



## Culture, Heritage and Libraries Committee

**Date:** MONDAY, 31 JANUARY 2022  
**Time:** 11.30 am  
**Venue:** COMMITTEE ROOM 3 - 2ND FLOOR WEST WING, GUILDHALL

**Members:**

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

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

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

<https://youtu.be/LnVp97QEfw>

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 meeting held on 13 December 2021.

**For Decision**  
(Pages 7 - 12)

4. **MINUTES - 12 JANUARY 2022**

To agree the public minutes and non-public summary of the special meeting held on 12 January 2022.

**For Decision**  
(Pages 13 - 14)

5. **FORWARD PLAN**

Members are asked to note the Committee's forward plan.

**For Information**  
(Pages 15 - 16)

6. **CAI RECOMMENDATIONS TO THE COMMITTEE**

Report of the Director of Innovation & Growth.

**For Decision**  
(Pages 17 - 40)

7. **BECKFORD & CASS STATUES INTERPRETATION PROJECT**

Report of the Director of Innovation & Growth.

**For Decision**  
(Pages 41 - 46)

8. **KEATS HOUSE FEES AND CHARGES 2022/23**

Report of the Executive Director of Environment.

**For Decision**  
(Pages 47 - 56)

9. **LONDON METROPOLITAN ARCHIVES BUSINESS PLAN 2022-23**

Report of the Town Clerk.

**For Decision**  
(Pages 57 - 66)

10. **HEADLINE REVIEW ON BOREALIS IN GUILDHALL YARD**

The Cultural and Visitor Development Director to be heard.

**For Information**

11. **REPORT OF ACTION TAKEN**

Report of the Town Clerk.

**For Information**  
(Pages 67 - 68)

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

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

14. **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**

15. **NON-PUBLIC MINUTES**

To agree the non-public minutes of the meeting held on 13 December 2021.

**For Decision**  
(Pages 69 - 70)

16. **GUILDHALL LIBRARY CENTENARY FUND (206950)**

Report of the Managing Director of Bridge House Estate & Chief Charities Officer.

**For Decision**  
(Pages 71 - 76)

17. **NEW CULTURAL INITIATIVE FOR CITY STREETS**  
The Cultural and Visitor Development Director to be heard.

**For Information**

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

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

**Part 3 - Confidential Agenda**

20. **CONFIDENTIAL MINUTES**  
To agree the confidential minutes of the meeting held on 13 December 2021.

**For Decision**

21. **CONFIDENTIAL MINUTES - 12 JANUARY 2022**  
To agree the confidential minutes of the meeting held on 12 January 2022.

**For Decision**

22. **DESTINATION CITY - GROWTH BID**  
Report of the Director of Innovation and Growth.

**For Decision**

23. **DRAFT IG CULTURAL SERVICES BUSINESS PLAN FOR 2022/23**  
Report of the Director of Innovation & Growth.

**For Decision**

24. **PROPOSALS FOR THE ORGANISATIONAL DESIGN OF THE LONDON METROPOLITAN ARCHIVES**  
Report of the Town Clerk.

**For Decision**

25. **REPORT OF ACTION TAKEN**  
Report of the Town Clerk.

**For Information**

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**CULTURE, HERITAGE AND LIBRARIES COMMITTEE**

**Monday, 13 December 2021**

Minutes of the meeting of the Culture, Heritage and Libraries Committee held at Committee Room 3 - 2nd Floor West Wing, Guildhall on Monday, 13 December 2021 at 1.45 pm

**Present**

**Members:**

Deputy Wendy Hyde (Chair)	Alderman Professor Michael Mainelli
Jeremy Simons (Deputy Chairman)	Wendy Mead
Randall Anderson	Deputy Barbara Newman
John Bennett	Graham Packham (Ex-Officio Member)
Deputy Tom Hoffman	John Petrie
Ann Holmes	James Tumbridge
Deputy Edward Lord	

**In Attendance**

**Officers:**

Ben Dunleavy	- Town Clerk's Department
Nick Bodger	- Culture and Visitor Development Director
Elizabeth Scott	- Head of Guildhall Art Gallery
Carol Boswarthack	- Community and Children's Services
Christopher Earlie	- Open Spaces Department
Matthew Cooper	- Town Clerk's Department
James Gibson	- Chief Operating Officer's Department
Tim Harris	- London Metropolitan Archives
Graham Nickless	- Chamberlain's Department
Damian Nussbaum	- Director of Innovation & Growth
Charlotte Scott	- London Metropolitan Archives
Rob Shakespeare	- Open Spaces Department
Gemma Stokley	- Town Clerk's Department

**Also In Attendance**

Danny Lopez	- Independent Reviewer
Kate Keating	- Independent Reviewer

**1. APOLOGIES**

Apologies were received from Matthew Bell, Peter Bennett, Deputy David Bradshaw, Mary Durcan, Tracey Graham, Alderman David Graves, Vivienne Littlechild and Henrika Priest.

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 21 September be agreed as a correct record.

4. **MINUTES - KEATS HOUSE CONSULTATIVE COMMITTEE**

RESOLVED, that – the draft minutes of the Keats House Consultative Committee meeting held on 1 October be received.

5. **MINUTES - BENEFICES SUB-COMMITTEE**

RESOLVED, that – the draft public minutes and non-public summary of the Benefices Sub-Committee meeting held on 25 October be received.

6. **FORWARD PLAN**

The Committee's forward plan was noted.

7. **CAI RECOMMENDATIONS**

Members received 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 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.

8. **UPDATE ON GUILDHALL STATUES INTERPRETATION**

Members received a presentation of the Head of Guildhall Art Gallery in respect of the Guildhall Statues.

Members felt that the focus on youth panels in the consultation phase of the interpretation was too narrow and asked that a formal report considering intergenerational groups be submitted in order that they may endorse proposals to the Policy & Resources Committee.

RESOLVED, that – a report on the Guildhall Statues be brought to the Committee meeting on 31 January 2022.

9. **CHL REVENUE AND CAPITAL BUDGETS**

Members received a joint report of the Chamberlain and the Town Clerk in respect of the Culture, Heritage and Libraries Revenue and Capital Budgets.



The Head of Tower Bridge and the Monument, and the Group Accountant, informed the Committee that the recommendation for the joint report was for the Committee to agree the Budget with the exception of the Monument for 2021/22 and 2022/23. The Monument was in a deficit position and would be unable to meet its pre-pandemic income targets.

Members felt that the Monument's budget position should be further analysed in order to explore possibilities to ease the pressure on the budget, and agreed that authority to agree the next steps should be delegated to the Town Clerk, in consultation with the Chair and Deputy Chairman.

RESOLVED, that – authority to proceed be delegated to the Town Clerk, in consultation with the Chair and Deputy Chairman.

10. **GUILDHALL LIBRARY CENTENARY FUND - TRUSTEES ANNUAL REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021**

Members received a joint report of the Chamberlain and the Town Clerk in respect of the Guildhall Library Centenary Fund Trustees Annual Report and Financial Statements.

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

11. **KEATS HOUSE - TRUSTEES ANNUAL REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021**

Members received a joint report of the Chamberlain and the Town Clerk in respect of the Keats House Trustees Annual Report and Financial Statements.

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

12. **KEATS HOUSE MID-YEAR PERFORMANCE UPDATE**

Members received a joint report of the Chamberlain and the Executive Director of Environment in respect of the Keats House Mid-Year Performance Update.

Members noted that the report incorrectly stated that the pre-pandemic opening hours of the Keats Community Library, and that this would be corrected to state that the Library had operated for 42 hours a week prior to the COVID-19 pandemic.

RESOLVED, that – the report be received and its contents noted, as corrected.

13. **CITY INFORMATION CENTRE: ANNUAL REPORT**

Members received a report of the Director of Innovation and Growth in respect of the City Information Centre's Annual Report.

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

14. **CULTURE AND COMMERCE TASKFORCE: A YEAR OF FUELLING CREATIVE RENEWAL**

Members received a report of the Director of Innovation and Growth in respect of the Culture and Commerce Taskforce.

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

15. **PROMOTING OUTDOOR ARTS IN THE CITY: RESIDENT ENGAGEMENT OPPORTUNITIES**

Members received a report of the Director of Innovation and Growth in respect of Resident Engagement Opportunities for Promoting Outdoor Arts in the City.

Members commented that, while the report focused on general communication with residents, the concerns expressed by Members at the July meeting had been on the issue of communication with Members representing residential wards. A Member added that it was also important to communicate to Members who represented wards not designated as residential wards, but which contained substantial numbers of residents.

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

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

Members received a report of the Director of Community and Children's Services in respect of the Bumping Spaces Project at Barbican & Community Libraries.

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

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

There were no questions.

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

There was no urgent business.

19. **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.

20. **NON-PUBLIC MINUTES**

Members heard from the Cultural and Visitor Development Director.

RESOLVED, that – the non-public minutes of the meeting on 21 September be agreed as a correct record.

21. **BENEFICES NP MINUTES**

RESOLVED, that – the draft non-public minutes of the meeting on 25 October 2021 be received.

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

Members received a report of the Director of Community and Children's Services in respect of the Potential Redevelopment of Hill House.

RESOLVED, that – the recommendations in the report be approved.

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

There were no questions.

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

There was no non-public urgent business.

