in 2021/22

Prior to the COVID-19 pandemic, Keats House was open to the public 30 hours per week, Wednesday to Sunday, 11am – 5pm and Keats Community Library (KCL) opened for a total of 46 hours per week, Tuesdays to Sundays. At the beginning of April 2021 however, the entire site remained closed to the public due to the third National Lockdown, which had been in place since January 2021.

With the phased lifting of restrictions under the UK Government's COVID-19 Response – Spring 2021 (Roadmap), Keats Community Library reopened initially for 12 hours per week on Tuesdays and Saturdays from Tuesday 13 April 2021. Keats House and garden reopened from Thursday 3 June 2021, initially on two days per week rising to three days per week from mid-July, when KCL also added an additional day of operation.

The key measures previously put in place to ensure that the entire site at 10 Keats Grove was awarded Visit England's 'We're Good to Go' quality assurance mark and remained COVID-19 Secure in 2020/21 were: a separation of services operating at the property, with Keats House and Keats Community Library opening on discrete days; use of the garden and external toilets being restricted to Keats House ticket holders only; installation of social distancing signage and hand sanitiser stations; a requirement to book and pay for tickets to Keats House in advance; strict limits on the numbers visiting; enhanced cleaning regimes; and, in the case of Keats House, the formation of workforce 'bubbles'.

While these same measures allowed the site to reopen in phases dictated by the Spring 2021 Roadmap, with the further lifting of most legal restrictions from Monday 19 July, some of these measures, such as social distancing signage, were physically removed and our messaging to visitors changed from enforcement to encouragement, especially with regard to face coverings. Similarly, the requirement to pre-book and provide personal details for NHS Test and Trace were removed, although the facility to do so was retained, as the former provides a useful way for us to directly communicate the days and times at which people can visit. At present, the garden and outside toilets are only open when Keats House is open or officers are on site, to ensure the overall security of the premises and the Grade I listed house and museum.

The Keats200 programme celebrating the life, works and legacy of Romantic poet John Keats, which launched on 1 December 2018, continued in 2021/22, despite the ongoing impact of COVID-19 restrictions. Exhibitions and events celebrating specific events in Keats life were delivered online through the City Corporation's #OurCityTogether initiative, and projects supporting the wider outcomes of the programme were prioritised and progressed where possible.

The reopening of the house was publicised as an opportunity to see Artist in Residence Elaine Duigenan's beautiful and moving floral tributes to Keats, which were installed at the house during lockdown.

Unfortunately, much of our partnership work was inevitably curtailed by COVID-19 and it was not possible to hold the Keats Foundation's annual conference in May this year. We continue to work with them and the Remembrancers Office to support a Corporate event, with a keynote speech by Professor Nicholas Roe, Chair of the Keats Foundation and Keats's latest biographer, to take place on 1 November 2021.

Our social media channels have helped us remain connected to our audiences, engaging them with the Keats200 bicentenary despite the suspension of our live events programme in the first part of the year. As at end September 2021, Keats House had over 6,570 followers on Twitter (+1% on April), more than 3,940 on Facebook (-4%), and over 2,540 on Instagram (+8%). All officers have contributed to our online and social media outputs throughout lockdowns and reopening, working closely with, and benefitting

from the support of, the City Corporation's Cultural & Visitor Development team.

The City Corporation's #OurCityTogether platform, which was initiated within weeks of the first lockdown in March 2020, has continued to provide an important channel through which to publish our cultural content and reach new audiences online. From April to September 2021, Keats House contributed a number of new articles focussing on the events and reaction following Keats's death and, more recently, the lead up to #Shelley200. Collectively these have now received over 14,000 page views and continue to generate a large amount of social media activity and engagement through likes, shares and re-posts.

Keats House has made its full educational offer available online, and we have been running school sessions in the garden from June. Numbers in the spring and summer terms were inevitably lower than previous years, but we were proud to have engaged with 40 secondary students from 2 schools and 85 primary school students from 3 schools in the summer term, with sessions on Keats's life and poetry, Keats and medicine and creative writing. Two of the primary sessions were part of our continued participation in the Young City Poets programme, together with Keats House poet Simon Mole, who presented their celebratory online event in July, when young poets performed their work inspired by Keats House and other City Corporation cultural venues.

In addition, our creative writing summer school again took place online at the start of July, featuring workshops by Keats House poet Laila Sumpton and novelist Sara Taylor, on the theme of 'Escape'. This was our most successful summer school so far in terms of numbers, the online format meaning that we could include students from schools outside London. 70 students from eight different secondary schools took part, including schools in Hampshire and Buckinghamshire. Over the three days of the course, we achieved a total of 181 student and 12 accompanying adult engagements, with a mixture of students joining individually from home, individually within school groups and in teacher-led whole-class groups (from two schools). Despite the technical challenges presented by this mixed format, the response to the summer school by students and teachers in the accompanying Chat and subsequent emails was engaged and overwhelmingly positive. Students produced high-quality creative work on all three days, which is being collected for an online anthology to be made available to all participating schools.

Our part-time Interpretation Officer - Learning, has also been working with Culture Mile Learning colleagues to plan and deliver an 'Inspiration' session involving both art and creative writing, as part of an after-school club scheme across a range of City Corporation venues and green spaces. We are also collaborating with Keats200 Poet in Residence Laila Sumpton, to create three new school sessions on the theme of Keats and Colonialism, which will combine an introduction to Keats's life and times with an exploration of colonialist themes linked to objects in the house, as stimulus for students' creative writing. Both these new projects are intended to be trialled during the

autumn term, when we will continue to offer our school programme online to any group that requires it, with alternative sessions in the garden as long as the weather permits. From autumn half-term we will also offer indoor sessions for both primary and secondary groups, starting with a historical workshop planned with our partner school, Edgware Primary.

Following the successful reopening of Keats House, and especially since the lifting of legal restrictions from 19 July, our events programme is being revived, both online and with live events at Keats House and elsewhere. Our virtual events to date included two editions of our 'The Feast of the Poets' cultural discussions, attended by a total of 95 people from over 12 countries across Europe, North America and Asia. We were delighted to be asked to repeat our 'Keats Meets Coleridge' event for Highgate Festival 2021, which was enjoyed by 26 people and more as we progressed across the Heath 'talking of many things'. In addition, an online talk was delivered to Islington U3A, engaging a further 65 people with the Keats200 programme. Small group tours, delivered when the house is closed to the public, also resumed in September, with a visit by Mole Valley Poets.

Keats House officers supported the delivery of exhibitions and events for Heath150, celebrating the 150th anniversary of the passing of the Hampstead Heath Act 1871. We also facilitated a number of events for Hampstead Summer Festival by working with our local partners Keats Community Library and Hampstead School of Art to ensure these much-loved and, in terms of fundraising for these two local charities, vital events could go ahead this year. The Keats House garden hosted Hampstead Art Fair, two performances of 'Twelfth Night' by Drama Impact, a performance of 'A Country Diary of An Edwardian Lady' and a family garden party. In total over 1,200 people enjoyed attending these events, at a time when many have been denied access to culture in their local communities.

Individual volunteers have directly supported Keats House, by providing introductions to and, when allowed, tours of the house, adding value to the visitor experience. Engagement with our volunteer workforce has also been maintained through regular mailings and requesting support for specific projects, including the phased resumption of our live events programme. A virtual engagement meeting was held with our paid and voluntary workforce in May, to re-engage individuals with the aims and activities of the Charity. As always, Keats House would like to acknowledge and thank all our volunteers for their continued support for the Charity and its activities throughout the year.

Keats House continue to work with Roehampton University to support a doctoral research student to work with the collections held at Keats House and London Metropolitan Archives. This programme, which commenced in October 2020, is funded through the Techne Doctoral Training Programme through to 2024 and will result in new insights and interpretations of our collection, in particular the Fanny Brawne to Fanny Keats letters, which are being digitised and shared online on the 200th anniversary of their writing.

At the end of August, we worked with colleagues from London Metropolitan Archives (LMA) to conserve, digitise and display a number of Shelley related items from the Keats House collections. Included in the new displays for autumn / winter 2021, is a letter from Shelley to his cousin and fellow poet, Medwin, which has not been displayed in over 25 years, along with the first English edition of 'Adonais: An Elegy on the Death of John Keats', which Shelley wrote in the aftermath of Keats's death. As well as forming part of the culmination of the Keats200 bicentenary programme, these initiate our contribution to Shelley200 and the wider Romanticism bicentenaries, which will be one of our priorities for the next few years as we move into the legacy phase of Keats200.

We are also collaborating with LMA to display Keats's copy of Shakespeare's Poems, in which he copied out his own poem, 'Bright Star', while on route to Italy. This item is one of the treasures of the Keats House collections which captures the imagination of Keatsians all over the world and we are delighted to be able to display this in the Heritage Gallery at Guildhall Art Gallery for the culmination of the Keats200 bicentenary programme.

During the third National Lockdown, officers worked to produce the Keats200 exhibition for publication online and as part of the City Corporation's Outdoor Art Programme for 2021: 'A Thing of Beauty'. As previously reported, selected content from the exhibition appeared online on ourcitytogether.london and Google Arts & Culture in time for the bicentenary of Keats's death in February 2021. The outdoor exhibition is touring three London venues in autumn 2021: Hampstead Heath during September, Aldgate Square in October and Guildhall Yard for the first two weeks of November. The tour is accompanied by an events programme at all venues to coincide with Open House London Festival 2021 in September, Keats birthday celebrations at the end of October, and the Keats200 lecture and celebratory event at The Guildhall in partnership with the Keats Foundation.

As at September 2021, Keats House is open on specific days, usually Thursdays, Fridays and Sundays, 11.00am – 4.30pm, for pre-booked and walk-in visitors. On 16 and 30 September, two late-evening sessions were trialled to allow for visits after the working day. When the house is open to the public, a small number of volunteer tour guides have resumed activity, providing introductions to Keats and Keats House for our visitors.

Between 20 May and 30 September 2021, Keats House opened to the public on 46 days, with limits on the number attending at any one time. This provided the potential for 2,623 one-hour visitor sessions, with a total of 1,139 people actually attending the house during that period (43% of available capacity). This figure includes the 224 people attending on 6 September 2021, when the house was open for free throughout the day as part of Open House London Festival 2021. Although some pre-booked visitors do not attend their session, the numbers are small and have recently been balanced by walk-up visitors to the house.

For comparison, over 7,700 people visited Keats House from April to September 2019, so the number of people visiting Keats House is down by 85%, with a fall in income from admissions and shop sales in particular as a consequence.

The shop, which had been closed since 18 March 2020, reopened from May with a new ticketing, sales and contactless payment system. Shop sales remain low relative to the annual income target of -£15,000, which is calculated at year end to allow for stock held.

The private hire offer has restarted, with a small number of hires to community groups, organisations and individuals. However, it has not yet been possible to achieve any significant income from hires or events. In addition, the licence for Keats Community Library (KCL) to occupy Ten Keats Grove, which contributes towards our income, expired on 19 April 2020 and is currently in the hands of the City Surveyors Department to renegotiate with the current licensees. In the meantime, KCL continue to operate from the site on a 'pay as you go' basis, during the recovery phase.

As a condition of the premises licence for 10 Keats Grove, Keats House Consultative Committee will receive a twice-yearly report of licensable events held at the House, to ensure that the operating schedule and conditions are being upheld. To report that no activities took place under Keats House's premises licence in the period April to September 2021. As referred to above, four events were delivered from the premises for Hampstead Summer Festival which involved the sale of alcohol and other licensable activities under TENs obtained by the organisers. The Premises Licence for 10 Keats Grove has recently been renewed for the period to 11 September 2022 at a cost of £180.00.

2. Deliver maintenance and access improvement projects at Keats House

In 2018/19 plans were progressed to put in place a sustainable cyclical works programme to preserve and maintain Keats House (Grade I listed) and Ten Keats Grove (Grade II listed). These arose from the overall condition survey of Keats House and Ten Keats Grove conducted in 2017/18. As a result a number of projects have been completed and prioritised to ensure Keats House and Ten Keats Grove can continue to be accessed and enjoyed by future generations.

The London Borough of Camden's Planning Department determined in favour of the proposals as submitted to improve physical access to the premises through new pathways, subtle, ground-level lighting to pathways for safety reasons, and the refurbishment of the external toilets. Funding for these now approved works to be completed is to be sought from the London Borough of Camden's Community Infrastructure Levy grants programme and are currently being progressed with the City Surveyor's Department. The sub-project to refurbish the external toilets at Keats House has already been

completed with funding from the City Corporation according to the original Phase 1 project agreement.

Planning and listed building consent were also granted for the proposed new visitor entrance, the funding for which had been identified from the Charitable Reserves as a Keats200 legacy project. Proposals to replace the aged, wooden boundary fence to the front of the property are currently being refined, following feedback from local stakeholders. Once finalised, these will be forwarded to Members prior to submission to the London Borough of Camden to obtain the required planning and listed building consents.

The gardens, which form an essential and much-loved aspect of the heritage site, continue to be maintained by the Golders Hill Park team and this work was continued throughout the periods of lockdown, providing an additional layer of staff visibility and security at the site while it was closed to the public. Officers also supervise the work of a dedicated team of 'Heath Hands' volunteers who have continued to be active when allowed by COVID-19 restrictions.

3. Develop a three-year Management Plan for Keats House, to ensure the future sustainability of the Keats House Charity and its operating model

While an Activities Plan for 2021/22 has been produced (see Appendix 3), the development of a full three-year forward plan for Keats House, which is required as part of the City Corporation's documentation framework and for our Museum Accreditation return, has been severely delayed by the COVID-19 pandemic. The Divisional Plan, which is for a three-year rolling period, has been updated for 2021/22 to inform the plans, priorities and activities for future periods. The Principal Curator proposes that the development of a three-year Management Plan for Keats House should follow the timeline of the Target Operating Model, before being submitted to Members for consultation and approval.

As a result of the above activities, the Trustee has had due regard to the Charity Commission's public benefit guidance when setting objectives and planning activities.

[Draft] Plans for Future Periods

The overarching priorities which will guide all of our objectives and activities from April 2022 are:

- Implement Keats House Divisional Plan projects identified for delivery in 2022/23
- Deliver maintenance and access improvement projects at Keats House
- Develop a three-year Management Plan for Keats House, to ensure the future sustainability of the Keats House Charity and its operating model.

KPIs for 2021/22

1. **To increase visitor numbers to Keats House.** Number of visitors to Keats House as at end September 2021 = 1,139 [2020/21 outturn: 518.]
2. **Improve Visit England Annual Quality Attraction Assessment Scheme score at Keats House.** Not available due to pandemic. [2019/20 score: 82%]
3. **Achieve budgeted income and expenditure targets for Keats House Charity.** Expenditure as at end September 2021 = 41%; income achieved on admissions, events and private hires / licence agreements = 10%.

Appendix 2 – Keats House Divisional Plan 2021-24, September 2021 update - to be added from attachment provided

Appendix 3 - Keats House Activities Plan 2021/22 – to be added from attachment provided

Keats House Divisional Plan 2021/24 – September 2021 Update

Ref	Project Details	Key Dates	Link to H Management strategy	Corporate Plan Aims	Notes on Progress Sept 2021	Lead Officer
KH1	<p>COVID-19 Impact Recovery Programme Continue to respond to Government Guidance and maintain COVID Secure workplace, visitor attraction and community venue.</p>	w/c 12 April, 17 May and 21 June, with continuous review ongoing while restrictions in place / required.	<p>Outcome A Priority 2 & 3</p> <p>Outcome B Priority 4</p> <p>Outcome D Priority 9</p>	<p>Contribute to a flourishing Society</p> <p>Support a thriving economy</p>	<p>Keats House open to public on specific days, with measures to mitigate COVID-19 transmission and support visitor confidence in place. KCL also operating with similar restrictions. Live events have resumed.</p> <p>Pre-booking and cashless payments retained as beneficial to operations at site.</p> <p>Reduction in income from admissions, sales and private hires requires re-setting of business model and priorities.</p>	Rob Shakespeare

Keats House Divisional Plan 2021/24 – September 2021 Update

Ref	Project Details	Key Dates	Link to H Management strategy	Corporate Plan Aims	Notes on Progress Sept 2021	Lead Officer
KH2	<p>Deliver Efficiencies and Savings Identify customer service priorities and efficiencies to deliver savings required.</p>	October 2021 (Q1 & 2 review and year-end outturn predictions)	<p>Outcome A Priority 3</p> <p>Outcome D Priority 10</p>	<p>Contribute to a flourishing society</p> <p>Support a thriving economy</p>	<p>Reduction in local risk staff and revenue budget to meet 12%+ savings means that former operating hours and programme cannot be maintained</p> <p>Some further in-year efficiencies and spending reductions achieved, but insufficient to offset anticipated fall in income and consequent threat to the Charitable Reserves and priority projects.</p>	Rob Shakespeare

Keats House Divisional Plan 2021/24 – September 2021 Update

Ref	Project Details	Key Dates	Link to H Management strategy	Corporate Plan Aims	Notes on Progress Sept 2021	Lead Officer
KH3	<p>Support Implementation of the Target Operating Model Review operational arrangements to align with the Target Operating Model / Review the business and operating model of Keats House and Ten Keats Grove to ensure sustainability for period 2021- 25.</p>	May – October 2021.	<p>Outcome A Priority 3</p> <p>Outcome D Priority 10</p>	<p>Contribute to a flourishing society</p> <p>Support a thriving economy</p> <p>Shape outstanding environments</p>	<p>Keats House contributed to Divisional discussions and overview document, completed summer 2021.</p> <p>Design phase now in process until October, followed by Governance Nov '21 – Jan '22, Consult Jan – Feb, and Transform Mar '22.</p>	Rob Shakespeare