**The meeting ended at 3.40 pm**

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Chairman

**Contact Officer: Ben Dunleavy**  
**tel. no.: 020 7332 1427**  
**ben.dunleavy@cityoflondon.gov.uk**

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## CULTURE, HERITAGE AND LIBRARIES COMMITTEE

Wednesday, 12 January 2022

Minutes of the meeting of the Culture, Heritage and Libraries Committee held at Committee Room 4, 2nd Floor, West Wing, Guildhall on Wednesday, 12 January 2022 at 11.30 am

### Present

#### Members:

Deputy Wendy Hyde (Chair)	Vivienne Littlechild
Jeremy Simons (Deputy Chairman)	Deputy Edward Lord
Munsur Ali	Alderman Professor Michael Mainelli
Randall Anderson	Wendy Mead
Matthew Bell	Deputy Barbara Newman
Peter Bennett	John Petrie
Mary Durcan	Judith Pleasance
Deputy Kevin Everett	Henrika Priest
Graeme Harrower	Deputy Dr Giles Shilson
Ann Holmes	Mark Wheatley

### In Attendance

#### Officers:

Ben Dunleavy	- Town Clerk's Department
Damian Nussbaum	- Director of Innovation & Growth
Sarah Phillips	- Town Clerk's Department

#### 1. APOLOGIES

Apologies were received from Jeremy Mayhew, James Tumbridge and Mark Wheatley.

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

There were none.

#### 3. QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE

A Member raised a question on whether it was appropriate for the Director of Innovation and Growth (I&G), as the only officer present with authority from the Town Clerk to agree Committee decisions under the Covid-19 Approval Process, to have responsibility for approving the report which was the substantial item of business on agenda. Their concern was that the Director of I&G was the Report Author and would therefore be approving recommendations they had brought to the Committee. The Member suggested

that the Town Clerk should be responsible for approving any decisions reached by the Committee.

The Chair agreed with the Member's concerns and asked the Committee Clerk to look into an alternative method of having the recommendations approved.

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

There was none.

5. **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.

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

There were none.

**The meeting ended at 12.45 pm**

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Chairman

**Contact Officer: Ben Dunleavy**  
**ben.dunleavy@cityoflondon.gov.uk**

**Culture, Heritage and Libraries Committee Forward Plan 2022**

31.01.2022	CAI Recommendations to the Committee	Innovation & Growth	Decision
	<i>Guildhall Statues: Options for Interpretation</i>	<i>Innovation &amp; Growth</i>	<i>Decision</i>
	<i>Cultural and Visitor Services: approval of 2022/23 Business Plan</i>	<i>Innovation &amp; Growth</i>	<i>Decision</i>
	<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>London Metropolitan Archives Business Plan 2022-23</i>	<i>London Metropolitan Archives</i>	<i>Decision</i>
	<i>LMA TOM Proposals</i>	<i>London Metropolitan Archives</i>	<i>Decision</i>

18.05.2022	<i>Keats House Museum Accreditation update</i>	<i>Open Spaces</i>	<i>Decision</i>
	<i>Keats House Activities Plan 2022/23</i>	<i>Open Spaces</i>	<i>Decision</i>
	<i>Central Grants Programme: Inspiring London Through Culture Recommendations to the Committee</i>	<i>Innovation &amp; Growth</i>	<i>Information</i>
	<i>City Outdoor Arts Programme: 2021 Performance Evaluation Report</i>	<i>Innovation &amp; Growth</i>	<i>Information</i>
	<i>Highlights and headlines: City Outdoor Arts Programme 2021/22</i>	<i>Innovation &amp; Growth</i>	<i>Information</i>
	<i>A shared Front-of-House staffing Resource across City Corporation attractions</i>	<i>Innovation &amp; Growth</i>	<i>Information</i>
	<i>Draft CCS Business Plan</i>	<i>DCCS</i>	<i>Information</i>

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

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<b>Committee(s)</b>	<b>Dated:</b>
<b>Culture, Heritage and Libraries – For Decision</b>	31 January 2022
<b>Subject:</b> City Arts Initiative: recommendations to the Culture, Heritage & Libraries Committee	<b>Public</b>
<b>Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?</b>	<b>3, 7 and 10</b>
<b>Does this proposal require extra revenue and/or capital spending?</b>	N
<b>If so, how much?</b>	N/A
<b>What is the source of Funding?</b>	N/A
<b>Has this Funding Source been agreed with the Chamberlain’s Department?</b>	N/A
<b>Report of:</b> Damian Nussbaum, Director of Innovation and Growth	<b>For Decision</b>
<b>Report author:</b> Nick Bodger, Cultural and Visitor Development Director	

### Summary

This report presents the recommendations of the City Arts Initiative (CAI) which met on 26 November 2021 and 13 January 2022. At these meetings, the CAI considered the following public art proposals:

- **The World Reimagined – City of London Trail**
- **Asphalt Arts – updated artworks for new locations in the City**

### 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:
  - **The World Reimagined – City of London Trail:** approve subject to feasible locations being identified, as well as ongoing engagement and permissions from Highways and Planning.

- **Asphalt Arts – updated artworks for new locations in the City:** approve subject to agreement from land and/or building owners and the City of London Access Group (COLAG), as well as Planning.

## **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 26 November 2021 and 13 January 2022 to consider the proposals outlined below.
6. Further background information is circulated electronically with this report and are 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**

#### **The World Reimagined – City of London Trail**

7. The CAI received an application from *The World Reimagined* for a trail of 10 large Globe Sculptures in the Square Mile from the 13 August to 16 October 2022.
8. *The World Reimagined* is a large scale, arts education project, striving to transform how the public understands the Transatlantic Slave Trade. Further information on the programme can be found in Appendix 1. The project aligns with diversity and inclusion themes in the City Corporation's recovery strategy

[Square Mile: Future City](#) and with the new Strategic Destination Review, approved by your Committee in December 2021.

9. The City of London will be the only area in London to host the trail, joining another eight cities across the UK.
10. The trail in the City of London is funded by the City Corporation's Community Infrastructure Levy Neighbourhood Fund.
11. The 10 Globes will be designed by artists at various stages of their careers. Commissions will also be supported by community engagement workshops.
12. The design of each Globe and the artists are still to be confirmed. Most designs will be selected and commissioned by an experienced jury, following an Open Call. *The World Reimagined's* Founding Artist is the internationally renowned Yinka Shonibare CBE who, with other expert advisors, will ensure high artistic merits across all designs.
13. The impact of the trail will be increased by its connection to a new digital platform, supported by the National Lottery Heritage Fund. A learning programme will also be free to City of London schools, with small Globe sculptures hosted indoors in locations within the City of London.
14. Locations are still to be determined. However, the applicant has agreed to work closely with teams in the Environment Department to determine feasible and accessible sites.
15. **The CAI recommended this application be approved subject to permissions and ongoing consultation with Highways and Planning, ensuring that agreed sites are feasible and accessible.**

### **Asphalt Arts – updated artworks for new locations in the City**

16. The CAI received a revised application from officers in the Environment Department and Cultural and Visitor Development as part of the *Asphalt Arts* programme.
17. The proposal seeks to install two artworks at two locations in the Cheapside area on a temporary basis.
18. Your Committee is referred to the email sent to all of its Members on 9 November 2021 with regards this project to provide context:

#### ***“Asphalt Art (Colourful Crossings)***

*As CHL Members will be aware, the City Corporation, with support from the Cheapside Business Alliance and Bloomberg, began work on the [Colourful](#)*

*[Crossings](#) project in September this year. The City elements are part of a wider project across central London led by the GLA's culture team. To date 1 crossing out of a planned 6 has been installed [in the City], plus the pedestrianised area of Queen Street, with the next having been due to be delivered this week [week commencing 8 November 2021].*

*On Wednesday 3 November, the [Mayor of London issued a letter to Transport for All](#), committing to pause the project on TfL roads following concerns raised by the access group. In his letter, he asks that TfL request local London Boroughs to also pause work.*

*Officers have taken the difficult but inevitable decision to do this while further research is undertaken to understand the impacts on disabled people. In the interim (the estimated timeframe for the research to be completed is a year), officers are exploring alternative options with the sponsors and will report back to Members once these have been interrogated....”*

19. To inform these options, *Asphalt Arts* project officers held focus group sessions with the City of London Access Group (COLAG). The sessions focused on identifying feasible locations. Feedback from COLAG has also informed the designs.
20. At their latest focus group, COLAG were supportive of installing artworks on vertical sites, emphasising that they do not support horizontal application on the ground. COLAG and the City Corporation's Access Advisor recommended installing artworks above head height.
21. Two 2D artworks have been developed by University of Arts London graduates Annabel Maguire and Sophie Cornish. Full visuals of artworks and proposed locations are available in Appendix 2.
22. Project officers have identified three potential locations for vertical application in the Cheapside area. These include retail frontages and large vacant walls.
23. Only two sites will be chosen to host each artwork. The applicants are seeking approval for all potential locations, with delegated authority given to City Corporation officers to determine where each artwork will be installed.
24. All final sites will be subject to agreement from COLAG, officers in the Environment Department and land or building owners (where necessary). The length of time that each artwork will be in situ will be dependent on landowner permissions.
25. Permission from landowners is still to be secured. Applicants will also need agreement from project sponsors / partners.
26. At its January meeting, your City Arts Initiative agreed these sites, subject to consent from land and/or building owners and COLAG, as well as any Planning permissions (if necessary).
27. However, it should be noted that the vertical application to the front of One New Change (site 1 in Appendix 2) was considered too large and not

appropriate to a building of such architectural importance by some members of CAI.