Keats House Divisional Plan 2021/24 – September 2021 Update						
Ref	Project Details	Key Dates	Link to H Management strategy	Corporate Plan Aims	Notes on Progress Sept 2021	Lead Officer
KH4	Develop our Workforce Deliver a range of initiatives to ensure the health, well-being, learning and development of our workforce.	April / May and September / October, plus ongoing through PDA and TOM frameworks.	Outcome C Priority 5 & 6	Contribute to a flourishing society Support a thriving economy	All officers returned from 'furlough' and target setting completed by July '21. Mandatory and refresher training completed and ongoing.	Rob Shakespeare
KH5	Develop Management Plan and policy framework for Keats House Museum Management Conservation Plan for Keats House; Audience Development Plan; Marketing and Fundraising Plan	Divisional Plan 2021/22 update, to KHCC then CHLC in spring and autumn 2021. Policies to support Accreditation by March 2022 for approval by CHL prior to Accreditation submission expected from TBC in 2022.	Outcome A Priority 2 & 3 Outcome B Priority 4 Outcome C Priority 5 & 6 Outcome D Priority 10	Contribute to a flourishing society Support a thriving economy Shape outstanding environments	Activities report and Divisional Plan updated for April – September 2021, to inform KHCC and CHL Committees in autumn cycle. Three-year Management Plan to be progressed alongside TOM, with policies to support Accreditation for approval by CHL from spring 2022.	Rob Shakespeare

Keats House Divisional Plan 2021/24 – September 2021 Update						
Ref	Project Details	Key Dates	Link to H Management strategy	Corporate Plan Aims	Notes on Progress Sept 2021	Lead Officer
KH6	<p>Capital Projects to improve access Deliver LB Camden CIL funded access improvements to Keats House garden and progress enhancements to Keats House visitor entrance and boundary.</p>	<p>Scoping, tendering and procurement by September 2021, completion of garden works by March 2022.</p> <p>Consult on and submit proposals for replacement of front boundary in 2021/22.</p> <p>New visitor entrance and front boundary delivered in 2022/23.</p>	<p>Outcome A Priority 2 & 3</p> <p>Outcome B Priority 4</p> <p>Outcome D Priority 9</p>	<p>Contribute to a flourishing society</p> <p>Shape outstanding environments</p>	<p>Planning / listed building consent for visitor entrance and access improvements granted by LB Camden.</p> <p>Toilet block improvements completed spring 2021 and package of works for access improvements sent to City Surveyors.</p> <p>Proposals for the replacement of front boundary taken to KHCC in spring 2021 and local / stakeholder engagement ongoing autumn '21.</p>	Rob Shakespeare

Keats House Divisional Plan 2021/24 – September 2021 Update

Ref	Project Details	Key Dates	Link to H Management strategy	Corporate Plan Aims	Notes on Progress Sept 2021	Lead Officer
KH7	Deliver online public access database of the Keats House collections	Procure and test from April 2021, with public launch by February 2022. Population of database and enhancement of records and public access ongoing 2021-2024.	Outcome A Priority 3 Outcome C Priority 5 & 6 Outcome D Priority 7 & 9	Contribute to a flourishing society Support a thriving economy	IT approved proposal to deploy SSL's CollectionsIndex+, subject to approval by procurement. Procurement Authorisation Report approved August '21. Currently working with procurement and IT Business Partner to progress to implementation.	Rob Shakespeare

Keats House Divisional Plan 2021/24 – September 2021 Update

Ref	Project Details	Key Dates	Link to H Management strategy	Corporate Plan Aims	Notes on Progress Sept 2021	Lead Officer
KH8	<p>Deliver Keats200 legacy projects including digitisation of collections, partnership research projects and public engagement projects.</p>	<p>Ongoing from April 2021 – 2024.</p>	<p>Outcome A Priority 3</p> <p>Outcome B Priority 4</p> <p>Outcome C Priority 5 & 6</p> <p>Outcome D Priority 7 & 9</p>	<p>Contribute to a flourishing society</p> <p>Support a thriving economy</p>	<p>Fanny Brawne to Fanny Keats letters project ongoing, supported by TECHNE DTP funded / Roehampton University student placement to research collections and publish findings.</p> <p>Partnership with Culture& currently on hold, with potential to re-engage in 2022/23.</p> <p>Potential ACE funded project to be scoped and progressed according to need and capacity.</p>	<p>Rob Shakespeare</p>

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Image by Elaine Duigenan,
Keats200 Artist in Residence, CC-BY-NC-ND.

Keats House Charity

Activities Plan 2020/21

The origins of Keats House Charity date back to the 1920s, when a public appeal raised the money to acquire the house and collections for the public. The charity was registered in March 1996 (no. 1053381) and, since 1 January 1997, has been provided by the City of London Corporation as part of its contribution to the cultural life of London and the nation.

The object of the Keats House Charity is:

‘to preserve and maintain and restore for the education and benefit of the public the land with the buildings known as Keats House as a museum and live memorial to John Keats and as a literary meeting place and centre.’

About Keats House today

Keats House is a Grade I listed Regency villa, which was built between 1814 and 1816. It is open to the public as an [Accredited Museum](#) (no. 097) and delivers a programme of exhibitions and events, provides formal and informal learning opportunities for all ages and abilities, as well as supporting volunteer, work, creative, and research placements.

The garden is closely linked to the history of the site and today is an important part of the visitor offer.

Also within the grounds of the property at 10 Keats Grove, stands a Grade II listed building known as Ten Keats Grove. This was first built as the Keats House Museum and Heath Library, which opened in 1931. Today, it functions as a volunteer run library operated by Keats Community Library (registered charity number 1146702), which is registered as an Asset of Community Value by the London Borough of Camden. The Nightingale Room within Ten Keats Grove acts as an events and private hire space managed by Keats House, including its use by KCL as a Children’s library and for their own fundraising events.

In 2021/22, Keats House will continue to lead the Keats200 bicentenary partnership: a celebration of Keats’s life, works and legacy, which began in December 2018 through to February 2021 and beyond. It is led by three major partners – Keats House, Hampstead, The Keats Foundation and the Keats-Shelley Memorial Association – and is open to all individuals and organisations who have an interest in Keats or poetry. The bicentenary of Keats’s most productive years as a poet, and the period when he found inspiration, friendship and love, is an exciting opportunity to (re)discover and enjoy his works as well as engage with poetry and its ongoing relevance to us all today.

The Keats200 programme culminated successfully online in February 2021, to coincide with the bicentenary of Keats’s death at, what is now, the Keats-Shelley House, Rome. Due to the global pandemic, some special events and activities planned for that time will now be delivered throughout 2021/22, supporting the recovery of Keats House Charity and the City of London Corporation’s cultural programme.

Our achievements in 2020/21

Despite the immediate and ongoing impacts of the COVID-19 pandemic, between April 2020 and March 2021, we:

- Continued to **celebrate the Keats200 bicentenary programme**, delivering special exhibitions, events and projects celebrating Keats's life and works.
- **Developed and delivered three online exhibitions** exploring key moments in Keats's life: '[Keats's Last Book](#)', in July 2020; '[This Journey to Italy](#)', in September 2020; and '[Keats200](#)', in February 2021.
- **Contributed over 40 digital resources**, including articles, talks and creative activities for the City Corporation's new [ourcitytogether.london](#) channel, **receiving over 11,000 page views** and generating positive social media activity.
- Researched and **developed an outdoor touring display** to mark the culmination of the Keats200 bicentenary in February 2021, which will now tour three London venues, Keats House, Aldgate Square and Guildhall Yard, in autumn 2021.
- **Supported** our second trainee to graduate with a level 3 diploma in Cultural Heritage, through **Culture&'s 'New Museum School' programme**.
- Devised and **delivered a virtual Summer School programme**, which resulted in a total of 110 instances of engagement with heritage and culture for 33 young people aged 16 -19 from nine different schools.
- Delivered five online sessions, including our new virtual 'Dual Site Visit' with London Metropolitan Archives for Culture Mile Learning, which **engaged with 187 students and 15 teachers / assistants**.
- **Continued to work with our Keats200 partners** (the Keats Foundation and Keats-Shelley Memorial Association / Keats-Shelley House, Rome), as well as community and sector partners such as London Metropolitan Archives, Culture&, Keats Community Library, Roehampton University / Techne DTP and The Poetry Society, and creative individuals and organisations, to deliver special projects and events.
- **Supported our Poet in Residence, Laila Sumpton, to decolonise our collections** through research and events such as 'Poetry Versus Colonialism at Keats House', leading to an Arts Council England award supporting her work and outcomes.
- **Supported our Artist in Residence, Elaine Duigenan, to develop new artwork**, online resources and an installation at Keats House, which also secured ACE funding.
- Delivered **four new online events which engaged 297 people** in over 18 countries.
- **Reached a further 730 people through virtual outreach** events organised by our Keats200 and sector partners.
- **Supported 64 hours of volunteering by 12 individuals**, who recorded poetry readings for online use and provided introductions to our visitors in the period we were allowed to open Keats House to the public.
- **Reopened Keats House** as a COVID-Secure workplace and 'We're Good to Go' visitor attraction, receiving 518 visits in person between July and December 2020.

Thank you to everyone who has contributed to our activities and outcomes during the year, which have helped Keats House Charity continue to deliver its objectives.

Our governance and strategic context

Keats House operates as a registered charity (no. 1053381) with the City of London Corporation as its sole Trustee. It is managed within the City Corporation's Open Spaces Department and reports to the Cultural, Heritage & Libraries Management Committee. The Keats House Consultative Committee acts as an advisory body and meets twice a year.

Our activities are developed within the framework of the City Corporation's Corporate Plan and the Open Spaces Department's Business Plan. We also support the City Corporations' Cultural Strategy, Culture Mile Learning, the Hampstead Heath Management Strategy 2018 – 28, and contribute to the wider aims of heritage sector organisations such as Arts Council England, the Heritage Lottery Fund and The National Archives.

The City of London Corporation's aims are stated in the Corporate Plan 2018 – 23:

We aim to...

- Shape outstanding environments
- Contribute to a flourishing society
- Support a thriving economy.

The Open Spaces Department's three top line objectives are:

- Open spaces and historic sites are thriving and accessible
- Spaces enrich people's lives
- Business practices are responsible and sustainable.

The main objectives of Keats House Charity in 2020/21 as stated in our annual Charity Report are:

- Implement Keats House Divisional Plan projects identified for delivery in 2021/22.
- Deliver maintenance and access improvement projects at Keats House
- Develop a three-year Management Plan for Keats House, to ensure the future sustainability of the Keats House Charity and its operating model.

The resources we have to deliver our objectives in 2021/22 are:

Staffing:

Principal Curator (Keats House) – Rob Shakespeare (1fte)

Interpretation Officer (Operations) – Ken Page (1fte)

Interpretation Officer (Collections) – Vacant (0.5fte)

Interpretation Officer (Programming) – Amy Burgess (0.5fte)

Interpretation Officer (Learning) – Linda Carey (0.43fte)

Information Officer – Alison Lister (0.34fte)

From October 2020 through to 2024, Keats House is working with Roehampton University to provide a doctoral training placement for Phoebe Lambdon. Funded by Techne Doctoral Training Partnership, this will lead to new research and interpretations of our collections.

We also provide, and benefit from, volunteer opportunities in five main roles: front of house; tour guides; poetry ambassadors; collections care; and event support. Approximately 30 individuals give their time and experience to support our work throughout the year.

Financial:

In 2021/22, the City Corporation will deficit fund Keats House through its City's Cash Fund as follows:

Category:	Annual budget:	Description:
Staff costs:	£232k	Officer salary and on-costs, inc. training.
Revenue costs:	£53k	To pay for the running costs of the premises and our programmes.
Income target:	-£110k	Generated through admissions, shop sales, private hire, events & learning programmes.
Net budget:	£175k*	* In 2021/22 spend may exceed this amount to fund Keats200 legacy projects and other priorities from the Charity's Reserves.
Other costs covered:	£159k	Support services /works.

Between April 2021 and March 2022, we plan to:

Shape outstanding environments / Open spaces and historic sites are thriving and accessible

- Safely reopen our site to the public, following the lifting of COVID-19 restrictions.
- Support City Surveyors to deliver the project to improve access in the garden of 10 Keats Grove, funded by LB Camden's Community Infrastructure Levy programme.
- Make our collections more accessible by procuring and developing a new collections management database, including an online, searchable catalogue.
- Maintain and seek to improve our Visit England Quality Assured Visitor Attraction Scheme performance.
- Work with Open Spaces colleagues to celebrate Heath150 and further enhance the garden at 10 Keats Grove.

Contribute to a flourishing society / Spaces enrich people's lives

- Celebrate the culmination of the Keats200 bicentenary programme, by delivering special Keats200 events and legacy projects, including online.
- Develop and deliver an exhibition at Keats House and online, exploring the relevance of Keats's life and works to our lives today.
- Continue to support formal learning in primary, secondary and higher education institutions, by providing online learning resources and taught sessions.
- Support Culture Mile Learning outcomes and initiatives, specifically their Dual Site Visits programme, seeking to engage schools with a high pupil premium.
- Deliver a range of actual and virtual events, including poetry readings, talks, family creative workshops and walking tours.
- Provide poet / artist in residence opportunities at Keats House.

Support a thriving economy / Business practices are responsible and sustainable.

- Work with our governing body and all stakeholders to recover from the COVID-19 pandemic and to develop a sustainable and deliverable Management Plan for the period 2021 – 24.
- Review and develop our income streams, including Charitable donations.
- Continue to work with our major partners (the Keats Foundation, London Metropolitan Archives, The Poetry Society, Roehampton University / Techne, Culture& and Keats Community Library) and establish new partnerships, to increase our resilience and enhance our cultural offer.
- Continue to support and diversify our workforce by providing a range of paid and volunteer opportunities, including for young people aged 16 - 18.

To find out more and follow our progress visit:

www.cityoflondon.gov.uk/keats



keatshouse



keatshousemuseum

#Keats200

Committee(s)	Dated:
Culture, Heritage and Libraries Committee	13 December 2021
Subject: City Information Centre: Annual Report	Public
Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?	3, 4, 7, 9 and 10
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	N/A
What is the source of Funding?	N/A
Has this Funding Source been agreed with the Chamberlain’s Department?	N/A
Report of: Damian Nussbaum, Director of Innovation and Growth	For Information
Report author: Nick Bodger, Cultural and Visitor Development Director	

Summary

Over the past year (October to September 2020/21), the City Information Centre has seen a 99% drop in visitor footfall and a 98% drop in sales revenues against its pre-Covid baseline performance in 2018/19.

While these figures seem high, they should be considered in the context of an overall drop of 87% in footfall for the same period across City attractions collectively. Furthermore, assuming most attractions are now operating on pre-Covid opening hours while the Centre has reduced its hours by 70%, the Centre’s performance may be viewed as positive.

The reduction in opening hours, which saw the Centre move from a seven-day-a-week operation to a two-day-a-week one, was agreed by your Committee in March 2021, necessitated by TOM savings targets as well a need to mitigate income losses.

Staffing under the new model has now been secured and the Centre remains agile, able to step up operations in response to market demands and/or reduce them without significant financial impact, should Government guidance change and the Centre be required to close again temporarily.

Recommendation(s)

Members are asked to:

- Note the report

Main Report

Background

1. Pre-Covid, the City Information Centre (CIC) was a City Corporation success story. Over the past eight years (since 2011/12), it has won a series of accolades including national recognition as Information Provider of the Year (2015), and it has welcomed over 50 international delegations who have viewed the Centre as a model of best practice on the international stage and sought to mirror operations.
2. Most pertinently, over the period, the Centre had moved from a 76% reliance on City Corporation subsidies in relation to its local risk expenditure to 40%, building commercial partnerships and sales to drive revenues and meet efficiencies. This saw the Centre delivering £28 for every £1 of City Corporation local risk subsidy pre-Covid in terms of economic benefit for the UK's tourism industry (£3.6m annually).
3. The ambition was always to take the Centre to a cost-neutral position on local risk. In a pre-Covid world, this target was viable, with revenues increasing incrementally year-on-year, new initiatives having been identified and the appointment of a Commercial Business Manager (for all Cultural and Visitor Development Team (CVDT) operations) having been agreed as part of Fundamental Review income targets.
4. Those targets have since been assessed as not achievable in the short to medium term given the significant drop of international tourism in central London and thus the loss of nearly all sales revenues (the Centre's 2019 Visitor Survey identified that 79% of its users came from overseas).
5. The loss of the Centre's foreign exchange counter and leaflet rack rentals as a result of the decrease in London's visitor footfall has further exacerbated its revenue position, which is not expected to improve until central London's tourism recovery is better established. A return of pre-Covid visitor levels in central London is now not anticipated until 2025.
6. At the time of writing (11 November 2021), Google Mobility Data shows that the City looks to be recovering faster than almost all London boroughs in terms of a worker return at up to 70% of a normal midweek, with a figure of around 65% Monday and Friday. However, it is still the slowest to recover for retail and recreation footfall – particularly marked on Mondays and Fridays (around 40% of normal, rising to about 50% midweek).
7. Pre-Covid the Centre operated as a 7-day-a-week service, closing its doors on 18 March 2020 in the wake of the pandemic. It opened again on 14 July 2020, first as a five-, and later, a six-day-a week operation, closing again on 19 December 2020 as London entered Tier 4.
8. On 17 April 2021, the Centre reopened for two days per week, aligning with TOM and revenue-loss savings proposals approved by your Committee in March 2021. This saw the loss of six of the Centre's seven-strong team and the introduction of three new 12-hour-a-week positions to cover the new Friday and Saturday openings regime.
9. Installation of social distancing mitigations, sanitiser stations and counter guards, and attainment of the VisitEngland "We're Good to Go" Covid safety

accreditation were achieved last year and have been retained to ensure the ongoing safety of users.

- Performance reporting to your Committee for the Centre is focussed on an October (2020) to September (2021) year. This report incorporates data relating to footfall and revenues but would usually include the results of visitor surveys and mystery shopping which take place in the summer of any given year. With the skeleton budget and ongoing openings and closures, these evaluation models have had to be suspended for the year reported.

Current Position

- Pre-Covid, operating on a 7-day-a-week basis and closing on Christmas and Boxing Day only, the Centre opened for 363 days-a-year (a total of 2,792 hours when daily opening times are considered). In the 2019/20 and 2020/21 years (October to September), with lockdowns, reduced opening hours and the recently introduced two-days-a-week openings (necessitated by savings targets), the Centre has opened 55% and 30% respectively against the baseline of hours given.
- The current drop of 70% in available trading hours and low visitor footfall in the City over the period (see item 6) has, inevitably, had a significant impact on the Centre's revenues. Table 1 (below) shows an overall drop in footfall of 99% against pre-Covid levels, and a corresponding drop in sales of 98%.
- While small, it is encouraging to note the 23% rise in spend per head against 2018/19 which aligns with national tourism trends which indicate visitors are spending more in venues (likely a result of increased available spend by users who have saved over lockdown, as well as staff having more time to "upsell" to customers given reduced footfall).

Table 1: impact at City Information Centre of reduced hours and a slow tourism recovery

Period (Oct to Sep)	Decrease: opening hours against baseline (%)	Gross sales (£'000)	Reduction: gross sales year-on-year (%)	Footfall ('000)	Reduction: footfall year-on-year (%)	Spend per head
2018/19 (BASELINE)	0	660	12	375	(3)	1.76
2019/20	45	211	(68)	150	(60)	1.40
2020/21	70	10	(95)	5	(97)	2.16
Total reductions against baseline	70	(650)	(98)	(370)	(99)	0.40

- To give these figures some context, there were 7.4m visits to City attractions in the 2018/19 year (October to September)¹; for the same period in the 2020/21 year, there were 970k – a drop of 87%. Acknowledging this figure ignores some

¹ SOURCE: City of London Visitor Attractions Monitor

smaller attractions like the City of London Police Museum and Billingsgate Roman House and Baths which have not reopened since the pandemic (very slightly skewing the numbers to show a greater drop) but assuming the majority of attractions have now returned to their full operating hours, the Centre is doing comparatively well given its window of opportunity to attract audiences has lessened by 70% (as per the reduction in opening hours).

15. The Centre's gross sales figures (which usually deliver a net income of around 40% of that figure) are slightly more impressive given the Centre has had fewer products to sell. Sales are derived from tickets which the Centre sells for third parties (and from which it earns commission) as well as merchandise. Nearly all suppliers selling tickets through the Centre suspended supply over the pandemic because tickets had to be sold direct (by the supplier) in order to capture track and trace data and/or because precise timed slots had to be offered to ensure safe capacities at venues. Incrementally, the Centre has reintroduced such sales as operators have returned to previous arrangements, with the most popular products being tickets for the Hop-on Hop-off buses and for St Paul's Cathedral.
16. Unsurprisingly, over the year, Centre users have predominantly been domestic. In the early months following lockdown, these were from older age groups with families and couples beginning to use the Centre more only in recent months. The busiest months were July, August and September, over which time the Centre started to see European visitors return in small numbers. The Centre has welcomed very few visitors from outside Europe over the year.
17. As described in item 8, the Centre – anticipating revenue losses (from sales and rental agreements such as the foreign exchange) and aligning with TOM savings targets – reduced its hours of operation to two-days-a-week from April this year. This saw the loss of six positions, two full-time and four part-time. The Centre Manager was retained on a full-time basis to explore income opportunities, to take on management of the Billingsgate Roman House and Baths and to revitalise the Centre's services as central London's tourism recovery progresses. Three new 12-hours-per-week posts were created to cover the two-days-per-week operating model.
18. Of the six posts made redundant, one postholder was redeployed within the Cultural and Visitor Services (CVS) Team, and two more were found posts within the local London tourism industry. Recruitment to the new positions however was problematic in that the posts could only be offered on a short-term basis (to end March 2022) as the Team has yet to complete its TOM arrangements. This – along with the number of hours being offered (12 per week) – did not attract suitable candidates, resulting in the positions only being filled in October this year (after three recruitment drives). As such, it was necessary to shut the Centre for a week in September due to staff illness within the remaining team (and thus not enough staff to open).
19. This issue was highlighted at your September Committee meeting, with other attractions within your remit expressing similar vulnerabilities. As such, your Committee requested that a corporate-wide resolution for sharing front-of-house staff between assets be explored. This is the subject of another report at your meeting today.

20. It is anticipated that the Centre will come in just over budget this year with a small overspend of less than £10,000 being made up from the wider CVS local risk budget. This figure was anticipated to be much higher but with the Centre's modest sales performance and the appointment of the new posts only occurring in October (with casuals and other CVS staff used to cover staff shortages), further savings have been made.
21. Going forward, as central London recovers and visitor footfall returns to the Centre, it is hoped – incrementally – to open more and more days a week. Only £248 to £359 needs to be netted above current sales targets to cover salary costs for opening an additional day (lower figure assumes 2 additional staff to the Manager whose salary is already covered within budget; upper figure assumes three). Annually, this figure would be between £12,896 and £18,668 depending on the staff count requirement against demand on any given day.
22. In the current (2021/22) financial year, the Centre has achieved 79% of its target net income at end September 2021. With six months still to go (albeit these are seasonally quieter), it is hoped an extra day may be added before March 2022. The decision to progress will be based on the correlation of anticipated net income for the additional day set against staff costs.
23. If the Centre opens more days a week and footfall increases, it is also hoped that new rental and income sources can be secured (such as a foreign exchange), noting that, without footfall, the Centre is not attractive to commercial operators and/or investors.
24. As Members will note, within the Strategic Destination Review, delivered by independent consultants and presented to your Committee today, the Centre's value in driving footfall to the City and to its visitor assets has been highlighted:
- “The City Information Centre (CIC) was regarded positively and indeed this is backed up by the Corporation's own data. In 2019, the Centre achieved its highest ever staff satisfaction ratings [and]... sales significantly exceeded previous levels... However, the Centre has struggled during the pandemic and now only has a budget for limited (Friday and Saturday) opening hours. Stakeholders noted the catch-22 of being able to build this service back up while it remained closed yet lacked the resources to open fully. Stakeholders regarded the CIC as a useful tool to welcome visitors - and were interested to see how this service could be amplified.”

Corporate & Strategic Implications

- **Strategic implications** include alignment with the [Corporate Plan](#) at outcomes 3, 4, 7, 9 and 10 in that the Centre:
 - helps promote access to cultural and tourism facilities,
 - seeks to preserve and the City's tourism businesses so retaining the City's attraction as a compelling destination
 - seeks to champion ease of access within, into and out of the City and London; an
 - promotes City heritage assets, cultural experiences and events.
- **Financial implications** are discussed in the report. Currently, the Centre is looking at a £7,648 deficit within the 2021/22 budget year. This will be met from other local risk budgets within the CVS portfolio.

- **Resource implications** include the cost and appointment of staff to open the Centre more days a week as London’s recovery progresses. Small revenue gains through sales are likely to enable incremental opening given the modest staffing costs while a wider corporate staff sharing model is being explored with other attractions managed by the City Corporation to mitigate the need to close due to staffing shortages. This is the subject of another paper at your Committee meeting today.
- **Legal implications:** none identified.
- **Risk implications** include the potential for London to move to another lockdown if infections rise and NHS facilities are overwhelmed. Should this occur, the Centre will likely close again but with negligible impact on its finances given the modest sales targets included within its local risk budget for this financial year.
- **Equalities implications:** none identified.
- **Climate implications:** none identified.

Conclusion

25. The City Information Centre has a pivotal role to play in London’s recovery, noting its previous record of delivering £3.6m in economic benefit to London’s tourism sector per annum and its role in driving footfall to City attractions and events; as well as its value in delivering an enhanced welcome to City visitors, as highlighted in the new Strategic Destination Review, also presented to your Committee today:

“We strongly encourage that The City’s welcome takes on a whole new spirit. It should grow from events and services that build bridges between the City’s communities and those who visit...This welcome should encompass ...a re-energised City Information Service, enriched by ‘City Hosts’...”

26. The Centre’s performance over the year mirrors that of other City attractions and is, arguably, better than some given its reduced opportunity to trade brought about by a 70% reduction in its pre-Covid opening hours (necessitated by savings targets) and a reduction in the range and number of products it may sell.

27. The Centre remains agile, able to swiftly respond to changing market conditions, increasing its opening hours (and building its revenues) should visitor footfall in central London increase, or reducing them or closing should demand or Government advice dictate (without impact on its local risk budget’s bottom line).

Appendices

- None

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Committee(s): Policy & Resources Culture, Heritage and Libraries	Dated: 18 November 2021 13 December 2021
Subject: Culture and Commerce Taskforce: A Year of Fuelling Creative Renewal	For information
Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?	3, 4, 5, 7, 8, 10 and 12
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	N/A
What is the source of Funding?	Public
Has this Funding Source been agreed with the Chamberlain’s Department?	N/A
Report of: Damian Nussbaum, Executive Director, Innovation & Growth	
Report author: Sian Bird, Head of Partnerships – Culture Mile	

Summary

This report presents the City Corporation’s final report for its Culture & Commerce Taskforce *A Year of Fuelling Creative Renewal*. Published on 20 October 2021, the report sets out the impact, lessons and legacy of Taskforce activity which has been driven forward as part of the Lord Mayor of the City of London’s *Global UK* programme.

Investment of £20,000 was allocated from the Policy Initiatives Fund (PIF) in the 2021/22 financial year in order to provide incubator funding to initiate City Corporation-led projects in support of the work described above. The outcomes of these projects and the potential future adoption of models in the City and nationally are described in the report.

Concluding the work of the Taskforce, a suite of materials has been published alongside the report. These include a film and digital knowledge bank (containing case studies, think pieces and ‘how-to’ guides). They are available here or as hard copies on request from the Director of Innovation & Growth.

Recommendations

Members are asked:

- to note the achievements of the Culture & Commerce Taskforce and lessons learnt (highlighted in the report’s Executive Summary, pages 3-5 in appendix 1).
- To continue to support officers as they identify opportunities for culture and commerce to work together to have the strongest possible impact on recovery.

Main Report

Background

1. Chaired by the Lord Mayor, in partnership with the City Corporation and Culture Mile, the Culture & Commerce Taskforce was established in September 2020. In recognition that building a renewed creative sector drives economic growth and supports competitive advantage, the Taskforce assembled leading figures from across the capital to address the shared challenges faced by the creative and commercial sectors in the City, and London more widely, in the wake of the pandemic.
2. Taskforce activity comprised of 4 key phases:
 - a. Sep 2020 – Feb 2021: **Research & Development** (the Taskforce was established, roundtables and digital consultation were undertaken and the *Fuelling Creative Renewal* report was published, outlining recommendations)
 - b. Mar – May 2021: **Project design & planning** (92 expressions of interest were considered, start-up sessions were convened, and project groups were established)
 - c. June – Aug 2021: **Project Delivery** (the Action Plan was approved by City Corporation committees and implemented by project groups; incubator funding of £20,000 was awarded to the programme by your Policy and Resources Committee)
 - d. Sep – Oct 2021: **Wrap up** (a learning forum was held and activities evaluated, the final meeting of the Taskforce was convened, a ‘One Year On’ reception was hosted by the Lord Mayor with 150 guests at the Museum of London, and the final report and supporting materials were published).
3. The *A Year of Fuelling Creative Renewal* report (available at appendix 1) and supporting materials were published on 20 October 2021, setting out that collaboration between cultural and commercial sectors has stimulated economic recovery and that working together can have a stronger impact, particularly in relation to the three key recommendations made by the Taskforce in their original report:
 1. **Enabling creative activation** – bringing London alive through creativity
 2. **Facilitating culture and commerce exchange** – building skills and knowledge sharing between the sectors to navigate the post-pandemic world
 3. **Developing creative enterprise hubs** – providing space for cross-sector innovation
4. The report explores the five projects led or co-led by the City Corporation that have supported the above recommendations and a number of strategic goals set out in the Recovery Taskforce’s [The Square Mile: Future City](#) report.
5. The five key projects tested how innovative new models of working across culture and commerce could put in to practice the Taskforce’s recommendations:

- **Enhancing the City** has helped fill shops, offices and public spaces across the City with art, attracting visitors and workers and boosting footfall.
 - The **Creative Exchange** programme has linked businesses and creatives together to deliver a wide-ranging skills and knowledge-sharing programme
 - **Creative Skills** brought young people together to design solutions to address low numbers of young people opting for arts at GCSE and A level, especially those from backgrounds underrepresented in the creative industries
 - **Create in the City** has helped to establish creative workspace hubs that support small, diverse, creative Square Mile businesses
 - **Creatives for London** has analysed the ways in which the skills and expertise of creatives can be drawn upon to imaginatively deliver urban renewal projects.
6. The report highlights the key achievements and lessons learnt from these projects, including the delivery of **£623,000** worth of cross-sector projects, generating an **additional £157,000** of in-kind commitments, activating **40 commercial sites** with creative activity, securing **6,000 hours** of creative workspace and bringing together a community of **60 organisations** to create new partnerships and commit new investment.
7. Further information on the impact, lessons and legacy of the Taskforce's work is set out in a **suite of resources** that have been published to mark the conclusion of the Culture & Commerce Taskforce (a final report, film and digital knowledge bank). These are available here [INSERT LINK](#)] or as hard copied on request to the Director of Innovation & Growth

Current Position

8. As well as catalysing a range of projects that external partners continue to deliver, the work of the Taskforce will **inform the ongoing work** of your Cultural and Visitor Development and Culture Mile teams, the latter as it establishes its Business Partnership.
9. Wherever possible, the teams will continue to seek out opportunities to promote the mutual benefit of culture and commerce working together to enable economic growth, nurture and grow a community of partners, build upon the initiatives that have been shown to work, seek external investment for these, and share learning in order to inform related projects and strategies.

Corporate & Strategic Implications

- o **Strategic implications:** The work of the Culture & Commerce Taskforce has been closely aligned with and complements your Recovery Taskforce strategy [The Square Mile: Future City](#). Notably, it delivers on the objective “to enable City leisure sector businesses to thrive”, as detailed under the Vibrant Offer dimension of the strategy. In addition, the approach strongly supports the objective “we will work with the property industry to enable and promote

sustainable, flexible and adaptable buildings” as detailed within the Outstanding Environments dimension.

Taskforce activity has aligned with the [Corporate Plan](#) across multiple outcomes in that the work undertaken has helped advance the City’s position as a global hub for innovation in financial and professional services, commerce and culture; supported and protected cultural facilities and programmes (and access to them); promoted a thriving economy by seeking to deliver competitive advantage for the City, and inspired enterprise, excellence, creativity and collaboration.

The approach has also aligned with core ambitions described within the City’s [Cultural Strategy 2018/22](#) and its [Visitor Strategy 2019/23](#) in that it has helped to deliver cultural excellence, promote our strengths, engage with business, develop clear leadership on culture, support local stakeholders and contribute to the economic resilience of the London and UK tourism industries.

- **Financial implications:** As set out in the final report, £623,000 worth of cross-sector projects were delivered as part of Taskforce activity, generating an additional £157,000 worth of in-kind commitments. This builds on the City Corporation’s investment of £20,000 incubator funding to initiate five City Corporation-led projects from your Policy Initiatives Fund (PIF).
- **Resource implications:** Delivery of Taskforce activities has required significant officer time, particularly by the Culture Mile, Cultural and Visitor Development and Mansion House teams. While officers will continue to lead culture and commerce initiatives as part of their ongoing teams’ workplans, Taskforce activity is now complete and no further resource implications have been identified.
- **Legal implications:** Input from the Comptroller and City Solicitor was sought as appropriate, particularly where contractual obligations were required. This work is now complete and no further risks have been identified.
- **Risk implications:** Taskforce activity has now been completed and the final report has been published, shared publicly and been welcomed in London and sector-specific media. No further risks have therefore identified.
- **Equalities implications:** Enabling under-represented groups and individuals sits at the heart of all projects; notably supporting ethnically diversity, gender balance and young people. The Taskforce projects *Creative Skills* and *Create in the City* have been particularly strong in this area.
- **Climate implications:** None identified.

Conclusion

10. The year-long activity of the Culture & Commerce Taskforce has found that there is significant **mutual benefit** to be gained through cross-sector collaboration, particularly in the areas of creative activation, skills and knowledge exchange and creative enterprise hubs. The report sets out how culture and commerce can work together to have a far stronger impact on recovery – significantly contributing to the attractiveness of the City and London as a place where

business, workers, visitors and residents may thrive. This, in turn, will enable a stronger and more robust return to the City and London, protecting jobs, driving investment, accelerating recovery and helping to drive global competitive advantage.

Appendices

- Appendix 1: *A Year of Fuelling Creative Renewal* (final report of the Culture & Commerce Taskforce)

Sian Bird

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Culture & Commerce Taskforce A Year of Fuelling Creative Renewal

Impact, achievements, lessons and legacy

Page 161

Final Report

October 2021

Culture & Commerce Taskforce



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Now, more than ever, our cities and communities need us to work together to breathe new life into familiar spaces in order to ensure London's creative energy and competitive strengths remain qualities that make it the best city in the world to live, learn, work and invest.

**THE RT HON THE LORD MAYOR
OF THE CITY OF LONDON**
ALDERMAN WILLIAM RUSSELL



Foreword

The Lord Mayor of the City of London



The pandemic affected every single part of our lives and it was clear to me that we needed to work together to bring our cities back to life. This teamwork was at the very heart of the Culture & Commerce Taskforce.

I am immensely proud of the work we have all undertaken in the last year to bring these sectors closer together. By piloting many new initiatives which are supporting London, the organisations involved have helped accelerate recovery and deliver benefits for both sectors.

However, our behaviours, our working patterns and our economy have all undergone huge changes – continuing to significantly impact our urban centres. Now, more than ever, our cities and communities need us to work together to breathe the new life into familiar spaces in order to ensure London’s creative energy and competitive strengths remain qualities that make it the best city in the world to live, learn, work and invest.

The work of the Taskforce has shown that together we can bring about a far stronger recovery for our people and places than we can alone. So, I hope the work of my Taskforce will continue to be a call to arms.

That call to the cultural sector is to test how working closer with businesses can give you access to new spaces, commissioning opportunities and skills development for your staff.

For the commercial sector it is to explore how the cultural sector can enhance your business; whether it’s through creative experiences that encourage your staff back to the office and inspire them to think differently, or by transforming spaces across cities into the vibrant destinations where clients and investors want to do business.

I believe that it is up to all of us to drive this and when we all work together to take advantage of these opportunities – we will truly fuel London’s creative renewal.

**THE RT HON THE LORD MAYOR
OF THE CITY OF LONDON**
ALDERMAN WILLIAM RUSSELL

From the Taskforce



RUTH DUSTON OBE OC,
MANAGING DIRECTOR,
PRIMERA CORPORATION LTD



As members of the Culture & Commerce Taskforce, we’ve found it hugely useful to have a forum to come together beyond sector silos to help accelerate London’s recovery at this challenging time. The wide-ranging partnerships that have put into practice the recommendations we made in Fuelling Creative Renewal have shown that when the creative, business and civic sectors work together, we can achieve something far more powerful for our cities than we can alone. We all have a responsibility to continue to be ambassadors for this joined-up approach to recovery and bring what we can to the table, whether that’s skills, ideas, resources or investment. By doing this we can ensure that London remains one of the world’s most vibrant and attractive cities.”