**28. The CAI approved all locations subject to agreement from landowners and COLAG, as well as Planning permission (where necessary).**

### **Corporate & Strategic Implications**

29. 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**

30. This report summarises the discussions of the City Arts Initiative. It presents recommendations in relation to the public art applications considered on 25 November 2021 and 13 January 2022.

### **Appendices**

- Appendix 1: The World Reimagined, 25 November 2021
- Appendix 2: Asphalt Art – updated locations and artworks, 13 January 2022

### **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

T: 020 7332 3263

E: [Nick.Bodger@cityoflondon.gov.uk](mailto:Nick.Bodger@cityoflondon.gov.uk)

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# The World Reimagined

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Official  
Presenting  
Partner



## An Introduction



## With trails live from Aug-Oct 2022, The World Reimagined will:

- see **100+ large Globe sculptures across 8 cities** across the UK;
- actively **engage 2 million+ visitors** with the trails;
- secure the participation of **250+ schools**, meaningfully engaging **25,000+ students** in The World Reimagined learning programme, including the delivery of a leadership in teaching programme to teachers from each school; and
- **raise awareness** of The World Reimagined with **more than 15 million people** across the UK and many more across the world.

The World Reimagined will be the largest art education project for racial justice the UK has ever seen. **Be a part of it.**

The World Reimagined is a ground-breaking, mass participation art education project to transform how we understand the Transatlantic Slave Trade and its impact on all of us, so we can make racial justice a reality for all.

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## The time is now: A historic moment for racial justice

It has been said that one can tell a great deal about a people, about a nation, by what it deems important enough to remember – and what it chooses to forget.

For too long, the history of the Transatlantic Slave Trade has been untold, unheard, mistaught or misrepresented. In the UK, we celebrate with pride the Trade's abolition - but the people who were enslaved and their descendants; Britain's role in the Trade's creation; and the Trade's devastating legacy are usually missing from how history is told. This is not 'Black History', this is all of our history.

We are living in a key moment for racial justice and it calls on us to courageously face our shared history with honesty, empathy and grace so we can create a new future in which all can say: I am seen. That is the mission of The World Reimagined.

## Our host cities:

## What it is - an unprecedented national art & education project

The World Reimagined will see trails of large globe sculptures in cities across the UK in the summer of 2022, created by artists to bring to life the impact of the Transatlantic Slave Trade. The first globe design for The World Reimagined will be conceived by our Founding Artist Yinka Shonibare CBE.

The trails will be the centre of a broader education and engagement programme, with hundreds of schools, community groups, sporting and cultural institutions across the country.

The World Reimagined is a vibrant project that will inspire and instil pride in what it means to be black and British and help us all better understand what it means to be British.



There is one world and one human race. It means that we are "our brother's keeper". We are responsible for one another and we must be interested and ready to learn from one another.

The World Reimagined seeks to educate one another about the journeys we have been on and how we come to be in the places we are. It invites us to come on a journey. A journey where 'my story becomes your story, and your story, my story.'

With both our stories we will reimagine a world where there is mutual respect and dignity.

**RT REV ROSE HUDSON-WILKIN BISHOP OF DOVER**  
**PATRON**

**Birmingham - Brighton & Hove - Bristol**  
**Leeds - Leicester - Liverpool City Region**  
**London - Swansea**



# THE JOURNEY OF DISCOVERY

## 1. Mother Africa

Mother Africa explores the richness and reality of Africa before the Transatlantic Slave Trade; the impact of the Slave Trade and Empire on Africa; and considers and celebrates the present and future of Africa.

**True Mother Africa:** The richness of Africa before the 1500s - its science, education, art & agriculture.

**The Faces of Slavery:** The differences and similarities between European and African slavery.

**Enslaving Africa:** How the Transatlantic Slave Trade transformed the politics, economy and spiritual practices of Africa over centuries.

**African Renaissance:** From independence to groundbreaking innovation, this is the story of African achievement, renewal and future possibility.

**Icons:** The people who have shaped Africa over the centuries.

## 2. The Reality of Being Enslaved

The Reality of Being Enslaved is about making real the experience of those people who were enslaved, from their capture and voyage to lives enslaved in different contexts, places and generations.

**Capture:** The different ways capture was possible, from violence and tribal wars, to trade agreements.

**Confinement:** Life in the castles and the experience of awaiting transportation.

**Voyage:** Make real what the journey for enslaved Africans was like.

**Life Enslaved:** The hierarchies, abuses and roles on Brazilian, Caribbean and American plantations.

**Systematic Terror:** How human trafficking operated, from the physical to the psychological and the way this developed over time.

## 3. Stolen Legacy: Rebirth of a Nation

**Stolen legacy: The Rebirth of a Nation** brings to life how Britain was transformed as a result of the Transatlantic Slave Trade and the free labour of the enslaved. It explores the legacy of the Transatlantic Slave Trade on building the financial and trading power of Britain; on strengthening the Church and the might of universities; and on establishing dynastic influence and power

**Foundations in Slavery:** Follow the money to understand how wealth was built and remains within the UK as a result of the Transatlantic Slave Trade.

**Compensation of Political Power:** The money ex-slave owners received bought influence and power that changed British politics forever.

**Upon this Church:** The Church sat at the heart of the Transatlantic Slave Trade and was one of its key beneficiaries.

**[Dis]inheritance:** The Transatlantic Slave Trade created two divergent paths; one of increasing generational wealth and the other a deepening inability to own assets.

# THE JOURNEY OF DISCOVERY

## 4. Abolition & Emancipation

Abolition & emancipation shares the story of the Campaign for Abolition, its key events, heroes and allies. However, it also lays bare the full, messy motivations and process of abolition, which were not as pure as often represented.

**Heroes & Allies:** Learn about key abolitionists and their campaign methods, from art and testimony to protest and boycott.

**Walk to Freedom:** Bringing to life key moments in the journey to freedom; from the Haitian Revolution to emancipation and apprenticeships.

**Messy Motivations:** Understand the variety of reasons for ending the Transatlantic Slave Trade, from profits to ethics and fear.

**Rebellions & Uprisings:** Learn about how the uprisings and revolts added pressure to end the enslavement of Africans.

**Freed in Name Only:** Many enslaved people became apprentices which meant they were free in title but enslaved by circumstance.

## 5. A Complex Triangle

A Complex Triangle explores the impact on destination countries; their relationship with the 'Mother Country'; key historical events in the relationship such as the Windrush; and the legacy of the Transatlantic Slave Trade on the UK's role and reputation in the world.

**Britain's Rush to Profit:** The Transatlantic Slave Trade extracted valuable resources from Africa with lasting consequences for its economies.

**Mother Country - Visions vs. Reality:** Having been called upon to help rebuild the UK post World War 2, the Windrush generation have experienced the harsh realities of that invitation.

**Your Country Needs You:** The courage and sacrifice of African and Caribbean soldiers in World War 1 and World War 2.

**Complex Legacies:** Britain left an enduring mark on the countries of its empire, with complicated consequences for their rule of law, education & healthcare.

**To Honour or for Liberty:** Tension exists within communities between respect for British institutions and a wish for independence.

## 6. Echoes in the Present

Echoes in the Present focuses on how the Transatlantic Slave Trade has present day negative consequences: systemic inequalities and injustice; entrenched racism and prejudices; and generational echoes with traumatic physical, behavioural, psychological and material consequences.

**Echoes Across Time:** The deep impacts of plantation life are still experienced today, with physical, behavioural and psychological consequences.

**Justice Postponed:** Black people have been and are targeted by a system that doesn't deliver the justice it promises.

**First, Do No Harm:** The failings of the healthcare system have caused many Black communities to be distrustful of it.

**Lost Innocence & Potential:** Black children have often been let down by the education system and their needs ignored.

# THE JOURNEY OF DISCOVERY

## 7. Still We Rise

Still We Rise recognises and honours the enslaved and their descendants who resisted, who succeeded, and who broke new ground. It will share the well-known and celebrated, and shed light on untold legacies and events.

**Resistance:** People refused to deny their humanity and, against the odds, resisted.

**Courage of Our Ideals:** Black people in the UK and beyond have led the way for social change to create a better society for all.

**Soaring High:** Black innovators of thought, sport, music, science and business, from Nobel prize winners to gold medallists.

**Authority of Women:** Celebrating the power of Black women across Africa, the Caribbean and the UK.

**From Roots to Fruit:** The transformational work of Black activists and grassroot organisations to uplift communities and create social change.

## 8. Expanding Soul

Expanding Soul celebrates the spirit and culture that, even in the face of incredible physical suffering, has endured, stayed vibrant and found expression across the world in music, art, food and every form.

**Griot to Grime:** The history of Black music and its contribution to British identity.

**Carnival Culture to Cricket:** The ways celebration, sport and leisure have been used to challenge the status quo.

**A Taste of Home:** How identities linked by food and flavour have been shaped by our collective histories.

**The World We See:** The widespread influence of Black artists on our creative canons, from the lost wax techniques of Benin, to the global reach of cubism.

**Through Texture to Textiles:** African and Caribbean influences on British fashion, from hairstyling to fabric and clothes design.

## 9. Reimagine the Future

Reimagine the Future gives us free rein to imagine the society we can create when we have a full understanding of our shared history; the place the UK can hold in the world when it acknowledges its past; and who we can be as people when we give full dignity to all.

# The Artistic Programme

The World Reimagined, at its core, is built on our belief in the transformative power of art: to inspire, to move and to open our imagination to new possibilities. And so, the artists who create designs for the Globe sculptures in response to the themes of the Journey of Discovery are essential in creating the invitation to the public to join this conversation.

## The World Reimagined Open Call Jury

- **Lady Ashley Adjaye**  
Artistic Director, The World Reimagined
- **Renée Mussai**  
Senior Curator, Autograph
- **Chris Ofili CBE**  
Artist
- **Professor Matthew Smith**  
Director, UCL's Centre for the Study of the Legacies of British Slavery
- **Zoé Whitley**  
Director, Chisenhale Gallery

### About the trails

Each trail will consist of 10 Globe sculptures:

- one for each of the 9 themes of the Journey of Discovery; and
- a tenth Globe designed by an artist in collaboration with community groups local to the trail, ensuring the trail is steeped in place and community.

Most of the trails will be a 60-90 minute walking tours so that visitors are literally taken on a Journey of Discovery.

### About the Globe Sculpture

The Globe sculpture is fibreglass, with a 1.4m diameter Globe and a total height of 1.7m, including the base. When in situ, it will also have a further base to ensure it is safely and securely anchored.

Yinka Shonibare CBE designed the base sculpture as a Globe for a number of reasons:

- to root the sculpture in the geographic dimension of the Transatlantic Slave Trade;
- to speak to the world-changing nature of the Transatlantic Slave Trade; and
- to create the most open possible canvas for other artists to bring their own vision to The World Reimagined.

### Founding Artist Yinka Shonibare CBE

**Confirmed Feature Artists** Kimathi Donkor - Nicola Green  
Lakwena Maciver - Zac Ové - Lina Viktor

### Engaging artists

We will engage artists in a number of ways:

- **Invited feature artists;**
- **Commission unique collaborations between artists and icons;**
- **Commission unique collaborations between artists and communities;**
- **Open Call for emerging and undiscovered artists:** More than 80 Globes will be created through the Open Call and through this artistic programme, we will create opportunities for artists who are often underserved and under-represented. The final designs will be commissioned through a Jury-led selection process.

Together, the Artistic Programme will create a body of work that – through their inspiration and narrative power – will bring diverse new audiences on a vivid journey of discovery.



## The Community Programme

It is vital that The World Reimagined is and feels of the communities in which it takes place, deeply connected both to the people and organisations who have done such meaningful work on racial justice – and those communities who might not have taken part in these conversations before.

We are working to make it possible to have a community coordinator – locally recruited – in each of our host cities, to make sure the local community is deeply woven into the fabric of The World Reimagined in a number of ways:

- **A Community Globe:** For the tenth Globe on each trail, we will commission an artist to work with local communities to create a Globe that will be deeply connected to place.
- **Bring Local Stories into The World Reimagined:** Local stories, people and histories are a key part of people's experience of The World Reimagined.
- **Co-create Spaces for Meaningful Conversations:** Working with community groups, our community coordinators will bring together conversations in safe spaces to explore racial justice in depth.
- **Inspired by programme:** We will support and invite local organisations of all sizes to develop 'Inspired by' events and activities connected to the Journey of Discovery themes. We will showcase and highlight the activities and events put forward for Aug-Oct 2022 to build audiences and support for the organisations doing this work.

## The Learning Programme

Schools and colleges will also join in, adopting and designing their own smaller Globe sculpture (1.3m in total height) as part of an educational programme that will introduce students to a holistic understanding of the Transatlantic Slave Trade.

We are creating education resources in partnership with historians, educationalists, activists and child psychologists so they speak to students' mindsets and attitudes, leading them towards compassion, empathy and creative expression.

As well as providing resources for each of the themes of our Journey of Discovery, we will deliver online teacher training that will empower teachers with the skills to deliver these resources, such as building safe spaces and understanding power and privilege.

Schools will have two education offers open to them – (i) free access to the resources; and (ii) the opportunity to access the resources; receive additional teacher training and design a Globe that will feature in The World Reimagined, for a small fee. Globes designed by schools will be hosted in local communities for the campaign before being returned to the school as an ongoing legacy.

### PARTICIPATING CO-CREATORS

**Inua Ellams** **Mona Chalabi** **Baroness Floella Benjamin**

**Charlotte Mensah** **Keisha Thompson** **Lanre Bakare**

**Professor Kehinde Andrews** **Museum of London**

**English Heritage** **Warwick University** **Guildhall Art Gallery**

**St Paul's Cathedral** **London Metropolitan Archives**

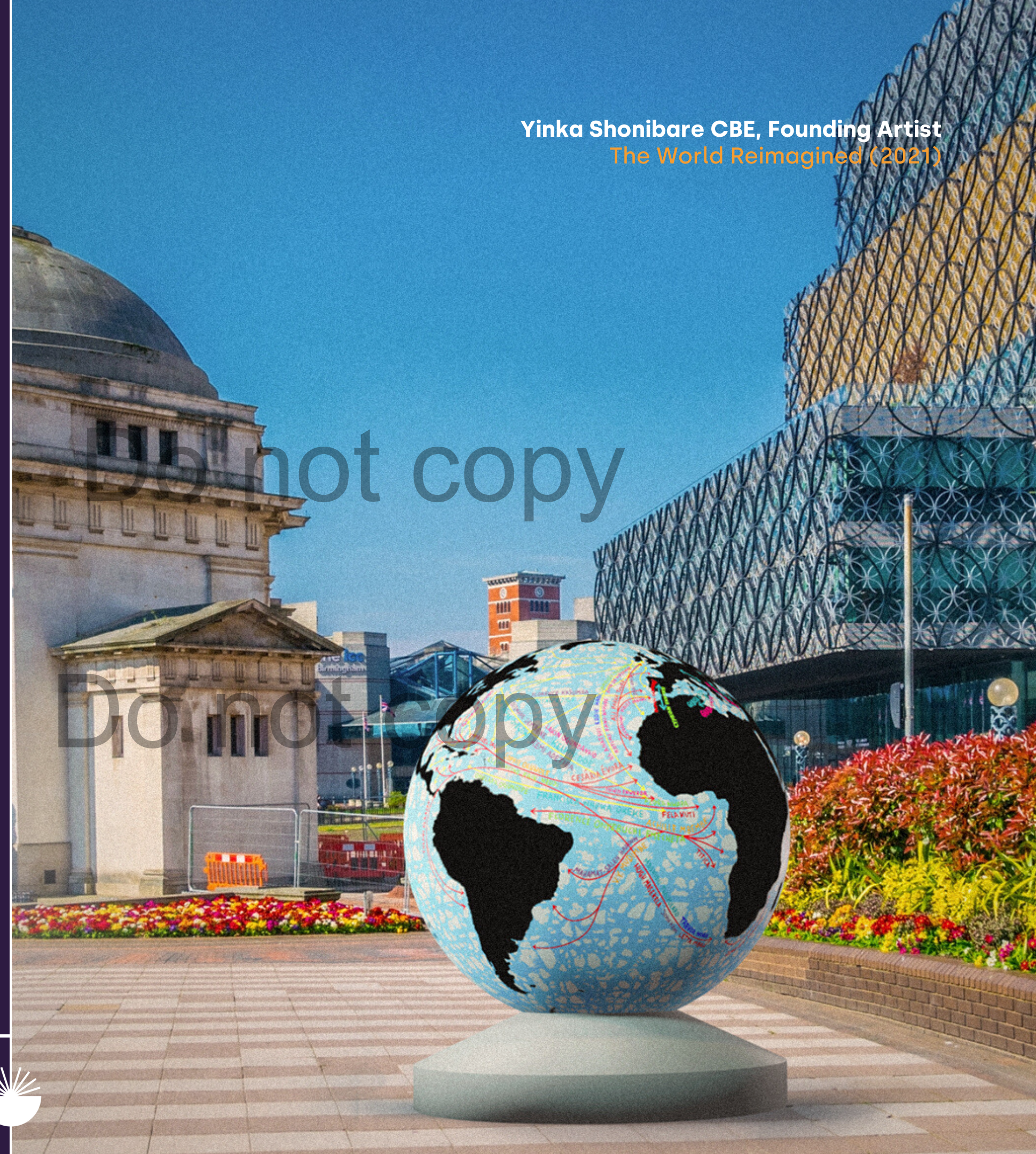


# A legacy for racial justice

After The World Reimagined trails leave our host cities, The World Reimagined will auction a large number of the sculptures to raise money to:

- support our community co-ordinators to continue their work for an additional year;
- make it possible for our Learning Programme to continue to be freely available; and
- create a grant-making programme for racial justice projects and organisations across the UK.

Yinka Shonibare CBE, Founding Artist  
The World Reimagined (2021)



# Who We Are

The World Reimagined has been in development since 2019 by a growing family of people. We approach our task with humility, conscious of the responsibility of doing justice to the history and all of the lives it represents.

We hope to work with the many people and organisations who have done and are doing powerful work for racial justice, building on their expertise, experience and perspective.

The World Reimagined will be a platform that serves to honour, celebrate and share that work in a new way and will work with a development methodology that prioritises open, respectful collaboration.

The World Reimagined is a company limited by guarantee (#12501914) and a registered charity (#1195223).