SIR NICHOLAS KENYON
MANAGING DIRECTOR,
BARBICAN (to September 2021)



The Taskforce is delighted to share this report – it’s been a great experience to interact with other sectors over the past year to reinforce the fact that culture and commerce are not two separate worlds but depend vitally on each other. Thanks to the Lord Mayor’s initiative, we’ve learned that working outside your own sector to find the common ground and mutual benefit needs an open mind and the flexibility to take risks, but brings huge rewards. In particular, the connected nature of our spaces, both the buildings and the activity in them, brings us together with fresh ideas as to how culture and commerce together can be at the heart of recovery. We hope this report provides a stimulus and some ideas for those looking at how urban ecologies can link up to create a future for our cities.”

Executive Summary

This report celebrates a year of collaboration between cultural and commercial sectors that has **stimulated economic recovery and shown that by working together we can have a stronger impact.**

“The Taskforce has shown that together we can bring about a far stronger recovery for our people and places than we can alone. When the creative, commercial and civic sectors all work together to share their resources and expertise – we will truly fuel London’s creative renewal.”

THE RT HON THE LORD MAYOR OF THE CITY OF LONDON
ALDERMAN WILLIAM RUSSELL

The Culture & Commerce Taskforce brought together industry leaders who championed projects that unite business and the creative industries for **mutual positive benefit.**

After having set out a blueprint for how Culture & Commerce could work together earlier in 2021 – **new, innovative models** have now been tried, tested and shown to work.



Addressing the Taskforce’s three key recommendations of Creative Activation, Culture & Commerce Exchange and Creative Enterprise Hubs:

40
commercial sites have been repurposed to showcase creative activity;

26
individuals/organisations took part in **CPD and skills development** activity; and over

6,000
hours of workspace has been secured.



This activity has built a foundation for a long-lasting shift in collaborative working between the sectors, establishing

a community of over 60 organisations

creating new partnerships and committing new investment.

Over the last year, City of London Corporation and Culture Mile delivered with partners:

£623,000

worth of collaborative, cross-sector projects within the Square Mile and beyond.



£157,000

in-kind commitments that put into practice the recommendations in the Taskforce’s report *Fuelling Creative Renewal*.



Executive Summary continued

Commercial partners benefitted from **increased profile** and the **increased attractiveness and vitality** of their sites making them welcoming to all and **drawing people** into the area. They were better able to **upskill** their workforce and meet employee needs for an inspiring working environment.



Creative partners secured new **employment** opportunities and **new spaces** to work, developing their **skills** and providing **platforms** for new activity to reach **new audiences**.



This is only the beginning; it has become clear that the success of our cities is dependent on this work continuing and growing, and requires **ALL parts of urban ecologies to play a role**, contributing expertise, resources and investment.



Mutually beneficial collaboration will **continue beyond** the conclusion of the Culture & Commerce Taskforce through connections that have been embedded and partnerships that have been made over the past 12 months, fuelled by a strong desire from both sectors to do more.



The Taskforce has put in place the foundations for cultural, commercial and civic organisations to adopt and adapt these ideas elsewhere, establishing a **knowledge bank** of resources, freely available to others, as a way to share insights, good practice and recommended ways of working to areas wanting to adopt similar approaches.

Executive Summary continued

Taskforce in numbers

Inputs →



19

Taskforce Members



10

Recommended projects



92

Expressions of interest



55

Contributors to start up sessions



253

Survey respondees

5

City of London Corporation led or co-led Projects

Key achievements →



£623k

Cash budget



£157k

in-kind contributions



20,000+

sq ft of creative workspace



60

Project Partners

Outputs

40

sites activated with creative activity

2

new creative enterprise hubs

6,000+

hours of free creative space

80%

of research participants with potential space for creative activity

400+

young creatives supported

26

organisations/individuals taking part in CPD and skills development

Taskforce recommended projects

In their *Fuelling Creative Renewal* report (published February 2021), the Taskforce made three key recommendations:

- 1** Enable **Creative Activation**, bringing London alive through creativity
- 2** Facilitate **Culture & Commerce Exchange**, building skills and knowledge sharing between culture and commerce
- 3** Develop **Creative Enterprise Hubs**, providing space for cross-sector innovation

These have been put into practice through **ten projects**; five led or co-led by the City of London Corporation, with a further five delivered by a range of partners and providers supported by the Culture & Commerce Taskforce Project Team.



Taskforce recommended projects continued

The five City Corporation projects were:

1

Enhancing the City

Six schemes co-designed by cultural and commercial sectors to fill commercial spaces with curated creative activity, with the aim of showcasing London's vibrancy and attracting people back into London's Central Activities Zone.

2

Creatives for London

An in-depth look at five City Corporation urban renewal projects which employed creatives with the aim of promoting best-practice and encouraging more commissioners across sectors to do the same.

3

Creative Exchange

A wide-ranging skills and knowledge sharing programme that scoped, developed, signposted and offered two-way skills development and knowledge sharing opportunities between the creative and commercial sectors.

4

Creative Skills

A week-long workshop with a cohort of young people who had chosen creative subjects at GCSEs or A-Levels. The project aimed to highlight barriers and develop peer-informed solutions that address low numbers of young people opting for arts subjects at GCSE and A level, especially young people from backgrounds underrepresented in the creative industries.

5

Create in the City

An exploration of how creative workspace and creative enterprise hubs can be established through a range of interventions involving the cultural, civic and commercial sectors. The workstream spanned small-scale experimental initiatives, a large exemplar project and longer-term work by the City Corporation to deliver changes in planning policy.



Taskforce recommended projects continued

The five partner-led projects were:

1

Celebrating London's Creative Offer

A series of major events and activations that harnessed culture's ability to attract people into areas which have suffered from low footfall. Taskforce member organisations led several high-profile campaigns such as the Mayor of London's *Let's Do London* programme and the Central London Alliance's prominent *#LondonLoveAffair* campaign. The City Corporation supported both financially and has delivered a comprehensive cultural programme across the City.

2

Creatch

An exploration into the City's potential to become a 'digital test bed' for the creative sector – building a fit-for-purpose environment for creatives to grow and test new technology-dependent products, experiences and services. Tech London Advocates facilitated discussions with the City Corporation and NDT Broadgate on the potential for 5G infrastructure.

3

Creative Digital Acceleration Programme

A skills and capacity building programme taking a whole-organisational approach in which creatives learn digital skills from commercial sector "experts". Digital Boost has set up a pilot programme with the Charterhouse to test a whole-organisation approach.

4

International Creative Collaboration Programme

A project to scope a programme of international exchanges bringing together culture and commerce to reimagine the trade visit.

5

Creative Freelancer Network

A project dedicated to giving creative freelancers a voice to create a better working environment for themselves. The Mayor of London's *Creative Freelancers: Shaping London's Recovery Programme* has been established, addressing this proposal.



Achievements

Over the space of a year, the Taskforce championed activity to test new innovative models that revived the cultural sector and brought people back to the City.

1,300

people have been brought into the city through initiatives such as Gaia's Garden.

Projects responded to the Taskforce's call to renew the creative sector in new ways with **artist-led programmes** that increased the creative activity taking place, strengthened the vitality of the area and **attracted diverse communities**. Initiatives such as Gaia's Garden, have already brought in 1,300 people to the City, predominantly from underrepresented communities, to access some of the programming hosted within the site.

The Taskforce has **activated new partnerships** and created a community of people from multiple sectors who are committed to breaking down silos as a way to accelerate London's recovery from the pandemic.

For example, under the new *City Vistas* programme, more than 20 organisations with expertise spanning art curation, property management and public realm development **co-designed** a new model for exhibiting art in the City. The project has successfully demonstrated a collaborative style of working between culture and commerce, ensuring **mutual benefit** for the partners is firmly embedded from the start.

£780k

worth of cash and in-kind support secured for Taskforce activities

Significant investment, in-kind support, resource and expertise has been leveraged from across the commercial, creative and civic sectors over the 6-month planning and piloting period to deliver, enhance and explore new activity.

Taskforce activity has demonstrated the **varied and valuable contributions** that organisations can bring to these partnerships; from skills, to physical assets (such as space or artwork), to promotional opportunities and direct financial investment.

New **employment opportunities** for creatives have been generated, as well as **significant media profile** for many of the partnerships. It has demonstrated a willingness to commit resources where there is strong mutual benefit to be gained.



Enhancing the City: City Vistas

A scheme to repurpose office foyers, retail units and vacant spaces as exhibition spaces – filling them with creative content to showcase London's vibrancy and attract visitors and workers back to the City.

[Read more](#) in the digital case study

Enhancing the City: Gaia's Garden

A partnership between creative studio Play Nice and property developer Dominvs Group establishing a community-built public garden offering free workshops and events to Londoners looking to learn more about sustainability.



[Read more](#) in the digital case study

Achievements continued

Page 171

Create in the City NDT Broadgate

A year-long partnership between New Diorama Theatre and British Land supported by the City Corporation, creating a 20,000 sq ft rehearsal complex, offering free space to independent artists.



[Read more](#)
in the digital case study

“

We looked at Broadgate particularly because of the work the City were doing with their Culture & Commerce Taskforce... We could see the potential to work together to create a testbed to see how culture and commerce could work together for mutual benefit to accelerate London's recovery... It wouldn't have been possible without the partnership of the City Corporation.

ANNA DEVLET
HEAD OF SOCIAL SUSTAINABILITY, BRITISH LAND

”

The City has taken steps to strengthen the area as a **welcoming and inclusive creative district**, something that the Taskforce recognised needed further action. For example, the new artist complex NDT Broadgate (a new partnership between New Diorama Theatre and British Land) was conceived as an inclusive and accessible space. Already 42% of work is being led by Black, Asian and Global Majority Artists, 48% of the space is run by artists who identify as working class and 23% of work in the space is being led by disabled or deaf artists.

20,000
sq ft of free creative
space created

Achievements continued

Creative Exchange Programme Co-mentoring pilot

Creatives and business entrepreneurs working together as both mentor and mentee to share their expertise, perspective and process with each other, whilst learning, exploring and expanding as partners of equal value.



See more
in the digital case study



We want to establish the arts and culture in the North East at the heart of helping our communities and business sector recover, that's why we got in touch with the Culture & Commerce Taskforce to see how we can learn from their approach so it has impact here. We look forward to staying in touch and sharing experiences."

TONY KING
SAGE GATESHEAD



We still really enjoy working with individual artists and will continue to do so. Furthermore, after working with Culture Mile, we also feel more equipped and inspired to approach larger organisations for more ambitious collaborations; exciting times ahead!"

MARIANNE VAN GILS NICOLAOU
CULT VISION

Silos between culture and commerce have been broken down in many ways. Not only have perceptions changed about the respective sectors but there is greater recognition of the **value of partnerships**.

The *Culture Mile x Company of Entrepreneurs Co-Mentoring* pilot, for example paired artists and creatives with business entrepreneurs for a series of co-mentoring sessions. The impact was wide ranging, **changing the business mindset** of many of the creatives and **unlocking creativity** in the business 'practice' of the entrepreneurs. This resulted in an **increase in revenue** of over £50,000 for one entrepreneur, the publication of a children's book for another and recognition by several creatives of

the value not only of their creative practice, but also their creative thinking. All pairs will continue their mentoring relationships beyond the official end of this programme.

These achievements are not just short-term, the Taskforce has laid the foundations for a **permanent shift in closer, collaborative working**. Experience of working on projects has **capacity-built** many organisations and inspired a new-found confidence in what can be achieved through new cultural, commercial and civic collaboration.

The work of the Taskforce has **generated an interest and desire to share learning** and practice with others taking a place-based approach to recovery.

Lessons learned

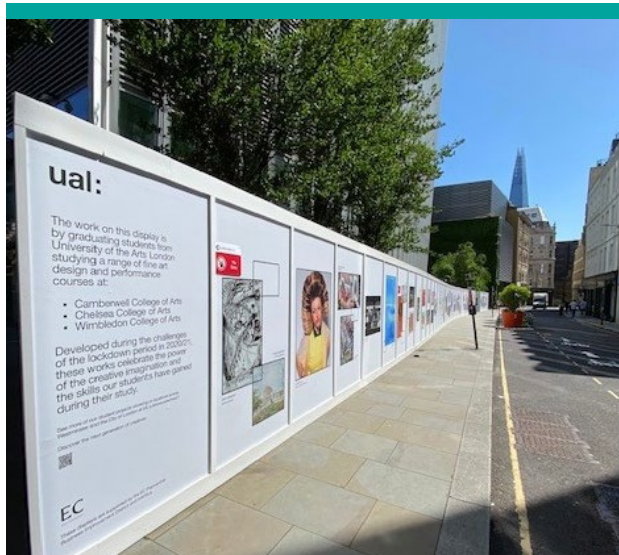
These projects have also demonstrated that working in this way offers significant added value, but it is not without challenges and there have been many lessons learned along the way.

Our cities are inter-connected so **recovery requires cross-sector collaboration**. The combination of cultural, commerce and civic sectors within partnerships has shown that together, we can achieve something **more impactful, holistic** and richer than sectors can alone.

The Taskforce activity has identified the areas where partners are **most energised** to work together, demonstrating that the proposed projects are **viable** and can contribute towards **accelerating recovery**.

There is benefit in **starting small and scaling** as more direct interventions, like Cult Vision and BE Offices, can be quicker to implement. Large-scale projects offer ambitious outcomes but with multiple partners, they bring the **complexity** of funding arrangements, managing numerous stakeholders and navigating a variety of priorities which takes time and resource to get right.

Some form of **brokerage** is helpful to bridge the gaps between partners, to translate sectoral language or overcome perception barriers. For example, in the case of the University of the Arts London Takeover project, this valuable role was undertaken by a Business Improvement District and a Business Partnership.




Enhancing the City: UAL Takeover

Cheapside Business Alliance and EC Partnership worked with University of the Arts London to enable this year's Theatre Graduate Showcase to 'take over' 30 commercial sites.

 [Read more](#)
in the digital case study

Create in the City: BE Offices

Serviced office providers BE Offices provided Culture Mile with a workspace hub to meet and exchange ideas between organisations for 4 months.

 [Read more](#)
in the digital case study

Lessons learned continued

Enhancing the City HARMONY at London Wall Place

Brookfield Properties and Culture Mile co-commissioned Guildhall School of Music & Drama to create a series of augmented reality artworks and compositions to be featured in an immersive experience at London Wall Place.



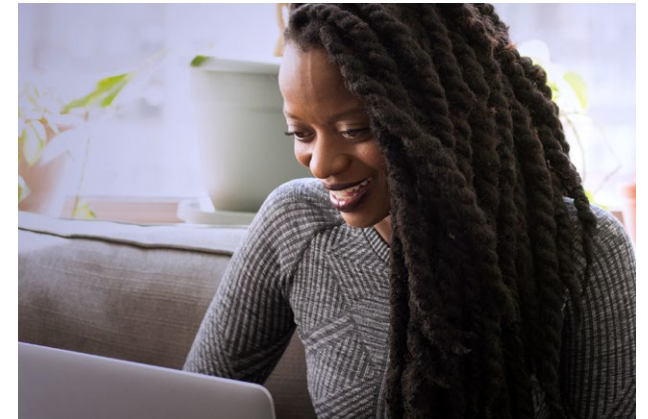
Read more
in the digital case study



There is a real appetite for **local creative content** that is not only right for a space but reflects the place in which it was made, especially if it supports local and emerging artists and/or students. This is illustrated by HARMONY at London Wall Place.

The pandemic saw a major increase in the use of digital engagement throughout the creative sector and the Taskforce noted that digital upskilling and acceleration was needed across cultural organisations to progress and sustain this.

Taskforce activity found that even when free digital training is available, it is **not widely taken up**. Awareness is often lacking, which is coupled with some **scepticism** of skills being transferred and learnt from the commercial sector. The Taskforce has worked with Digital Boost to raise the profile and accessibility of their free mentoring offer through **targeted communications** to creative and cultural professionals, as well as testing a model of holistic support for a cultural organisation as a whole.



Creative Exchange Programme: Digital Boost

Digital Boost is a community of digital professionals from organisations such as Google, Bloomberg and Vodafone, who want to help small businesses and charities upskill and grow. Free digital upskilling and one-to-one mentoring sessions are available for creatives and culture professionals, both individually and as organisations.



Read more
in the digital case study



Free sessions
can be booked here

Lessons learned continued

Valuable results can be achieved by **turning conventional models on their head**. For example, the Creative Skills project took a student-led approach to a 5-day workshop and with support from Deloitte's creative agency ACNE, produced a creative campaign which will be used to influence their peer group, careers advice and recruitment.

In the Creatives for London programme, the inclusion of **creatives in urban renewal** project teams was shown to bring about quite ground-breaking shifts in practice, as well as strengthening **community activation**. This is useful to note in light of the urban renewal programmes taking place across cities as a result of the pandemic.



Creative skills project

A week-long workshop with young people to develop peer-informed solutions that address low numbers of young people opting for arts subjects at GCSE and A level.

 **Read more**
in the digital case study

It is clear that whilst there is broad recognition that creativity has a valuable role to play in our cities' recovery, **unlocking the investment** required to deliver these collaborative initiatives (both financial and through organisational capacity) can still be a challenge. Many of these projects have been undertaken on small budgets and project managers found it extremely challenging to secure the necessary investment needed to **maximise their potential**. Despite the shared goal of fuelling London's creative renewal, the **case needs to continue to be made** in order to secure the necessary investment.




Creatives for London

An in-depth look at five City Corporation urban renewal projects employing creatives and the value created.

 **Read more**
in our digital knowledge bank

Asphalt Arts initiative

A visual intervention on roadways, pedestrian spaces and vertical infrastructures to use art and community engagement to improve street safety and revitalise public space.

 **Read more**
in the digital case study



When you engage young people as creatives themselves, the commitment you can get from them will be amazing."

NATASHA HANCKEL-SPICE
CITY OF LONDON CORPORATION



Culture, commerce and civic collaborations: Good practice recommendations

Advice from project and partnership managers involved in Taskforce projects and similar approaches.



Read more

in our digital knowledge bank

Legacy and next steps

London and the City's recovery from the pandemic requires the whole ecology to come together – to pool their assets, resources, expertise and investment. It is only by doing this that we can have the strongest impact on the recovery of our interconnected urban ecologies. The Taskforce has demonstrated what is possible.