## Our Patrons

**Lord Michael Hastings CBE**

Chancellor, Regent's University

**Rt Rev Rose Hudson-Wilkin**

Bishop of Dover

## Our Board

**Sanjay Bhandari**

Chair, Kick It Out

**Fiona Compton**

Know Your Caribbean

**Toni Fola-Alade**

University of Cambridge

**Michelle Gayle (Chair)**

Co-Founder

**Ruth Ibegbuna**

Founder, Rekindle School & The Reclaim Project

**Gillian Joseph**

Presenter, Sky News

**Lee Lawrence**

Chair, Cherry Groce Foundation

**Lord Jonathan Oates**

House of Lords

**Dean Ricketts**

Founder, Watchmen Agency

## Artistic Director

**Lady Ashley Shaw-Scott Adjaye**

## Advisors to the Board

**Jeff Boardman**

Founder, Bureau Agency

**Sarah Greaves**

Independent Consultant

**Gordon Hagan**

Commercials Agent, WME

**Dej Mahoney**

Director, All Our Business

## Our Ambassadors

**Annette Anthony**

Investor and philanthropist

**Baroness Floella Benjamin**

House of Lords

**Franklin Boateng**

Founder, King of Trainers

**Leroy Logan MBE**

Activist, Author & Speaker

**Joseph Marcell**

Board, Shakespeare's Globe

**HE Tembi Tambo**

South African High Commissioner to the UK

**Jamael Westman**

Hamilton: An American Musical

**Baroness Lola Young**

House of Lords







The  
**World  
Reimagined**

If you would like to partner with  
**The World Reimagined** or have nay  
questions, please contact us at  
[dennis.marcus@theworldreimagined.org](mailto:dennis.marcus@theworldreimagined.org)



**Thank  
you**

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# BLOOMBERG PHILANTHROPIES ASPHALT ARTS PROJECT

City of London  
2022

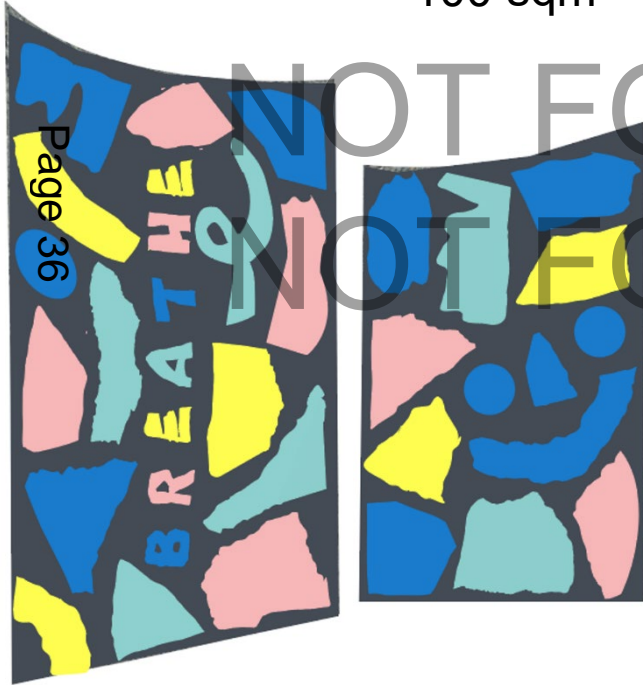
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**SITE 1: One New Change**

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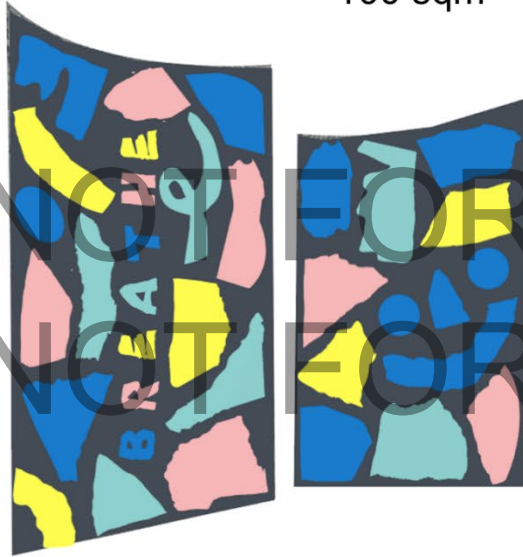
**Annabel  
Maguire**

Area:  
100 sqm



# Annabel Maguire

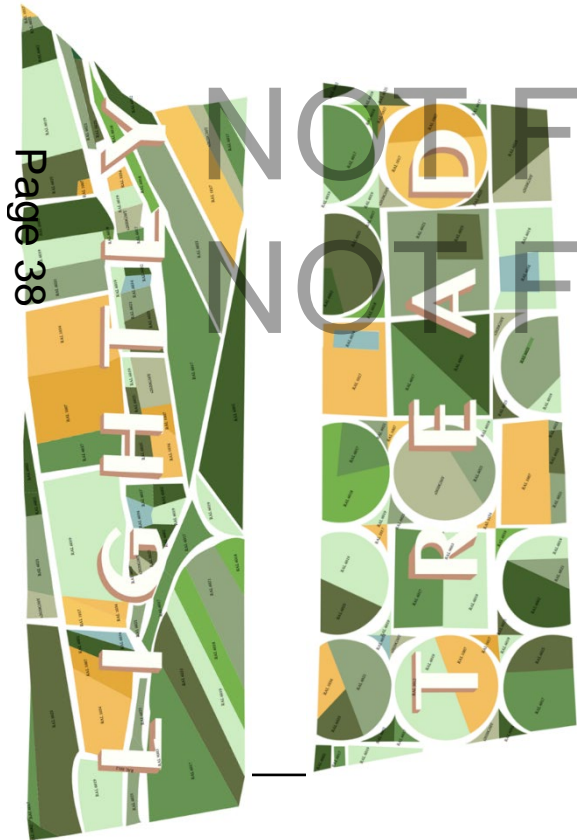
Area:  
100 sqm



Example with artwork

SITE 1: One New Change

Sophie  
Cornish



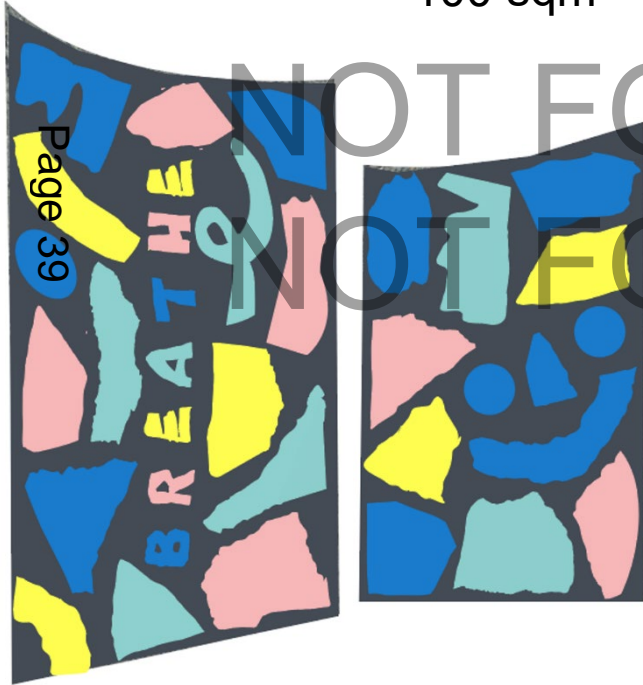
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**SITE 2: Cheapside – Property walls**

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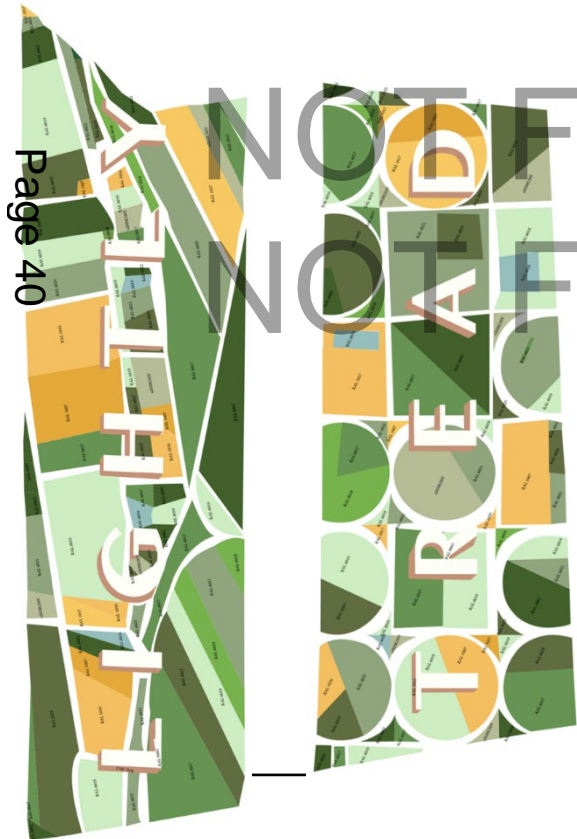
Annabel  
Maguire

Area:  
100 sqm



**SITE 3: Cheapside – inactive retail frontages**

Sophie  
Cornish





# Agenda Item 7

<b>Committee(s):</b> Culture, Heritage & Libraries – For decision Policy & Resources – For decision	<b>Dated:</b> 31/01/2022 17/02/2022
<b>Subject: Beckford &amp; Cass Statues Interpretation Project</b>	<b>Public</b>
<b>Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?</b>	3, 4, 10
<b>Does this proposal require extra revenue and/or capital spending?</b>	<b>N</b>
<b>If so, how much?</b>	<b>N/A</b>
<b>What is the source of Funding?</b>	<b>N/A</b>
<b>Has this Funding Source been agreed with the Chamberlain’s Department?</b>	<b>N/A</b>
<b>Report of:</b> Damian Nussbaum, Director Innovation & Growth	<b>For Decision</b>
<b>Report authors:</b> Elizabeth Scott, Head of Guildhall Art Gallery & London’s Roman Amphitheatre	

## Summary

In October 2021, your Court of Common Council endorsed the recommendation of your Statues Working Group to retain the William Beckford and John Cass statues in Guildhall, instructing officers to work collaboratively with the City Arts Initiative and in consultation with relevant stakeholders to develop appropriate explanatory plaques to be placed alongside them.

In November 2021, Guildhall Art Gallery officers proposed an approach to your City Arts Initiative which, in turn, recommended the approach to your December Committee.

At that meeting, your Committee raised concerns relating to greater inclusion in the development of the plaques (specifically requesting that consultation panels not be limited to youth audiences) and over the use of QR codes. These, it felt, were likely to be superseded in a short space of time by technological advances. As a result, officers were instructed to return a proposal to your Committee in consideration of these concerns.

This report sets out options in relation to the above, following research and discussions with cultural heritage organisations who have worked with young people and intergenerational panels. It recommends that a co-creation/collaborative approach is taken, both for the factual interpretation and artistic responses to the statues; that an historian be commissioned to work with groups comprising schools/young people and older people to facilitate delivery; and that officers work with the City Surveyor and Historic England to agree a high-quality plaque that may easily be updated and replaced in a cost-effective way as and when QR technology becomes outdated.

## **Recommendation(s)**

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

- Endorse the proposal for a co-creation/collaborative approach across age groups to develop the statues' interpretation to the Policy & Resources Committee.

Members of the Policy & Resources Committee are asked to:

- Approve the co-creation/collaborative approach across age groups as outlined above and under the proposals section of this report.

## **Main Report**

### **Background**

1. In October 2021, your Court of Common Council endorsed the recommendation of your Statues Working Group to retain the William Beckford and John Cass statues in Guildhall, instructing officers to work collaboratively with the City Arts Initiative, in consultation with all relevant stakeholders, to develop appropriate explanatory plaques to be placed alongside them.
2. This report relates specifically to the actions endorsed by Court to arrange wording for the plaques and deliver further content through the use of QR coding so that further information is available for those who may wish to seek it. All other actions within the Court report, including arrangements for educational activities and the physical production of the plaques are being, or will be, considered separately by relevant officers and Committees.
3. In November 2021, Guildhall Art Gallery officers proposed an approach to this work to your City Arts Initiative which, in turn, recommended the approach to your December 2021 Committee. Specifically, this proposed that:
  - a. Your (Guildhall Art Gallery) Education Officer and a consultant work with a youth panel to examine and interpret the two statues.
  - b. The youth panel work with the Gallery's curatorial team to commission contemporary artists to create artistic responses to the statues (to include a poet but which may also include other art forms).
  - c. The plaques, located on the monument or on the wall near them, combine factual information, stating why the statue is present in Guildhall and discussing the subject's involvement in the Transatlantic Slave Trade alongside a poetic response (as per item 3b above).
  - d. A QR code be featured on the plaque which links to further artistic responses that are hosted on the City Corporation's website (on the Gallery's and/or Great Hall's webpages) and which offers links to websites with further information about Beckford and Cass.

4. At that meeting, your Committee raised concerns requesting that statue consultation panels not be limited to youth audiences and over the use of QR codes which, it felt, are likely to be superseded in a short space of time by technological advances. As a result, officers were instructed to return a revised proposal to your Committee so that this may be endorsed for onward approval by your Policy & Resources Committee.

### **Current Position**

5. Since your December meeting, Gallery officers have undertaken research and had discussions with colleagues in heritage organisations in order to gain insight and collect case studies from those who have experience of working with youth panels and/or intergenerational groups.
6. The majority of feedback from this research shows that intergenerational groups work well for long-term initiatives (for example, [Big Pit National Coal Museum's Intergenerational Group](#)). While differences in language and cultural assumptions between people of different generations can sometimes be barriers, sensitive facilitation, including allowing plenty of time for one-to-one conversations, can help create successful projects and challenge assumptions from both younger and older people.
7. Notably, there are opportunities and challenges of working with both groups, which are outlined in the options below.

### **Options**

#### **OPTION 1: Youth Panel / Intergenerational Panel**

8. Working with youth panels reflects how many museums work with young people today and is considered best practice. It is something the Gallery has wanted to do for some time with this particular project providing the perfect opportunity to establish such a group. For example, [Leeds City Museum](#) has run a youth group for a decade. It is featured in the Kids in Museums' [Museum Youth Group Directory](#) which provides a comprehensive list of museum youth groups across the UK.
9. The age range of youth groups varies from 10 to 24 years, however most enlist young people aged 16-24. Working with a youth panel on this project would help recognise the valuable contribution that young people make to culture and heritage, ensuring their voices are heard and that they are able to take an active role in shaping the interpretation of the statues for which they are both current and future audiences.
10. A good example of such practice is the youth-led approach taken on the [Reframing Picton](#) project involving Amgueddfa Cymru – National Museum Wales – and community partner the Sub Saharan Advisory Panel. The museum's portrait of Thomas Picton (a Welsh military leader who became notorious for the cruelty of his reign as governor of Trinidad) has been removed and will be redisplayed and re-interpreted as part of the project.

11. While consulting directly with young people has been shown to have a very positive impact, connecting older adults with younger people can provide additional advantages. Intergenerational working can help build confidence, challenge assumptions and prejudices and help tackle social isolation and loneliness across groups.
12. However, intergenerational activities do not appeal to everyone and can cause anxiety for some. Older people may be daunted by the idea of interacting with younger people, particularly if they have not done so for many years. They may also feel worried about having 'nothing to give' or not being able to relate to younger generations. They may also feel concerned about being able to 'keep up' with the energy of the younger participants.
13. In turn, young people can often disengage in intergenerational projects as they feel their voices are not heard with older participants sometimes 'taking over' and dominating discussions.
14. Notably, participants will have different levels of confidence in participating in intergenerational activities. For this reason, the option of developing an intergenerational group is not recommended.

#### **OPTION 2: Collaboration and co-creation with an artist**

15. A second option – the recommended route – is the commissioning of an artist to work with different groups at different times to facilitate dialogue and to co-create an artwork. There are many successful examples of this approach, which was also recommended by Historic England during the research undertaken for this report.
16. There are a number of artists who have extensive experience and are extremely adept at being the facilitator between different age groups and diverse stakeholders. These artists usually work with the age groups separately and then bring their ideas together to create an artwork.
17. Examples include [\*Where Light Falls\*](#), an Historic-England-led project to commission two new poems to tell the story of those who risked their lives to protect St Paul's and Coventry Cathedral during the Second World War. Keith Jarrett (the poet commissioned to write London's poem for this project) worked with four schools, Exiled Writers Ink – a group of writers who have in common a background of immigrant, exile, refugee or migrant status – and the Creative Writes group – older writers who gather regularly in Islington. Jarrett's final poem mixed and incorporated the words from each group session: '*My idea was to bring them together, if not physically in the same room, then at least in their words.*'
18. Another example of this approach is [\*The Reconciliation Reredos\*](#) - a project to develop a major public artwork by St Stephen's Church, Bristol, in response to the church's complex historical legacy with slavery. Throughout the process, multi-media artist Graeme Mortimer Evelyn was in dialogue with a wide range of people delivering a community learning programme that engaged differing groups of Bristolians through workshops, forums and events. Community engagement

was an essential part of the project, with the objective to reconnect the church to its community. The resulting artwork responds to the church's past, reflects the voices of the city today, while representing the potential of the future.

## Proposals

19. OPTION 2 - a co-creation/collaborative approach - is the recommended route, both for the factual interpretation and artistic responses to the Guildhall's statues.
20. If this option is approved by your Committee, the Gallery would commission an historian to work with groups comprising schoolchildren and young people and, separately, older people, on the interpretation (the explanation of the statues) which will also function as a foundation for the artistic responses. This would constitute stage 1 of the project.
21. For stage 2, the Gallery would commission artists to work with the different groups to facilitate discussions and co-create an artistic response to the statues.
22. This approach has proven to be successful for other projects and allows everyone to participate equally with their peers.
23. Regarding the use of QR codes and to future-proof the plaques, your officers will work with the City Surveyor and Historic England to agree a high-quality plaque design that is fabricated to be easily updated and replaced in a cost-effective way as and when required (this may – for example – see a more permanent pedestal, with a replaceable plaque face).
24. As per the original proposal, the QR code would link those seeking to find out more, to the artistic responses described in item 17, and to further information about Beckford and Cass and their involvement in the Transatlantic Slave Trade.

## Corporate & Strategic Implications

- **Strategic implications** include alignment with the Corporate Plan at outcomes 3, 4, and 10 in that the proposals:
  - Provide access to world-class heritage, culture and learning to people of all ages, abilities and backgrounds.
  - Bring individuals and communities together to share experiences and promote wellbeing, mutual respect and tolerance.
  - Protect, curate and promote world-class heritage assets, cultural experiences and events.

The proposals also align with the cross-cutting theme of inclusion in the City Corporation's Recovery Strategy [Square Mile: Future City](#), noting that collaboration should be at the heart of what museums do, and that the statues' histories should be debated through a genuinely inclusive and ethical approach if the City Corporation is to successfully engage the next generation and the communities it serves.