Much of this work will be **embedded into the core work** of the partners and taken forward through specific projects that partner organisations will **continue beyond this point**, for example; NDT Broadgate continues to grow and develop a blueprint for a collaboration, the City Vistas programme will shortly establish an **exhibition site** in 2 retail units in Smithfield and further funding has been secured enabling the Creative Exchange programme to continue, beginning with a series of **co-design workshops** convening professionals from the creative and commercial sectors throughout Autumn 2021.

This is only the beginning; it has become clear that the success of our cities is dependent on this work continuing and growing and **requires ALL parts of urban ecologies to play a role.**

Drawing on the achievements and learning over the past year, the Taskforce has established a digital **knowledge bank** as a way to share insights, good practice and recommended ways of working with places wanting to adopt similar approaches. The aim is to grow these resources with further examples of cultural and commercial collaboration across the country.

The Taskforce had an ambitious remit to fulfil in just a year before its completion in October 2021. It has now put in place the foundations for cultural, commercial and civic organisations to **adopt and adapt** these ideas across the City, London and the rest of the country in order to truly fuel a creative renewal.

About the Culture & Commerce Taskforce



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October 2020 saw the first convening of the Culture & Commerce Taskforce, a collection of leading figures from across the capital to address the huge challenges faced by the creative and commercial sectors in the City, and London more widely in the wake of the global pandemic.

The creative sector has been disproportionately affected, unemployment levels are rising and the City's attractiveness as a place to work and do business is at risk. London's world-leading creative sector helps secure its position as one of the best international cities in which to live, work, visit and invest. The creative sector has enormous potential to play a critical role in London's recovery.

The Taskforce launched the Fuelling Creative Renewal report in February 2021 recommending three ways that culture, commerce and the civic sector could work together to accelerate London's recovery:

- 1** Enable **Creative Activation**, bringing London alive through creativity
- 2** Facilitate **Culture & Commerce Exchange**, building skills and knowledge sharing between culture and commerce
- 3** Develop **Creative Enterprise Hubs**, providing space for cross-sector innovation

Since the report was launched, representatives from each of the sectors have been working together, testing ways in which these ideas can be put into practice.

The work of the Taskforce and similar approaches has demonstrated that these ways of working are viable, bring mutual benefit, and create more far-reaching impact than sectors can achieve alone.

This report summarises the achievements, learning and legacy from that work and provides links to more detailed case studies and helpful tools and guides.

“

Our vision is for culture and commerce to work together to ensure London's creative energy and competitive strengths retain its position as the best city in the world in which to live, work, learn and invest.”

FUELLING CREATIVE RENEWAL
REPORT OF THE CULTURE & COMMERCE
TASKFORCE, FEBRUARY 2021

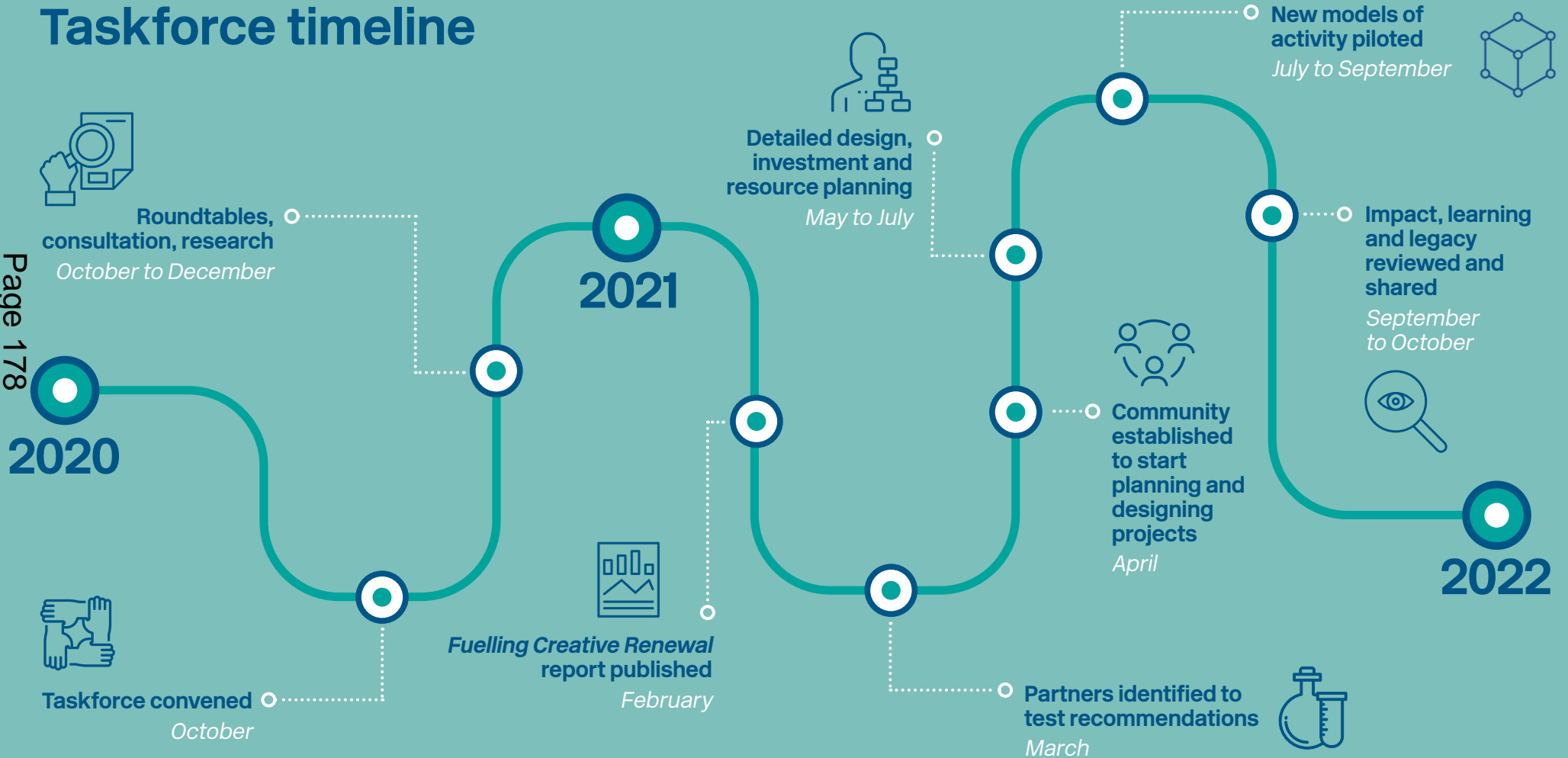
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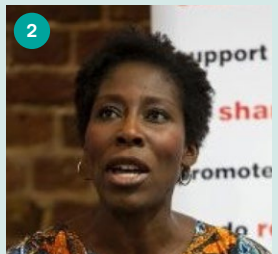
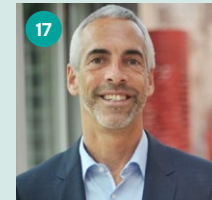
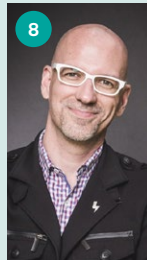
Taskforce timeline

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Acknowledgements

Thank you to everyone who has supported and worked on Culture and Commerce Taskforce activity, in particular:



- 1 Alderman William Russell, The Rt Hon The Lord Mayor, Chair
- 2 Maria Adebowale-Schwarte Foundation for Future London
- 3 Charles Armstrong, The Trampery
- 4 Muniya Barua, London First
- 5 Ruth Duston OBE, OC Primera Corporation Ltd
- 6 Sir Nicholas Kenyon Barbican (to September 2021)
- 7 Stella Ioannou, Sculpture in the City and Lacuna
- 8 Dan Makoski Lloyds Banking Group (to August 2021)
- 9 Tony Matharu, Integrity International Group and Central London Alliance
- 10 Gideon Moore, Linklaters
- 11 Lucy Musgrave OBE, Publica
- 12 Tonya Nelson, Arts Council England
- 13 Caroline Norbury, Creative England and Creative Industries Federation
- 14 Beatrice Pembroke, King's College London
- 15 Jemma Read, Bloomberg LP
- 16 Dan Scanlon, Brookfield Properties and City Property Association
- 17 Russ Shaw, Tech London Advocates and Global Tech Advocates
- 18 Justine Simons OBE, Greater London Authority
- 19 Tom Sleigh, Barbican Centre and Amazon Business UK
- 20 John Studzinski CBE, Genesis Foundation and PIMCO
- 21 Jasmine Whitbread, London First (to March 2021)

Acknowledgements continued

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Bompas & Parr Studio Ltd	HagenHinderdael	qLegal
Boy Blue	Hannah Starkey	Queen Mary University of London
British Council	Helical	Regent's University London
British Land	Illuminated River	Scribble & Smudge
Brookfield Properties	Innovation Warehouse	Sculpture in the City
Bubbl	Jess Nash	Seven Hills
Catherine Yass	Kit Finnie	Shubbak - London Festival of Contemporary Arab Culture
Cheapside Business Alliance	Leeds 2023-International Culture Festival	Somerset House
Chocolate Films	Legal & General	Soofiya
City & Westminster Property Association	Linklaters LLP	So You Wanna Be In TV?
City Bridge Trust	Lloyds Banking Group	Steve O'Smotherly
City Music Foundation	London Chamber of Commerce	Studio Make Believe
City of London Corporation	London Design Festival	Tech London Advocates
Cognitive Risk	London First	The Charterhouse
Collage London	London Mithraeum	The Mayor's Fund for London
Company of Entrepreneurs	Bloomberg SPACE	The Pappyshow
Create London	London & Partners	The Trampery
Creative England	London Symphony Orchestra	Two Rivers Associates
Creative Industries Federation	Lord Neil Mendoza	University of Chicago, Booth School of Business
Creative Land Trust	Mayor of London	University of the Arts, London
Crowd Motion	Museum of London	Vibe Called Tech
Cult Vision	Music in Offices	Viatic Associates
David Micklem	New Diorama Theatre	Xacam & Ina Ciel
Deutsche Bank	New London Architecture	Yvonne Courtney
Digital Boost	New Platform Art	64 Million Artists
Digital Catapult	Nicola Perikhanyan	
Dominvs Group	Patrick Bullock	

Report production

The report was developed by the Culture & Commerce Taskforce which is chaired and convened by:

- Lord Mayor of the City of London
- City of London Corporation
- Culture Mile

Photo credits

- FC:** @Ben Broomfield/Culture Mile
- P1:** @Odera Okoye/Culture Mile
- P3:** @Francisco Augusto/Play Nice (far left)
 @Deirdre McLaughlin (centre top left)
 @Jekaterina Drozdovica/Culture Mile (centre bottom left)
 @Torri Edwards/Culture Mile (centre bottom right)
 @Odera Okoye/Culture Mile (far right)
- P4:** @Guy J Sanders (top left)
 @Em Davis/Culture Mile (bottom left)
 Francisco Augusto/Play Nice (centre top & centre bottom)
 @Culture Mile (top right)
 @Ben Broomfield (bottom right)
- P6:** @Jamie Smith/City of London Corporation
- P7:** @Francisco Augusto/Play Nice (centre top)
 @Culture Mile
 @Jason Alden (bottom left)
 @Torri Edwards/Culture Mile (bottom right)

- P8:** @Guy J Sanders (centre top)
 @TBC (centre right)
 @Em Davis/Culture Mile/Brookfield Properties (bottom left)
 @Odera Okoye/Culture Mile (bottom right)
- P9:** @Francisco Augusto/Play Nice (Gaia's Garden)
 @Odera Okoye/Culture Mile (City Vistas)

- P10:** @Guy J Sanders
- P11:** @Jekaterina Drozdovica/Culture Mile
- P12:** @Henry Lee/City of London Corporation (BE Offices)
- P13:** @Em Davis/Culture Mile/Brookfield Properties (HARMONY at London Wall Place)
- P14:** Torri Edwards/Culture Mile (Creative skills project)
 @TBC (Creatives for London)
 @Jason Alden (Asphalt Arts initiative)
- P15:** @Ben Broomfield/Culture Mile
- P16:** @Ben Broomfield/Culture Mile



For more information
 Please click here

Committee(s)	Dated:
Culture, Heritage and Libraries Committee	13 December 2021
Subject: Promoting Outdoor Arts in the City: resident engagement opportunities	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	2, 3 and 4
Does this proposal require extra revenue and/or capital spending?	No
If so, how much?	N/A
What is the source of Funding?	N/A
Has this Funding Source been agreed with the Chamberlain's Department?	N/A
Report of: Damian Nussbaum, Director of Innovation and Growth	For information
Report author: Nick Bodger, Cultural and Visitor Development Director	

Summary

At your Committee's July meeting, Members expressed concerns about how the City's outdoor events programme is promoted to residents. Officers were asked to respond to these concerns, identifying the channels through which they currently communicate with residents about events, and to explore new opportunities to strengthen engagement.

This report summarises the findings of this exercise while identifying that digital channels replaced printed collateral over the pandemic (disabling, for example, door drops which would ordinarily target residents). This was because of the uncertainty about whether events could go ahead (due to changing legislation) and the ability to swiftly edit digital communications to reflect any change.

. Recommendation(s)

Members are asked to:

- Note the report.

Main Report

Background

1. At your Committee's July meeting, Members expressed concerns about how the City's outdoor events programme is promoted to residents with a number of City-resident Members noting that they had received no notification of events described within the meeting.
2. Officers were asked to respond to these concerns, identifying the channels through which they currently promote to residential communities and identifying new opportunities, with Members citing Ward and estate newsletters, on-street advertising and the electoral roll as potential avenues for exploration.
3. In addition, the report identifies that the usual and most effective channels for communicating with residents were suspended during lockdown (eg leaflet drops through doors) likely resulting in the specific events identified in your July meeting as not having been communicated being the result of a "moment in time" when digital communications replaced traditional means of promotion.

Current position

4. The pandemic created an uncertain climate to plan and communicate events. In 2020, no significant outdoor events were programmed due to lockdown and the ban on congregational activity.
5. In 2021, marketing was centred around digital channels to accommodate unforeseen and last-minute changes to events, including possible cancellation as new rules were introduced (or old ones repealed). Because of this – and the shorter lead times necessitated by dynamic and rapidly changing advice from Government with regards congregational activity – no brochure was produced for the Outdoor Arts Programme (OAP). This ordinarily lists all events within the annual season being promoted and was the primary tool for engaging residents.
6. While 'going digital' minimised the risk of wasting resource and of miscommunication, using resident-targeted distribution channels (such as brochure door-drops and leaflet runs, as described in the list below) – was therefore not possible.
7. That said – historically – the OAP team has delivered a multifaceted communication strategy to inform City residents (and other City communities) about its programmes. This includes the following channels:
 - a. **Door drops:** pre-Covid, the Outdoor Arts Programme (OAP) produced a brochure of all events within its annual season of activities; these were door-dropped – at cost – to the City's estates (and sometimes to City Corporation estates beyond the City, dependent on available budget). In addition, dedicated leaflets for major one-off events were produced and distributed in this way.

- b. **Department for Children’s and Community Services (DCCS):** communications officers within this department have – historically – been sent event information for inclusion in relevant (digital) mailings to residents. This includes event collateral being distributed by the department to networks within the **Aldgate and Middlesex Street communities** as well as through those networks developed by the OAP team in their delivery of community events within Aldgate Square. Clear evidence of the success of this engagement is the *Mela in the City* event in September this year which saw an audience of 1,228 from across the local community.
- c. **City Resident and Barbican residents’ newsletter:** as above, the OAP has sent event information to these publications over time with inclusion subject to the editor’s discretion. With *City Resident*, long lead times can sometimes preclude the inclusion of events that are awaiting full sign off (and hence cannot be advertised).
- d. **Visit the City:** this opt-in digital newsletter is open to all to sign-up and includes all events in the OAP, with printed and digital communications delivered by the wider team (for whatever purpose) including a prompt to sign up to receive it. The newsletter enjoyed significant traction across all audience groups over lockdown, including residents.
- e. **City of London libraries and City Information Centre:** historically, events brochures and flyers were distributed to the City’s lending libraries, the City information Centre and all City attractions for display in racks. At the Centre, events are promoted on the outward facing screens.
- f. **London Calling:** similarly, historically, printed brochures and flyers containing events information were distributed through London Calling to City and local hotels, bars and other venues where communities congregate. These runs are costly and so depend on available marketing spend.
- g. **Contacts in neighbouring local authorities:** over lockdown, relationships with neighbouring boroughs were forged to drive residential traffic in, through and from the City using City Guides to lead walks from designated points in each of the seven Boroughs. These contacts have, since then, been sent pertinent events information on a regular basis for distribution to their residents.
- h. **One City, City of London Eshot and other digital newsletters:** all are targeted with events information that is delivered to a wide readership, predominantly made up of workers but which also includes residents. Inclusion is at the editor’s discretion.
- i. **On-the-day leafleting:** the OAP employs casuals (and sometimes distribution firms such as London Calling) to distribute leaflets on-street on the day of, and – for major events – in the run up to, event activity. Indeed, pre-Covid, this was proven to be successful for the – now

suspended – Yard markets (which are not viable until greater footfall returns to the City).

8. The list above is not exhaustive. Residents may also learn of activities through City and partner social media channels and through partner-led websites.
9. Following your July meeting and the concerns raised by Members with regards resident communications about events, OAP officers engaged with departments and external stakeholders to identify what other marketing channels may be available in addition to the above and followed up on the suggestions made by Members at the meeting.
10. Specifically, two pertinent channels have been identified and OAP officers are now seeking to embed these within marketing processes.
 - j. **Golden Lane Estates website:** an independent channel run by Golden Lane Estate residents.
 - k. **Resident WhatsApp Groups:** officers were informed of WhatsApp groups managed by residents. These are used to share community updates. The 'group admins' (those running the groups) are currently being identified.
11. It should be noted that, although officers may send material to these channels as well as a number of those highlighted in item 7, inclusion is not automatic and will be at the discretion of the editor.
12. In addition to the above, Members asked that the following options be explored. This work has been done with the findings reported against each option.
 - a. **Electoral Register / Ward Lists:** Members suggested connecting with residents and promoting events through the Electoral Register and/or their Ward Lists. Potential use of these lists has been considered and it has been established that unfortunately the Register may only legally be used for specific electoral purposes. Attention is drawn to the relevant paragraphs in Appendices 1 and 2.
 - b. **Ward Noticeboards:** the use of Ward noticeboards was explored and considered not to be an effective or appropriate channel of communication for events when weighing resource to deliver content against potential effectiveness; however:
 - c. **On-street advertising:** Members requested that officers explore whether on-street advertising would be possible for the promotion of events. In this, the Comptroller has advised that "there is deemed advertisement consent for announcements for local events". Members are referred to the second item of Appendix 3 for a description and restrictions, noting the advertising would likely not require express consent and would be within planning controls as long as it was within the descriptions and restrictions set out. Funds to rent or furnish sites

with display facilities and to produce collateral would need to be identified to enable use.