- **Financial implications:** the cost of the proposals in this report is estimated at £17,000 which will be met by the Cultural and Visitor Services local risk budget in the budget year 2021/22. Should the work take longer, a request for a carryover to the 2022/23 year may be submitted. Some funding towards fabrication and installation of the plaques is included in this figure but the full cost of this may only be accurately estimated once the content of the plaques (including the artistic responses) has been determined. This may, therefore, require a modest bid for funding during the next financial year.
- **Resource implications:** Gallery staff may be stretched during the period of the project while they work on other major initiatives (between January and March 2022, the Gallery will be closed for essential maintenance, while installation of a new major temporary exhibition is planned). However, it is anticipated that a significant proportion of the work may be undertaken within the current financial year.
- **Legal implications:** an application for Listed Building Consent may need to be submitted via the City Surveyor's department to enable the installation of the plaques, subject to their format and fixtures.
- **Risk implications:** sufficient time must be given for the development and commissioning process which must be treated with appropriate sensitivity (for example, other similar projects in London and nationally have taken 12 months and are still ongoing). Temporary sign stands will be placed in front of both statues and will give the statues context and explain the re-interpretation project until the permanent plaques are ready for installation.
- **Equalities implications:** the proposals consider the opportunity to engage with communities across the spectrum and to commission artists who will consider Black experiences and amplify the voices of those whose lives are most affected by Beckford and Cass's legacy today.
- **Climate implications:** none
- **Security implications:** none

## Conclusion

25. The proposals within this report offer a way forward for the re-interpretation of the Beckford and Cass statues using an inclusive approach that centres the voices of the communities who are most affected by Beckford and Cass's legacy today. The proposals also reflect best museum practice.

## Appendices

- None

## Elizabeth Scott

Head of Guildhall Art Gallery & London's Roman Amphitheatre

T: 020 7332 1832

E: [elizabeth.scott@cityoflondon.gov.uk](mailto:elizabeth.scott@cityoflondon.gov.uk)

# Agenda Item 8

<b>Committee</b>	<b>Dated:</b>
Culture, Heritage & Libraries Committee	31 January 2022
<b>Subject:</b> Keats House Admission Fees and Private Hire Charges 2022/23	<b>Public</b>
<b>Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?</b>	<b>2, 3, 4, 5 &amp; 12</b>
<b>Does this proposal require extra revenue and/or capital spending?</b>	<b>N</b>
<b>If so, how much?</b>	
<b>What is the source of Funding?</b>	
<b>Has this Funding Source been agreed with the Chamberlain's Department?</b>	
<b>Report of:</b> Director of Environment	<b>For Decision</b>
<b>Report author:</b> Principal Curator (Keats House), Open Spaces Department	

## Summary

This report sets out the proposed fees and charges for 2022/23 for admission to Keats House, including school students attending taught sessions, and the private hire rate for the Nightingale Room in the adjacent Ten Keats Grove building, which is managed by the Keats House team.

It is proposed that admission fees and private hire charges are increased by 4.9%, in line with the Retail Price Index figure (October 2021), then rounded up to the nearest £0.25 increment. This is to reflect increased costs and maintain Keats House's position in relation to comparable venues, as well as fees and charges at Hampstead Heath, Highgate Wood and Queen's Park.

## Recommendations

It is recommended that:

- Members agree the proposed fees and charges for 2022-23 as set out in Appendix 1 of this report.

## Main Report

### Background

1. On 29 March 2021, your Committee approved the recommendation to maintain admission prices to Keats House, which had been reviewed in December 2018, due

to the ongoing pandemic and deferred culmination of the Keats200 bicentenary programme.

2. The income generated from fees and charges contributes towards the cost of operating Keats House as a museum and visitor attraction.
3. Fees and charges at Keats House are not based on full cost recovery and are significantly subsidised by the City Corporation through the Keats House Charity as part of its cultural contribution to London and the nation.

### **Current Position**

4. The fees and charges at Keats House were last benchmarked and approved by your Committee in December 2018, for the period of the Keats200 bicentenary programme (2018 – 21), which aimed to increase access and inclusion.
5. At that time, benchmarking was conducted against a small number of comparable venues in the local area and London region. This was refreshed in autumn 2021 to inform the recommendations included in this paper (Appendix 2).
6. At the meeting of your Committee held on 29 March 2021, Members approved the proposal to maintain those same admission fees through to the conclusion of the Keats200 bicentenary, which had been deferred from February to November 2021 due to the pandemic. Members also approved the recommendation to increase the private hire rate for the Nightingale Room in Ten Keats Grove, by the RPI increase used across the Department at that time.
7. As well as a range of concessions, Keats House has a number of sector-specific agreements which offer set rates for certain membership / ticketing schemes. These include: National Trust England Members and London Pass holders (50% concession of full ticket price), Art Fund Members (100% concession), as well as offering reduced or free entrance to various 'friends of' groups, sector bodies, City of London Members, staff and volunteers.
8. In recent years, Keats House has participated in the National Trust London Partners Scheme, which offered 50% reduction to their members. As a result of the pandemic, NT have suspended this scheme from the end of 2021, although NT members are currently still receiving the reduced rate when visiting Keats House.
9. On 1 December 2021, the Principal Curator agreed a new return rate with 'Go City' – the providers of the London Pass Scheme – of £4.50, based on an improved 40% reduction on the, then, cost of the full price ticket. Admission for a visitor with



a London Pass is free at the point of entry.

10. In 2020/21, a reduced income target of £4,000 was set against admissions including school groups, with only £1,508 achieved due to the impacts of lockdowns, restrictions and changing visitor behaviours.
11. In 2020/21, the annual income target of £19,000 for private hire was removed, with just £47 achieved due to the pandemic and its impacts.
12. COVID-19 has significantly impacted on all income for 2021-22 and will continue to do so until there is a full recovery from the COVID-19 global pandemic, including the return of UK and international visitor numbers and confidence. In addition, there have been increased costs associated with making the site and visitor offer COVID-secure. Since March 2020, the series of National Lockdowns and the introduction of various restrictions has impacted on operations at the venue, including: the opening of Keats House to the public; the numbers able to attend when open; visitor and customer appetite for visiting, spending and planning events. Despite the lifting of most restrictions and the prospects of a recovery in the spring / summer of 2022, these impacts are still ongoing for an, as yet, unknown period.
13. Keats House reopened to the public from May 2021, with restrictions on the numbers attending and enhanced hygiene measures to meet COVID-secure / 'We're Good to Go' guidance and visitor expectations. Between May and December 2021, 1,896 people have visited Keats House, achieving £6,095 in income from admissions. As at January 2022, Keats House is open for 12 hours over three days per week, compared with 30 hours over five days per week prior to the pandemic.
14. School visits to Keats House are proving popular, along with online sessions, and events and private hires have also resumed, albeit at reduced levels, with these activities achieving some vital income for the house.

### **Proposed Fees and Charges 2022-23**

15. It is proposed that admission fees for 2022/23 are generally increased by 4.9%, in line with the Retail Price Index figure for October 2021, as used across the Department, then rounded up to the nearest £0.25 increment (Appendix 1).
16. The proposed admission fees include a concessionary rate, offering a c.40% discount on the standard adult charge, in line with the concessionary rate at Hampstead Heath, Highgate Wood and Queen's Park sites. This is intended to enable a diverse range of people who may be economically or socially excluded from visiting Keats House to do so.

17. It is proposed to include National Trust members – who under their London Partners Scheme previously benefited from a 50% reduction – in the Concession rate, thus providing them with a 40% reduction on full-price admission. This is to encourage visits by NT members generally and particularly those visiting Willow Road and Fenton House nearby, while recapturing some additional income following the ending of the scheme.
18. The '£2 for Keats200' rate, used for both the 'Community Ticket' and students attending taught sessions, proved anecdotally popular and was a useful way of marketing the house to local residents and teachers. It is therefore recommended that this should be retained, though also subject to the 4.9% inflationary increase and rounded up, resulting in a new rate of £2.25. However, the £30 minimum charge for school groups is now insufficient to cover even the basic costs of delivering these sessions and it is proposed that this is increased to £50. This still provides good value for taught sessions, especially as self-led visits would remain free for all students attending.
19. It is proposed that the hourly rate charged for hiring the Nightingale Room in Ten Keats Grove is increased by 4.9%, in line with the Retail Price Index figure (October 2021) and again rounded up to the nearest £0.25 increment.
20. The times of the private hire charges have been slightly amended to reflect operational issues at the house and explicitly refer to the Chester Room, on the advice of Members.
21. It is recommended that some discretion is granted to the Principal Curator (Keats House) to vary rates according to operational and other considerations at the time of the booking. For example, it may be desirable on some occasions when the house is closed to the public but staffed to allow a group to use the Chester Room rather than the Nightingale Room, while still charging the lower room hire rate. The reasons for all such instances will be documented by the Principal Curator, or delegated officer, for audit purposes and to ensure business transparency.
22. It is requested that these proposals are approved for the whole of 2022/23, during which time options for the future operation of Keats House, including Ten Keats Grove, will be considered in light of the longer-term impact of the global pandemic and recovery, the Charities Review and Target Operating Model. These options will then be brought to the relevant Committees for consultation and the decision of Members.

## **Corporate & Strategic Implications**

### Strategic Implications

23. The setting of fees and charges at Keats House contributes towards the achievement of the three aims set out in the City of London Corporate Plan 2018 – 23. Contribute to a flourishing society (2 – 4), Support a thriving economy (5) and Shape outstanding environments (12).
24. The proposed fees and charges support the three objectives and outcomes 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.

#### Financial Implications

25. The City’s Financial Regulations require all Departments to recover full costs when setting fees and charges to persons or external organisations or submit reasons to the appropriate service Committee when that objective is not met. It is therefore at the discretion of individual spending Committees to determine the actual level of fees and charges relative to the services they provide, after taking into account local considerations and priorities.
26. Officers and Members are committed to working to mitigate the impact of the COVID-19 pandemic on budgets and to ensure our finances are on a sustainable footing for the medium-term.