- d. **Ward newsletters:** are sent up to three times a year. Not all Wards send them. Officers have been advised that they may include event listings for major events, but that inclusion cannot be guaranteed if there are other major corporate initiatives that take precedence.

Proposals

13. Printed collateral for outdoor arts activities was paused over the pandemic for the reasons discussed above. It is proposed that this be reintroduced as the City emerges from the pandemic to surer times when events may be planned well in advance and are not subject to changing restrictions and guidance. This will enable the previously successful methods of resident communications listed in item 7 to be re-established.
14. At your Committee today, Members will consider a Strategic Destination Review, compiled by independent consultants following extensive consultation, not least with residents through a series of resident meeting opportunities. The Review, if approved, will inform the TOM proposals of the wider Cultural and Visitor Services (CVS) team and provides the opportunity, at the right time, to embed stronger communications with residents about local events.

Corporate & Strategic Implications

- o **Strategic implications** include alignment with the [Corporate Plan](#) at outcomes 2 and 3 in that the proposals:
 - o Signpost activities and services to residents
 - o Support access to culture to people of all ages, abilities and backgrounds

The proposals also support the City's new Strategic Destination Review, driving recovery, should this be approved at your Committee today.

- o **Financial implications:** the promotion of the City's outdoor arts programmes and related events is funded by CVS local and central risk budgets. Advertising to residents and other groups must be managed within the funds available.
- o **Resource implications** include the provision of staffing and resourcing under the CVS's TOM to target and engage with residents, as informed by the Strategic Destination Review (subject to your Committee's approval today)
- o **Legal implications:** current guidance advises that any personal data as held on the Electoral Register should be used for strictly electoral purposes. Further UK GDPR guidance for Members is in Appendix 2. Actions contrary to this may result in legal action, and/or a breach of personal data.
- o **Risk implications:** none identified

- o **Equalities implications:** the CVS strives to ensure that all residents are informed about City cultural events. The re-introduction of printed collateral will support this ambition, noting some residents may not have access to the internet.
- o **Climate implications:** in line with Climate Action aims and principles, the CVS strives to minimise the carbon footprint of its services. All actions are intended to embed sustainability and minimise waste. As part of this, due consideration will be given to printed collateral and only requisite numbers of brochures and flyers will be produced using sustainable printing methods, paper sourcing and recycling.

Conclusion

15. The CVS and its Outdoor arts programme are committed to ensuring that all City residents have the opportunity to learn about and enjoy cultural events.
16. A hiatus in engagement with residents about events is likely the cause of the concerns raised by Members at your July Committee. It is thought that this was a “moment in time”, resulting from the suspension of printed collateral promoting the events programme (and thus the channels through which this may be distributed) brought about by the uncertainty of whether events could go ahead and late lead times.
17. Residents are a core target group of the new Strategic Destination Review presented to your Committee today for approval, a move that underlines their importance in the City’s ecology of communities and one that will underpin strong communications in the future.

Appendices:

- **Appendix 1:** Restrictions on the use of the full register - The Electoral Commission
- **Appendix 2:** UK GDPR guidance for Members
- **Appendix 3:** Event Related Branding Schedule

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Restrictions on the use of the full register

There are restrictions on the use of the information contained in the full register.

This table demonstrates how the register may be used by different individuals or organisations.

Individual / organisation	Permitted use of the register
<p>Councillor, or employee of the council (excluding a parish council) who has a copy of the full register may supply a copy of it, or disclose or make use of information contained in it for:1</p>	<ul style="list-style-type: none"> · the discharge of a statutory function of the council or any other local authority relating to security, law enforcement and crime prevention · statistical purposes (without disclosing the name and address of any elector, whether that elector appears in the edited register or not) · the purposes of a local poll under s116 of the Local Government Act 2003
<p>Parish councillor, or a person employed or otherwise assisting a parish who has a copy of the full register may supply a copy of it, or disclose or make use of information contained in it for:2</p>	<ul style="list-style-type: none"> · the purpose of establishing whether a person is entitled to attend or participate in a meeting of the parish council · the purpose of establishing whether a person is entitled to take action on behalf of the parish · the purposes of a local poll under s116 of the Local Government Act 2003
<p>Elected representatives are also entitled to be supplied with the electoral register:3</p>	<ul style="list-style-type: none"> · for electoral purposes, for the area that they represent
<p>Government departments are restricted in the way that they may use the register. They may not supply or sell a copy unless the recipient could obtain a free</p>	<ul style="list-style-type: none"> · the prevention and detection of crime and the enforcement of the criminal law (whether in England or elsewhere)

Individual / organisation	Permitted use of the register
<p>copy under the regulations. Government departments may only use the register for:4</p>	<ul style="list-style-type: none"> • the vetting of employees and applicants for employment where such vetting is required pursuant to any enactment • the vetting of any person where such vetting is for the purpose of safeguarding national security, or • supply and disclosure as defined by the regulations
<p>Credit reference agencies must only use the register for:5</p>	<ul style="list-style-type: none"> • vetting applications for credit or applications that can result in the giving of credit or the giving of any guarantee, indemnity or assurance in relation to the giving of credit • meeting any obligations contained in the Money Laundering Regulations 2007 or any rules made pursuant to Section 137A of the Financial Services and Markets Act 2000, and • statistical analysis of credit risk assessment in a case where no person whose details are included in the full register is referred to by name or necessary implication

- 1. Regulation 107(4) Representation of the People (England & Wales) Regulations (RPR) 2001
- 2. Regulation 107(8) RPR 2001
- 3. Regulation 103 RPR 2001
- 4. Regulation 113(2) RPR 2001
- 5. Regulation 114(3) RPR 2001

Source: [Electoral Commission](#)

USE OF WARD LISTS

Background

The City of London Ward Lists are updated annually for use at local City Ward elections of Aldermen and Common Councilmen. The Lists are governed by Acts of Common Council and UK GDPR.

The Ward Lists

A full version of the Lists is compiled each year. This can only be used for electoral purposes and by Members to carry out their official duties as indicated in a data protection statement on the front cover. It is not made available to third parties for marketing purposes.

Use of the Ward Lists

The Town Clerk is responsible for the proper use, management and disclosure of personal information collected for electoral purposes. It is essential that Members and Officers act in compliance with legal obligations regarding the use and disclosure of Ward Lists to ensure that the Town Clerk can carry out his responsibilities effectively.

Availability of the Ward Lists

A copy of the full Lists is available, at no charge, for anyone who requests a copy subject to their acceptance of the condition prohibiting its use for marketing and third party purposes. They are available for inspection at the Town Clerk's Office and City libraries.

Register of Electors

The City of London Register of Electors is also updated annually for use at UK and European Parliamentary and Greater London Authority elections for the Mayor and London Assembly. The Register is governed by Representation of the People Acts (RPAs). RPAs have strict provisions for the distribution of the Register and also allow electors to opt out of having their details sold to third parties. The full Register is available to candidates in UK and European parliamentary and GLA elections at no cost and will also be available for inspection at the Town Clerk's Office and at City libraries.

Guidance

The following guidance aims to bring regulation of the Ward Lists into line with that for the Register of Electors and provides advice for Members on the correct use of the Lists.

(i) Summary of Members' Obligations

- to satisfy the fair processing conditions in the UK GDPR when using, holding or disclosing personal information contained in a Ward List by only using it for electoral purposes or in their official duties as Members and Ward representatives and not in a manner which adversely affects data subjects' privacy rights
- not to retain a Ward List for longer than is necessary
- to take appropriate measures to keep a Ward List secure

(ii) Intended Purpose

The Ward Lists are provided to Members for the following purposes only:-

- electoral purposes, such as campaigning
- to carry out their official duties as Members
- for Members who are acting on behalf of, or representing the interests of, their Ward (eg. progressing complaints)

Members must not use or disclose Ward Lists for any purpose unconnected with Ward elections or with their official duties and responsibilities as Members of a Ward (eg. third party or commercial purposes). The use of Ward Lists to communicate information concerning Ward Clubs or other private charitable activities is a third party purpose.

(iii) Fair and Lawful Processing of Personal Data

Improper processing of personal data can give rise to a complaint to the ICO. It may also give rise to a civil claim for damages where it can be shown that the individual has suffered damage as a result of distress caused by the processing of his/her information in breach of the requirements of the UK GDPR.

When determining whether processing is fair and lawful, the following points should be considered:-

- the reason for which the personal data was obtained. In the case of the Ward Lists, the information is provided for local City Ward elections
- whether consent has been obtained from the elector to use the data for other purposes
- whether the elector has been informed as to how their information will be used

Members using the Ward List will be relying on Article 6(1)(c) – legitimate interests pursued by the controller when processing data from the Ward Lists and should note that:-

- (a) Such processing is legitimate only to the extent that it is not outweighed by electors' privacy rights (i.e the use must not be excessive or oppressive) ; and
- (b) electors are entitled to object to the processing (see section**)

Registration forms sent out for the Ward Lists allow electors to opt out of being contacted by third parties and informs them of how the data will be used. In the context of fair and lawful processing, Members should consider their reasons for contacting people on the Ward List and if the contact could be considered as a third-party purpose (eg. promoting a Ward Club or charitable activities).

(iv) **Specific Practical Guidance**

Members using the Ward Lists must ensure that,

- they advise any person assisting them in their Ward work of the appropriate use of the Ward lists
- when they leave office they destroy all personal information held about electors where it has ceased to have any useful purpose consistent with the purpose for which the Member came to hold it (personal information should not be kept on a 'just in case' basis)
- do not pass Ward Lists to third parties
- do not unnecessarily make copies of the Ward List

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Temporary miscellaneous advertisements – local events	Sch 3 Para 1, Class 3 3D	<ul style="list-style-type: none"> • Must announce a local event of a cultural, educational or recreational character. • Must not be for commercial purposes. • Must not be displayed earlier than 28 days before or 14 days after the event. • No part to be more than 4.6 m above ground level. • No character or symbol to be more than 0.75m high. 	<p>Can potentially be used for Barbican Arts, Cultural Mile and events.</p> <p>(City Local Plan resists advertisement above ground level)</p>
Flag advertisements	Sch 3, part 1, Class 7 7A 7AA	<ul style="list-style-type: none"> • Must be attached to a single flagstaff projecting vertically from the roof of a building. • Must only have name of person occupying the building; or refer to a specific temporary event at the building • Characters must be less than 0.75,,if in a conservation area. <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • Must be attached to a single flagstaff projecting from part of a building other than the roof. • Not in a conservation area • Must only have name of occupier of the building; or refer to a specific temporary event (other than offering named goods for sale) • Only one flagstaff at a time. • Flagstaff must not exceed 2m sq. 	<p>Can potentially be used to promote temporary events at the building.</p> <p>(City Local Plan 2015 indicates that flags and banners will not be permitted except where appropriate for cultural institutions)</p>

Committees:	Dated:
Culture, Heritage and Libraries – For Information Community and Children’s Services – For Information	13/12/2021 17/12/2021
Subject: Bumping Spaces project at Barbican & Community Libraries	Public
Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?	2, 3 and 4
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	N/A
What is the source of Funding?	N/A
Has this Funding Source been agreed with the Chamberlain’s Department?	N/A
Report of: Andrew Carter, Director of Community and Children’s Services	For Information
Report authors: Rachel Levy, Principal Librarian, Shoe Lane and Artizan Street Libraries Helen Tremaine, Assistant Librarian	

Summary

In 2019, Barbican & Community Libraries successfully applied to the Engaging Libraries programme, a partnership with Carnegie UK, Wellcome Trust and the Wolfson Foundation. Funding was used to create the Bumping Spaces project at Barbican Library, with the aim of developing ways to encourage informal community interactions to address the issue of social isolation. In 2021, a pilot for the project, in partnership with local residents and library members, involved a series of engagement activities to raise awareness and encourage ideas on how to alleviate social isolation. Playful methods were used to break through the barriers to engagement. The project capitalised on the library’s unique role as a trusted and valued community asset.

This engagement work extended reach and connection to Barbican Library’s local community. A group of local volunteers helped deliver the project and this network will be developed in future. As part of the project, the idea of Community Champions was explored; one local resident has already volunteered to act as a champion and is also offering free mindfulness sessions in the library. Following on from the pilot, staff will now create a ‘bumping space’ in the library, using playful ways to encourage people to chat. We are also exploring co-producing projects with the local community – for example, a repair or hobby café.

Recommendation

Members are asked to:

- Note the report.

Main Report

Background

1. In 2019 Barbican Library was one of 12 libraries from across the UK to win a place on the Engaging Libraries programme (a partnership with Carnegie UK, Wellcome Trust and the Wolfson Foundation) which supported public libraries to develop and deliver engagement projects on research in health, society and culture, in partnership with others.
2. Our project prioritised social isolation, a significant problem across society in general and within the City of London, and one which impacts negatively on physical and mental health. The project also supports the Corporate Strategy's aim of contributing "to a flourishing society", the Social Wellbeing Strategy, the Department of Community and Children's Services (DCCS) strategic priority of "community" and Barbican & Community Libraries' strategic aim of "supporting people to live their best lives".
3. The initial basis of the project was the 2015 commissioned research on social isolation in the City of London, conducted by Dr Green of Goldsmiths University. Dr Green highlighted the need for more 'bumping spaces' in our communities – sites that encourage the chance of informal interaction. Another source of inspiration was an *Evening Standard* article written by a young journalist about her love of the Barbican Library and its value as a community resource that uniquely facilitates interaction and connection across demographic divides.
4. Our excellent partner, MadeByPlay, is very experienced and passionate about using play to engage communities. We began working with them to develop the project in September 2019 with the intention of making Barbican Library the focal point for engagement activities and the creation of sustainable bumping spaces. The initial launch of the interactive elements was planned for early 2020 but the outbreak of the pandemic meant that all work on the project had to be paused.
5. The relaunch took place in September 2020 and was adapted to engage people confined to their homes during lockdown. Staff were assisted in this by local community representatives and volunteers who were eager to help. A total of 2,000 booklets were hand delivered to residents on the Barbican and Golden Lane estates, explaining the project and inviting them to participate by Zoom or email, and also offering participation by telephone and letter to include those who were not online.

6. Data sets from the correspondence, a survey and Zoom workshops were gathered and used to create playful installations which were displayed locally in Fortune Street Park and on the Barbican Estate. These installations gave some brief information about Dr Green's social isolation study and bumping spaces, and invited people to reflect on their own experience of community connection. Fun, interactive elements such as saying hello by using a polaroid camera to take a picture and fix it to the installation, drawing or commenting on what people noticed around them rather than staring at their phones, marking how long people have lived in the area on a timeline or taking a postcard to post through a neighbour's door to check in on them.
7. More than 500 people interacted with the installations over a period of two days. People told us that they thought this was an important topic and they were glad the library was encouraging awareness and reflection on it:

"I love that the library is doing this – it's really badly needed." – local resident

"This has motivated me to be bolder in my community and be more observant of spaces to connect." – local resident

Current Position

8. In their summary report (Appendix 1), MadeByPlay made seven recommendations on how the library service can build on the Bumping Spaces pilot:
 - i. **Focus on the positive** – talk about building "community connections" rather than tackling "loneliness and isolation"
 - ii. **Bring the library to the community** – library staff should go out into the local community and "build bridges back to the library"
 - iii. **Lean into the library's voice** – people trust and feel goodwill towards the library 'brand', giving the library "licence to do powerful and surprising things that no one else can"
 - iv. **Build a long-term library 'bumping space'** – for more long-lasting change, something permanent is required
 - v. **Find ways to challenge people's perceptions of the library being a place for quiet** – giving people the confidence to talk to each other in some areas of the library
 - vi. **Give people casual invitations to share** – providing people with casual ways to share, rather than forced interactions (for example, 'chatting benches')
 - vii. **Partner with Community Champions** – engage with enthusiastic residents who are keen to help lead and shape projects like 'bumping spaces' in their local area or support related activities in the library.
9. Library staff are currently working through these recommendations to explore ways of creating informal connections between people at Barbican Library.

Options

10. Develop a Bumping Space within Barbican Library

A suitable seating area has been identified within Barbican Library where small playful invitations can be placed to interact with other people sitting nearby. Staff are currently working on the design of these interactions, bearing in mind that people do not want them to feel forced.

11. Build on existing services that already promote social connection

Barbican Library staff already run several groups that help to connect people within the local community: games clubs, crafts groups and reading groups. We will concentrate on increasing people's awareness of these activities while building their connections within the local community.

12. Develop a Community Champions offer

A local resident who took part in the project is already engaged as a Community Champion and is running free mindfulness sessions in Barbican Library for the local community. We shall build on this and recruit other Community Champions who can offer their skills to build stronger connections within the local community to help combat isolation.

13. Explore new opportunities for informal social interaction hosted by the library

During the project, MadeByPlay discovered that one of the ways Barbican residents develop informal community connections is through sharing DIY tips. We will explore the option of offering a hobbies or repair café in the library, which would promote social cohesion and also ensure skill sharing and development across the community.

14. Expand the project to include the community libraries

Although the communities around Shoe Lane Library and Artizan Street Library & Community Centre differ from those close to Barbican Library, we know that social isolation affects people across all communities. We will therefore explore ways we can adapt the learning from this project to encourage more informal social interactions within our smaller community libraries.

Proposals

15. There are three proposals:

- i. We intend to focus our work initially on the first three options listed above i.e.
 - Develop a "Bumping Space" within Barbican Library;
 - Build on existing services that already promote social connection
 - Develop a Community Champions offer
- ii. These will have the best initial impact, building directly on the project outcomes and ensuring that we maintain the profile of the library within the community that participate in the project.

- iii. Once these are embedded within our working practices, we will look for collaborations and funding that could enable us to create a hobbies or repair café within the library. We do not currently have the resources to deliver this option.
- iv. We have already begun sharing the outcomes of the Bumping Spaces project across all three libraries. We will ensure that there is support for staff in the two community libraries to develop ways of recreating the project that are appropriate to the engagement of their communities.

Key Data

16.N/A

Corporate & Strategic Implications

Strategic implications

17. The Bumping Spaces project is a direct response to the City's focus on tackling social isolation and loneliness. It is aligned to the City's commitment in the Corporate Plan to "a flourishing society", covering all four points under this heading. It is also aligned to the Social Wellbeing Strategy, the DCCS strategic priority "Community" and Barbican & Community Libraries' strategic aim of "supporting people to live their best lives".

18. Financial implications – N/A

19. Resource implications – N/A

20. Legal implications – N/A

21. Risk implications – N/A

22. Equalities implications – N/A

23. Climate implications – N/A

24. Security implications – N/A

Conclusion

25. Although the launch of the project was hampered by the pandemic and ensuing restrictions on the type of activity we were trying to encourage, staff were successfully able to develop different ways of engaging the local community with the project. Many local residents were grateful that we continued with the project in an adapted form during lockdown, and it provided an uplifting and hopeful focus on the value of community and connection.

26. Engagement extended the library's reach and connection to the community. A group of local volunteers supported the project and helped staff to reach out to

many people within the estates they would not otherwise have been able to access.

27. A strong desire was discovered within the local communities around Barbican Library to find ways to connect to their neighbours: *“I would like to socialise more with people at the Barbican – it's trying to work out how. How do you connect with the others?”* The project showed that, as a safe, neutral, space within the community, the library is the perfect organisation to support people in being able to start making connections.

28. Playful interactions were used to highlight Dr Green’s research into the issue of social isolation in the City of London. Local people were given the opportunity to explore their own feelings of isolation and were empowered to feel more connected to their neighbours and others.

29. Bumping Spaces is an effective model for increasing community interactions in the library space and the local communities around it. It is simple, low cost and can be used to develop future activities and services in Barbican & Community Libraries.

Appendices

- Appendix 1 – Bumping Spaces summary report

Background Papers

Improving Social Wellbeing in the City of London

<https://www.cityoflondon.gov.uk/assets/Services-DCCS/social-wellbeing-report.pdf>

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PROJECT SUMMARY

Bumping Spaces

Celebrating the here

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1. About The Project
2. What We Did
3. Guiding Principles
4. Prototypes
5. What We Learned
6. Recommendations
7. Appendix

Pages 2-12



PART ONE

About The Project

Hi, How
ARE You?

BARBICAN &
LIBRARIES

Barbican Library recently opened its doors ahead
of us to build a stronger community and we found
many of you would like to help build to your
library more - which is why we're looking to you
to help. Find out more about our project at
http://barbican.org.uk or come visit us at the library

INTRODUCTION

“As a free local resource the library brings together characters from all walks of life and gives people what they need without trying to sell them things they don’t.”

Evening Standard article

In 2015, Dr Roger Green et al. carried out research in the City of London, exploring the impact of social isolation for City residents. One of their recommendations was an increase in “**bumping spaces**” within the City. “Bumping Spaces” are informal spaces where people might naturally interact and form social connections.

A [2019 article in the Evening Standard](#) highlighted the use of Barbican Library as such a space: ‘As a free local resource it brings together characters from all walks of life and gives people what they need without trying to sell them things they don’t.’

Lead by **Barbican & Community Library** in partnership with **MadeByPlay** (a venture within Shift that fuses creativity, play and research rigour), the intention of this project was to engage local residents and library users with Dr Green’s findings while also using play to stimulate social interactions and connections. The project was kindly funded by the Engaging Libraries initiative from Carnegie UK.

A note on Covid-19 and the use of the library as a bumping space for this project.

This project was proposed as the Covid-19 pandemic took hold. From the outset of the project, our intention was to use the physical space of the Barbican Library to spark new connections within the local community. Due to the government restrictions the library was mostly closed to the public for the duration of the project. This meant we needed to adjust our approach and engage people either online or outside in accordance to Covid-19 guidelines.

Although we didn't engage people in the library, we feel our learnings are applicable to activities within the library post Covid-19. We also feel lockdown gave our work increased relevance with loneliness and social isolation being more acutely felt than ever.

PROJECT INTENTIONS

The **intention** of this project was to engage local residents and library users with Dr Green's work while also using play to stimulate social interactions and connections within the library. Specifically these intentions were:

1
Engage the local community in conversation around the concept of "bumping spaces"

2
Create a set of guiding principles with the community that will help inform developing the library as a "bumping space"

3
Using our guiding principles, produce and test a number of playful prototypes that aim to foster informal social connections

PROJECT TEAM

MADEBYPLAY is an innovative venture within Shift that fuses creativity, play and research rigour to ignite people-led social change. Shift has been pioneering participatory research and design methods for over 10 years.

KARL TOOMEY, PROJECT LEAD Karl has worked in the creative industries for 15+ years. Working across a broad range of content, campaigns and experiences, his focus is on using design and creativity to spark positive change.

LIZZIE REID, PROJECT LEAD. Lizzie creates campaigns, films, products, interactive experiences and more. Her approach is informed by her political drive and interest in creativity's role in rallying people and bringing about real, transformative change in society.

LOUISE COOPER, PROJECT COORDINATOR. Louise is a designer with 10 years experience building human-centered products and services in both the for-profit and not for profit sector. She's obsessed with the complexities of people and passionate about participatory research methods and the power that play has to put people and communities in the lead.

BARBICAN & COMMUNITY LIBRARY is a vibrant public library located in the heart of the Barbican Centre. The library also contains a dedicated Music Library and Children's Library, along with places to sit, read and study.

HELEN TREMAINE, PROJECT COMMISSIONER. Helen has been in libraries for 20+ years and has worked on many community projects in her role as Assistant Librarian. She is passionate about libraries as community assets providing access to culture, self learning and individual and community empowerment.

RACHEL LEVY, PROJECT COMMISSIONER. Rachel has been working for Barbican & Community Libraries for the last 4 years as the Principal Librarian for Community Libraries. Her passion is for developing libraries as places where people in communities can connect and learn.

DEAN BROWN, DESIGNER. Dean designs and makes objects, installations and interiors with a dedication to materiality and narrative. In addition to working with clients such as Google, Uniqlo and V&A, he is also currently as Research Fellow within the Interaction Research Studio, Goldsmiths University of London.



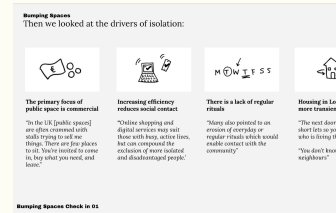
PART TWO

What we did

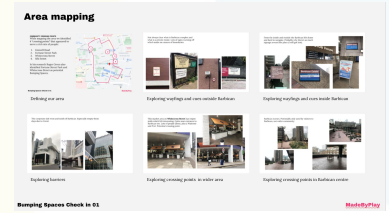
OUR APPROACH

Focusing on existing library users and people living and working around the Golden Lane and Barbican Estates we used a mixed methodology research and engagement approach that included a recruitment campaign, online workshops, printed surveys and playful prototypes.

These documents can be viewed in the Appendix.



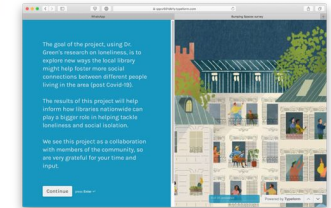
Desk research



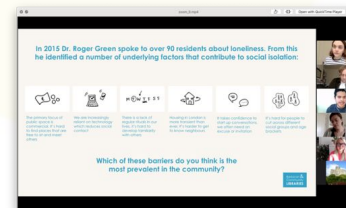
Mapping of local area



Recruitment campaign



Online surveys



Zoom workshops



Play prototypes

SNAPSHOT OF NUMBERS

2,000

booklets delivered locally

51

local residents engaged

21

people took part in
Zoom workshops

Page 210

20

people completed surveys

2

people took part in
one-on-one phone calls

500+

engaged with our prototypes

RECRUITMENT

We created a printed booklet that introduced the project's intentions and gave an overview of Dr. Green's work. The booklet also invited members of the community to get involved in engagement sessions.

Working with local volunteers and the library team, we delivered the booklet to the homes of approximately **2,000 residents** while a [digital version](#) of the booklet was also shared on Barbican and Golden Lane's online resident forums. The library also shared the digital document via its newsletter and social media channels. Our analytics tell us the document was opened 268 times.

To make it easy for a broad mix of people to get involved, we established an email address, a Whatsapp number and a telephone number to be contacted on.



From our initial recruitment drive, 51 people contacted us to be involved via the following channels:

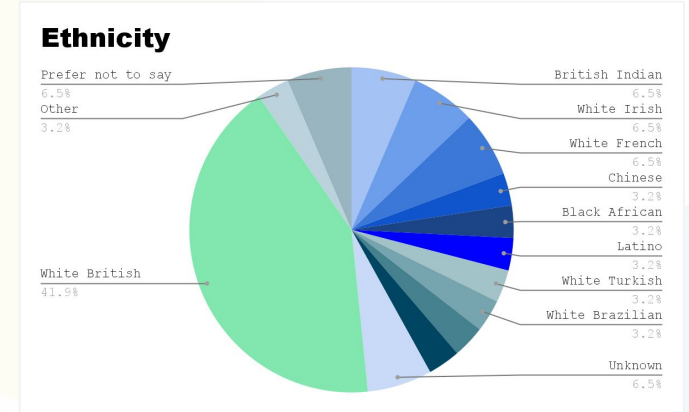
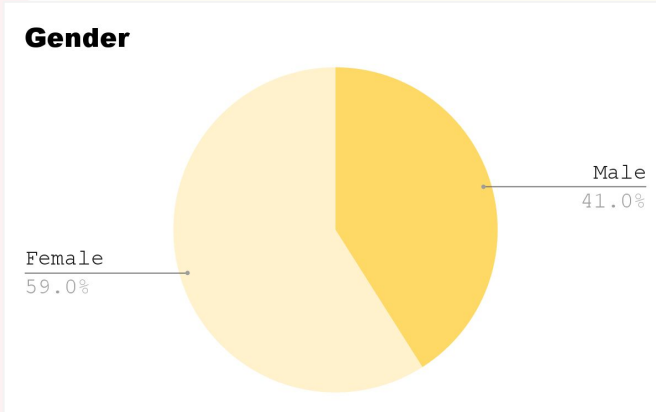
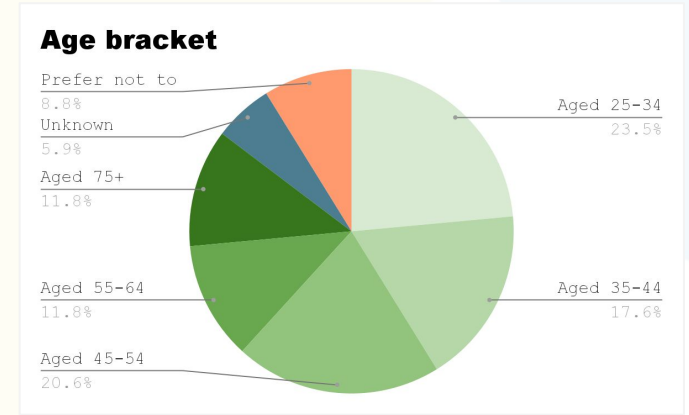
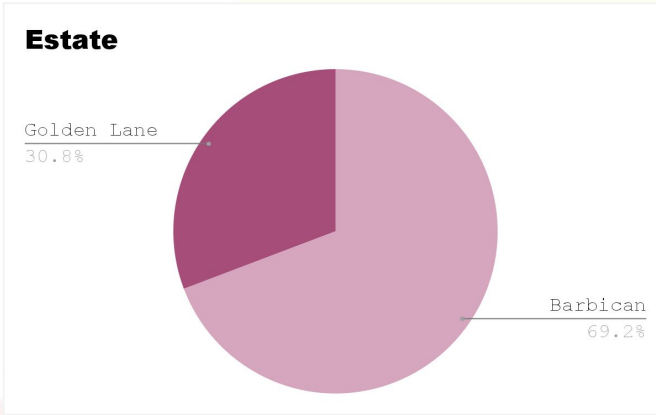
30 via Email

16 via Whatsapp

4 via Text Message

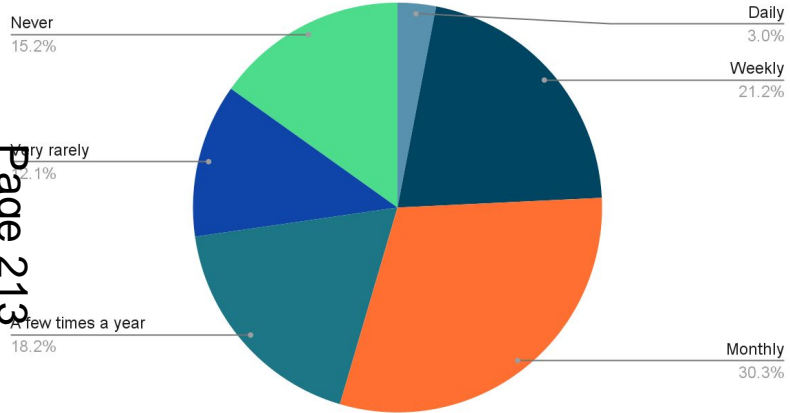
1 via Phone Call

DEMOGRAPHICS

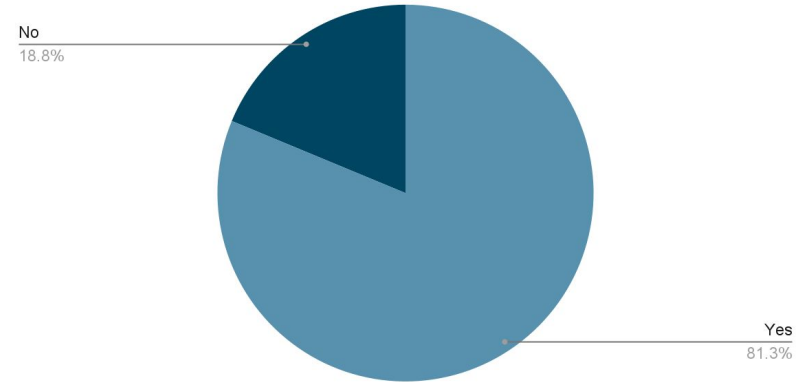


DEMOGRAPHICS

How often did you visit the library (pre-Covid)?



Were you aware that the library had wider services (e.g. desk space, etc)?



PART THREE

Guiding Principles



GUIDING PRINCIPLES

After completing our engagement activities we collated participants' responses from our various sessions. The following pages set each out.

Page 215

- 1. Provide casual invitations**
- 2. Help people build familiarity**
- 3. Push past shush**
- 4. People over pixels**
- 5. Help people help**
- 6. Empower community champions**
- 7. One size does not fit all**
- 8. Awareness is action**

1

Provide casual Invitations!

People are craving an excuse to connect, but don't want it to feel forced, formal or scripted.

“I would like to socialize more with people at the Barbican – it's trying to work out how, how do you connect with the others?”

“It's hard to have that confidence to start a chat, to know what the first line is that you're going to get to catch someone and be able to get a spark.”

“How do you signal your approachableness? I just smile at every stranger, you know”

“Interactions need to have a kind of real natural rhythm to them - nothing too scripted”

2

Help people build familiarity.

Building familiarity with others in the community is more important to people than making new friends (this can naturally come later).

Page 217

“During the NHS clap seeing people on the balconies was brilliant. I was like, Oh, I have seen her before but now I know that she lives over there”

“I'd like to know people, even if it's just by name, like not needing to be best friends but that sense of knowing a neighbor's name, knowing someone would be great”

“Not everybody needs new friends, it's more just more interactions in your life more opportunities to just be familiar and say hello to people.”

“I feel really sad that my daughter hasn't got what I had growing up - knowing other families and having the freedom to just go around each other's houses and play out on the street”

3

Push past shush.

Trust is key for people to feel comfortable talking to strangers, and the library has lots of it.

However, it is not seen as a place where people can naturally and freely chat.

“The Barbican Library I don't know - I'd never talk there because of the rules, you know that you have to be very quiet”

“There's something very special about being on my own in the library but with other people. It's quiet, it's a safe space and it's a free space and it's really special.”

“I don't consider a public library to be a bumping space because when I go to library I think people want you to be quiet.”

“I joined a club in the library, and it was a Tuesday evening. I used to feel such guilt that we were talking in there. And even though it was a group that had been arranged it felt completely wrong. I struggle to talk in the library.”

4

People over pixels.

Although people are open to using technology to make connections, they are wary it can sometimes turn negative so would prefer to mainly interact with others in person. People are also mindful that technology can exclude some members of the community.

“On our residents forum things can often turn negative. Lots of complaints about all sorts of things”

“Things like Twitter encourage people to squabble, to seek differences instead of seeking a common good”

‘Personally I’d be craving more in- person activity. I have enough time on phones and laptops already”

“I prefer things that are face to face. I find the phone difficult as I might not understand well and not see the facial expressions. I think the phone would be too awkward for me.”

5

Help people help.

Covid gave people an opportunity to connect to and help others in the local community. This is something people are very keen to build on as. Also helping others over the last year has been a good excuse to connect without admitting loneliness.

"I'd love to know what things I can help with in the community"

"Maybe if there was a purpose of activity like a community mural or exchange of some sort it would help spark discussion and give some a reason to attend"

"What was interesting about the volunteers in mutual aid groups, is often the people who volunteered where people are actually needed a bit of support as well."

"When there's something structured, it's sort of cover for social interaction. Because there is actually a lot of shame and stigma associated with loneliness. "

6

Empower community champions.

For many, talking to strangers feels abnormal and awkward. However there are members of the community who love sparking up conversations.

Page 221

"I'm forever chatting to people in queues. Queues at the shop, queues at the bus stop, queues at the train"

"I am the queen of forced interactions"

"I don't think it has anything to do with confidence as such. You know, It's trust or things like that, or paranoia or who knows. I just think it's a social norm."

"You have to be a certain kind of person to strike up conversations with strangers. Many people are too shy"

GUIDING PRINCIPLES

7

No one size fits all.

People live very varied lives within the community, and have different views on how, when and if they want to connect. Lots of smaller, flexible solutions will always be better than trying to find 'the' perfect one.

“Sometimes you have to throw yourself in the freezer in **Waitrose** to avoid seeing people”

VS

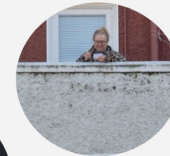
“Having **Waitrose** on the doorstep is not helpful for people. I have neighbours that cannot afford it.”



Chat bench
17 Yes
10 No
7 Maybe



Jim's dinner
14 Yes
12 No
8 Maybe



Bingo
19 Yes
6 No
7 Maybe



Dial up
14 Yes
14 No
6 Maybe



Book Swap
20 Yes
12 No
1 Maybe

“Would you engage with these activities?”
No clear consensus on each example activity.

8

Awareness is action

People felt moved to make more of an effort within their community when they learned about the extent of local loneliness and social isolation.

“This has motivated me to be bolder in my community and be more observant of spaces to connect”

“I’m going to notice places to talk with people and try starting conversations more”

“Thank you so much for organising. Have really made it a conscious effort to try and provide a “reason” for people to reach out or strike up a conversation if they seem to be up for it.”

here and what

PART FOUR

Prototypes



Earlier this year British & Community Libraries for the Region is grateful to work along with some of our www.comlib.org



PROTOTYPES

Using our guiding principles we identified a variety of opportunities to potentially prototype.

To give us flexibility, we explored ways to make each idea work ‘out in the community’ and also back in the library post-Covid-19. The longlist of ideas can be viewed in the appendix of this document.

Working with the library team we narrowed our focus down to one concept called “**Community Connections**” - an overarching idea that involved four different prototypes.

During our engagement sessions participants shared a variety of constructive thoughts on sparking new connections in their community. Our idea for “Community Connections” was to publicly share these thoughts as pop-up signs, each of which also featured a playful community related interaction.

Community Connections

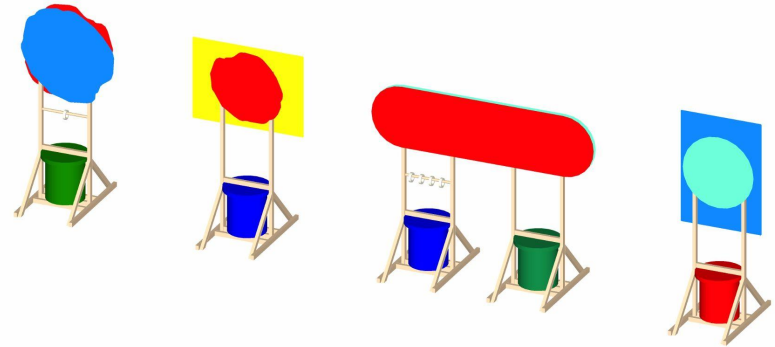
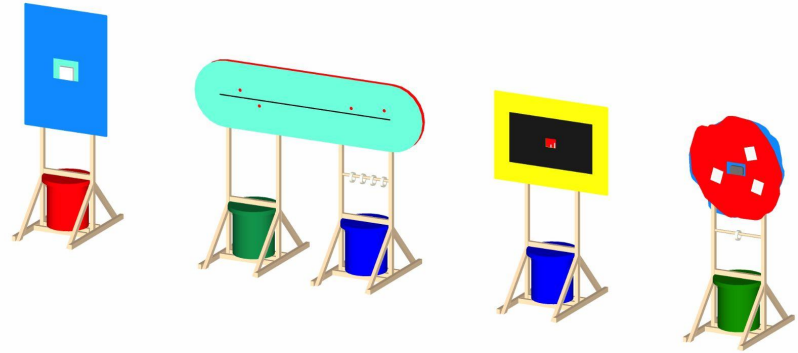
Earlier this year Barbican & Community Library ran a research project asking local people for their thoughts on loneliness and making new connections in the community. As life begins to gradually reopen we are sharing some of the things people have said, along with some playful ways to interact. For more information on this project visit www.cutt.ly/Bumping, scan the QR code or drop into the library.

PROTOTYPES

The signs, designed and built with designer Dean Brown, were portable, sturdy and playful in their look and feel. Each sign featured two sides.

Side A contained a quote from a local community member, while side B featured a community focussed interaction. With Covid-19 in mind hand sanitizer was also supplied.

Each sign also featured information about the project (shown on previous page).

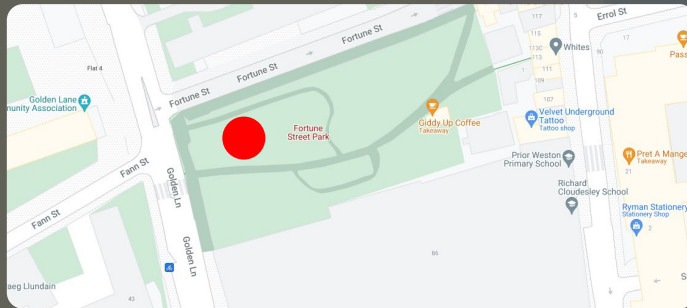


PROTOTYPES

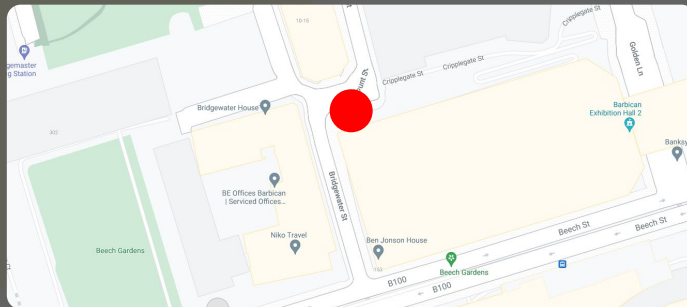
As the library was not fully open to the public we decided to set our signs up at other “bumping spaces” within the community: Fortune Street Park and the Barbican Highwalk, two locations highlighted by the community during our engagement activities.

To help with transport and management we placed all 4 prototypes at each location for a day each.

Overall we estimated 500+ people engaged with the prototypes over the two days. The following pages set out how each sign worked.



DAY 1: Tuesday June 01st, 10am—9pm
Fortune Street Park



DAY 2: Wednesday June 02nd, 10am—7pm
Barbican Highwalk

PROTOTYPE #1

Familiar Faces

Side A:

A thought from a local resident:

“I’d be really happy just to know more of my neighbour’s names and faces - seeing people on their balconies during the NHS clap was brilliant. It felt great to see who my neighbours were.”

Side B:

On the opposite side of the sign there was an invitation to say hello to your community. This could be done by taking a Polaroid photo of yourself with the attached camera, or by leaving a message using supplied stickers and markers.



Community Roots

Side A:

A thought from a local resident:

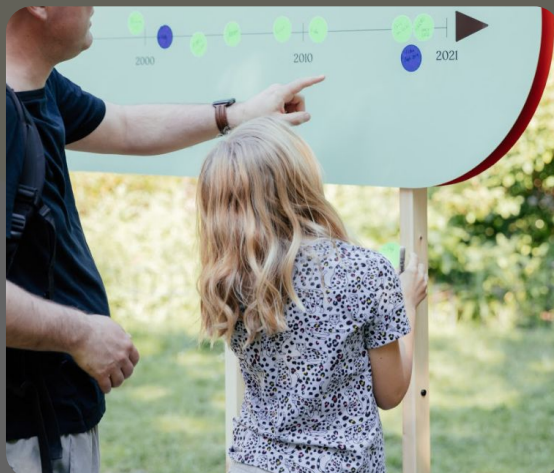
"I'd love to know how long people have lived here and what some of their stories are"

Side B:

On the opposite side of the sign there was a timeline dated from 1985 to today, with an invitation to take a sticker, write your name on it and post it to the year you started living, or visiting, the area.



PROTOTYPE #2



Checking in

Side A:

A thought from a local resident:

"Seeing people check in on neighbours during lockdown was really special. I'd love to find ways to keep this going"

Side B:

On the opposite side of the sign there was a copy hole with postcards. People were invited to take a postcard, write a message on it and drop it into a neighbour they didn't know or hadn't seen in a while.



PROTOTYPE #3



Here & Now

Side A:

A thought from a local resident:

“I’m often staring at my phone when I’m outside, which means I’m not really open to noticing or saying hello to other people.”

Side B:

On the opposite side of the sign there was a chalkboard with an invitation to take in your surroundings then sketch something you could see, hear or smell around you.



PART FIVE

What we learned

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Celebrate your community roots



WHAT WE LEARNED

In addition to our guiding principles - which we feel can be applied to future library activities - we captured both quantitative and qualitative data based on the prototypes.

In terms of engagements, we have listed the numbers of interactions per sign over the following pages. As the weather was sunny, both locations were busy all day and evening so we have also estimated the number of people who stopped and viewed the signs but did not interact. We think this is still a valuable metric as it raises awareness of the issues central to our project.



THE NUMBERS



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Familiar Faces (72)

Day 1

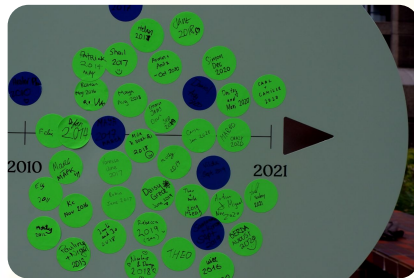
Greetings added 27

Views 200+

Day 2

Greetings added 45

Views 100+



Community Roots (79)

Day 1

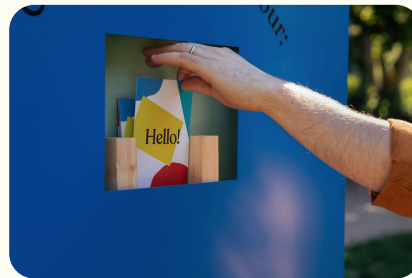
Dates added 41

Views 200+

Day 2

Dates added 38

Views 100+



Neighbour check in (86)

Day 1

Postcards taken 45

Views 200+

Day 2

Postcards taken 41

Views 100+



Here & now (59)

Day 1

Drawings 22

Views 200+

Day 2

Drawings 37

Views 100+

WHAT PEOPLE SAID

"I love that the library is doing this - it's really badly needed"

"I come to this park everyday and would love to chat to people. This feels like a fun way to try"

"This is lovely - I've not seen anything out here like this before"

"I love this project! I've lived here for 35 years and don't know my neighbours at all. I really wish I did"

"Can I take 3 postcards? There's a few neighbours I haven't spoken to in a while"

Page 240

"I heard about this in my residents Whatsapp group so came down to see it. I've filled in each sign - it's great!"

"My block up there, it's practically empty because of everyone's second homes"

"I didn't know there was a public library in there - I'll check it out once everything opens back up"

"I rarely go into the Barbican. Feels too snooty. The Peabody Estate is a lot more fun"

"This should be up for three weeks!"

WHAT WE NOTICED

Staffing the signs vs not staffing the signs

The prototypes were effective in different ways pending if we were on hand to facilitate conversations. When we left the signs alone and did not greet people, we had a high amount of engagement (people reading the signs and interacting with them). The instructions were clearly displayed and people knew what to do.

When we stood with the signs we also had a high level of engagement but in different ways. Staffing the signs gave us a great opportunity to have richer interactions with people and hear their thoughts on loneliness and community. It was also a great opportunity to connect people back to the library.

Children instigating

Our testing days fell during school holidays. This meant at certain times of the day there were lots of parents and children about. We noticed that it was often children leading parents towards our signs - something we assume was due to the colourful nature of our signs.

Reactions to this being from library

On numerous occasions people were a little hesitant to engage with the signs until they realised it was an activity from the library. An unsure Barbican resident even questioned us as to whether this was an advertising activity for a brand, but warmed immediately on hearing that the library was behind it. Overall there was an immense amount of goodwill and fondness towards the library.

There is a strong demand

The majority of people we spoke to easily connected to the project's central themes. Many people expressed a desire to have more connections within their community and were very happy the library was trying to instigate something. Many residents hoped the signs would be left up more permanently.

WHAT WE NOTICED

As bumping spaces, both of our locations felt right. They were busy all day with a broad section of community members.

Fortune Street Park / Day 1

The park felt busy with older members of the community meeting and enjoying each others company between **10.30am—12.30pm**. We had some really lovely conversations during this time. People were curious and friendly.

The park was busiest between **12.30pm—14.00pm** when people were having their lunch. Interestingly people were less inclined to interact with our signs at this time - something we assume was due to time being tight for people before they head back to work.

Between **14.00—18.00** we had a steady flow of people. A lot of parents and children and people heading home from work. We had a lot of engagement at this time, particularly from families.

Between **18.00—21.30** was our highest engagement time - the park felt very different. People were a lot more relaxed and curious about the signs. There were families together and people out enjoying the warm evening. We know there is a lack of green space in the area so this is perhaps not a surprise. It was interesting to note we did not facilitate engagements during this time and the signs still got a high level of interaction.

Barbican Highwalk / Day 2

Our day on the Highwalk felt quite different to the park. Rather than timeslots feeling markedly different there was a **steady flow of residents and workers all day**.

This was most likely because our signs were placed at a **crossing point** where numerous paths connect, including the local Tube station.

Although we received a high level of engagement, people were less likely to sit and have lunch here, even though there are seats and benches available.

The Barbican is a wide open space. It felt like our signs offered a **focus for residents** to come down and chat to us which we feel was successful.

PART SIX

Recommendations for future bumping spaces



3

RECOMMENDATIONS

Overall when it comes to fostering more community connections, we feel ‘bumping spaces’ are a **worthwhile initiative** for libraries to build on. As we heard in both our engagement sessions and prototyping work there is a **strong demand** among locals to know more people living in their community. This is something we feel the library is uniquely positioned to do. The following pages set out a series of recommendations aimed at making ‘bumping spaces’ as impactful as possible for interested libraries.



1

Focus on the positive.

Although people resonated with the themes of loneliness and social isolation, we found people engaged more freely when we primarily kept the focus on ‘making new community connections’.

Talking about topics like loneliness made people feel vulnerable and exposed, and so less likely to engage with us publically. To help engagement we think it’s best to frame projects and engagements in positive, constructive ways.

2

Bring the library to the community.

Having a temporary unstaffed library presence at a variety of local bumping spaces is a very effective way to make new connections between the library and local people.

However having staff on hand to also chat to people yields a richer mix of interactions, while also building bridges back to the library. We think this could be a great opportunity for more library staff to explore in the future.

Also we tested our prototypes for two days but feel a longer time frame would have more impact. This could be a number of weekly slots or consecutive days.

3

Lean into the libraries voice.

When bringing the library out to the public make sure the library's voice or brand is dialled up. As shown in our engagement sessions and prototypes this instantly creates trust and permission.

We feel the warmth and goodwill the project received (once people heard it was from their local library) gives the library license to do powerful and surprising things that no one else can.

4

Build a long-term library 'bumping space'.

Page 248

As shown we know there's demand for more community connections. A question we were asked repeatedly while prototyping was 'what's next?'. It would have been great to be able to point to a long term 'bumping space' or programme of related activities back at the library post Covid-19.

However small, we think it would be worthwhile to create a long-term 'bumping space' at the library. The pop-up signs were impactful in raising awareness and building links to the library but for more long-lasting change we think something permanent is required.

5

Find ways to challenge people's perceptions of the library being a place for quiet.

Page 249

People do not readily associate the library as being a place to meet and chat freely. To help offset this we think any 'bumping space' created should feel different from the rest of the library.

This could include supplying items such as tea/coffee facilities, seating in 'breakout' areas and/or visual cues as to the intentions of the space. Exploring ways to shift the silent atmosphere will help people feel relaxed and open to connection.

With regard to the Barbican Library specifically, as shown in our mapping work, we feel there's work to be done to make it more accessible for non-Barbican members through internal and external wayfinding signage.

6

Give people casual invitations to share.

Page 250

People told us they did not like interactions or spaces that felt too forced (e.g. a ‘designated chatting bench’ example). Our prototypes focussed on providing people with casual ways to share and discover common community connections. In the library setting, we feel prompts like these — focussing on non-sensitive, commonly shared responses — would also be successful.

Furthermore by providing facilities such as the ones mentioned on the previous page, we think these prompts would spark sustained conversation between visitors.

7

Partner with community champions

Page 251

Building and maintaining these community connections is a lot of work. During our engagement and prototyping work we met many enthusiastic residents who are keen to help lead and shape projects like ‘bumping spaces’ in their area.

To make activities in the library as sustainable as possible we feel it’s important to partner with community members to make them a reality.

PART SEVEN

Appendix

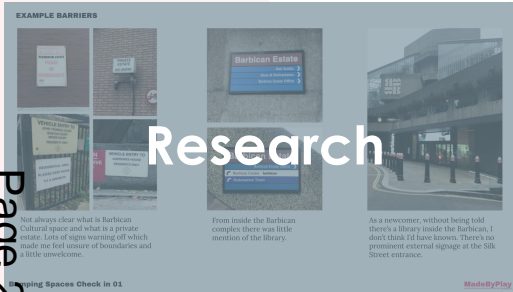
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FURTHER READING

Page 259

Research



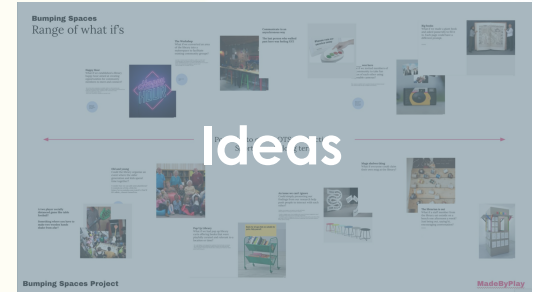
Access original research document [here](#).

Insights

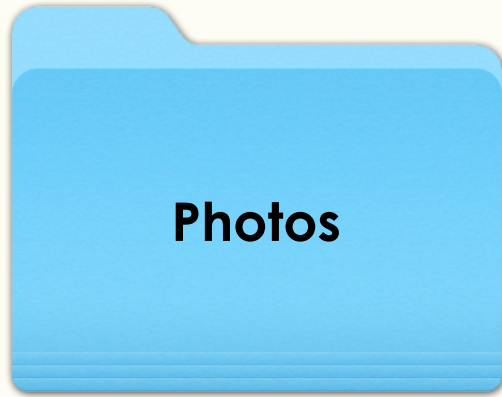


Access original insights and design challenges [here](#).

Ideas



Access ideas and opportunities [here](#).



We have created a folder of imagery that can be viewed [here](#). For privacy and permissions reasons we have only included images that do not feature people's faces.

MADE BY PLAY

Thank you

Page 255



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