#### Legal Implications

27. Officers have been asked to remind Members of the City Corporation’s obligation, as the sole Trustee of the Keats House Charity (Charity No. 1053381), to make all decisions in relation to Keats House in the best interests of the charity.

#### Risk Implications

28. Income for 2022-23 will continue to be impacted by the COVID-19 pandemic and ongoing recovery, as recorded in the Departmental Risk Register.

#### Equality Implications

29. A Test of Relevance has been completed in relation to the proposed fees and charges. A full Equality Analysis is not recommended.

#### **Consultees**

30. The Chamberlain has been consulted in the production of this report.

#### **Conclusion**

31. Keats House continues to provide good value as a visitor attraction, both regionally (Appendix 2) and also for UK and international tourists. The income generated

through admission fees and private hire charges contributes towards the cost of providing Keats House as a museum and visitor attraction.

32. Maximising income from all sources will continue to be a priority during the recovery from the COVID-19 pandemic, as the Charity looks to rebuild its operating and business models.
33. It is proposed that admission fees and private hire rates are increased by 4.9% (rounded up), in line with the Retail Price Index figure (October 2021) to part offset increasing costs, while retaining a good value, competitive offer for our visitors and customers. Some discretion is granted to the Principal Curator to vary fees and charges to reflect market conditions and achieve best value for the Keats House Charity.

### **Appendices**

- Appendix 1 – Proposed Fees and Charges for 2022-23.
- Appendix 2 – Benchmarking exercise, refreshed autumn 2021.

### **Contact**

Rob Shakespeare – Principal Curator (Keats House), Environment Department

T: 020 7332 1818

E: [rob.shakespeare@cityoflondon.gov.uk](mailto:rob.shakespeare@cityoflondon.gov.uk)

Appendix 1: Current and proposed admission prices for Keats House and private hire rates for the Nightingale Room in Ten Keats Grove.

<b>Ticket type:</b>	<b>Current price 2021/22</b>	<b>Proposed price 2021/22</b>
Full price	£7.50	<b>£8</b>
Concession (60 and over, students, unemployed and people with a disability)	£4.50	<b>£4.75</b>
Community Ticket (residents of City of London and LB Camden)	£2	<b>£2.25</b>
Child aged 18 and under.	Free	<b>Free</b>
National Trust Member	£3.75	<b>Include in Concession rate above</b>
Friend of Guildhall Library / Keats Foundation Member	£3.75	<b>£4.00</b>
London Pass / Spice Time Credit / Art Fund member / City of London Member, employee or volunteer / Friend of Guildhall Art Gallery / Museums Association and ICOM card holders.	FREE	<b>FREE</b>
Learning taught session	£2 / student, subject to a minimum charge of £30.	<b>£2.25 / student, subject to a minimum charge of £50.</b>
Nightingale Room hourly rate, when rental is within Keats House operational hours / local stakeholder rate at any time	£73	<b>£76.75</b>
Nightingale Room at all other times and minimum rate for the Chester Room at any time*	£130	<b>£136.50</b>

\* Discretion is granted to the Principal Curator (Keats House) to vary hire rates for strategic, operational or programming reasons, as long as these are documented for audit purposes.

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Appendix 2. Admission fees comparison to local & regional peer organisations, based on prices in Autumn 2021.

Ticket price / organisation	Keats House	2 Willow Road / Fenton House	The Freud Museum	Charles Dickens House	Dr Johnson's House	The Monument	Keats House Proposed from 1 April 2022 (based on +4.9% and rounded up to nearest £0.25)
<b>Full price</b>	£7.50	£9 / £10	£14	£9.50	£8	£5.40	£8
<b>Concession</b>	£4.50 (over 60s, students, unemployed persons and disabled persons)	N/A	£12 (senior citizens, unemployed persons and disabled persons)	£7.50	£7 (student or registered unemployed)	£4.10 (over 60s, student over 16)	£4.75 (c. 40% concession on full-price ticket)
<b>Child</b>	FREE (aged 18 and under)	£4.50 / £5	£9 (children aged 12 – 16 years old), FREE (under 12)	£4.50 (aged 6 – 16 years old)	£4 (aged 5 – 17 years old), FREE (under 5s)	£2.70 (5 – 15 years old)	FREE (aged 18 and under)
<b>Community ticket</b>	£2.00 (residents of LB Camden and City of London)	N/A	N/A	N/A	N/A	£1	£2.25

<b>National Trust Member</b>	£3.75 (tied at 50% of full price ticket until December '21)	FREE	£7 (currently tied at 50% of full price ticket)	N/A	£4 (currently tied at 50% of full price ticket)	N/A	Propose to include with Concession as above.
<b>Art Fund Member</b>	FREE (condition of previous grant)	FREE / not available	£7 (tied at 50% of full price ticket)	FREE	N/A	N/A	FREE
<b>Notes</b>	Fees as from April 2019 to date.	Family tickets available for £22.50 / £25					Not all ticket rates included, as not comparable across venues.



<b>Committee:</b>	<b>Date:</b>
Culture, Heritage and Libraries	31/01/2022
<b>Subject:</b> London Metropolitan Archives Business Plan for 2022/23	<b>Public</b>
<b>Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?</b>	2, 3, 4, 7, 9, 10
<b>Does this proposal require extra revenue and/or capital spending?</b>	<b>N</b>
<b>If so, how much?</b>	<b>N/A</b>
<b>What is the source of Funding?</b>	<b>N/A</b>
<b>Has this Funding Source been agreed with the Chamberlain's Department?</b>	<b>Yes, within budget estimate</b>
<b>Report of:</b> Simon Latham, Director, Town Clerk's Office and Police Authority	<b>For Decision</b>
<b>Report author:</b> Tim Harris and Charlotte Scott, Acting Director (job share) LMA	

## Summary

This report presents for approval the Business Plan for London Metropolitan Archives, Guildhall Library and Small Business Research + Enterprise Centre Business Plan for 2022/23.

## Recommendation

The committee is recommended to:

- i) Note the factors taken into consideration in compiling the London Metropolitan Archives, Guildhall Library and Small Business Research + Enterprise Centre Business Plan 2022/23 under the heading *what's changed since last year*, and
- ii) Approve, subject to the incorporation of any changes sought by this Committee, the departmental Business Plan for London Metropolitan Archives, Guildhall Library and Small Business Research + Enterprise Centre 2022/23 (or the elements therein that fall within this committee's Terms of Reference. See paragraph 3 for details).

## Main Report

### Background

1. Business Planning is being reviewed as part of the Target Operating Model. Any proposed changes will be shared and agreed prior to implementation in future planning cycles. For 2022-2023 Business Plans, we have adopted the same templates and approach from 2021-2022.

### Current Position

2. Business Plans reflect the London Metropolitan Archives (LMA) budget rather than the Committee budget.
3. Culture, Heritage and Libraries Committee funds all elements of the Business Plan presented. Members are asked to scrutinise the elements of the plan that are relevant to the committee they are representing at the meeting.

### Proposal

4. The draft high-level summary Business Plan for London Metropolitan Archives, Guildhall Library and Small Business Research + Enterprise Centre is presented at **Appendix 1**.

### Key Data

5. Key data is presented within the draft high-level summary Business Plan for London Metropolitan Archives, Guildhall Library and Small Business Research + Enterprise Centre is presented at **Appendix 1**.

### Corporate & Strategic Implications

6. Strategic implications – Strategic priorities and commitments are expressed in **Appendix 1**.
7. Financial implications – The draft high-level summary Business Plan at **Appendix 1** has been drawn up on the basis of a 12% reduction in the LMA budget compared to 2021/22. This is to support the achievement of an overall budget reduction of 12% across all City departments.
8. Risk implications – Key risks managed by the department and their flightpaths are included in the draft high-level summary Business Plan at **Appendix 1**.
9. Resource implications – Any changes to resources will be identified and delivered through the move to the Target Operating Model.

10. Equalities implications – Equalities self-assessment scores are included within the high-level summary Business Plan for London Metropolitan Archives, Guildhall Library and Small Business Research + Enterprise Centre. This can be found on the fourth page of the Plan. The Plan presented does not represent significant changes in service provision by London Metropolitan Archives, Guildhall Library and the Small Business Research + Enterprise Centre.
11. Climate Implications – LMA will continue to maintain and develop its position as one of the City's most energy efficient sites with a current energy performance operational rating of 48.
12. Security implications – one of the City's key risks is the potential for damage to or loss of (through inadequate intellectual and physical preservation) the extremely valuable and unique collections held by London Metropolitan Archives and Guildhall Library. These are managed on an ongoing basis and the Business Plan presented does not represent significant changes in service provision.

## **Conclusion**

13. This report presents the draft high-level summary Business Plan for 2022/23 for London Metropolitan Archives, Guildhall Library and the Small Business Research + Enterprise Centre. This committee is recommended to approve it.

## **Appendices**

- Appendix 1 – Draft High-level summary Business Plan 2022/23 for Town Clerk's Cultural Services

### **Simon Latham**

Director, Town Clerk's Office and Police Authority

T: 020 7332 1402

E: [Simon.Latham@cityoflondon.gov.uk](mailto:Simon.Latham@cityoflondon.gov.uk)

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## Our aims and objectives are...

- To support the City’s cultural and heritage sector’s recovery from the pandemic and thrive in a post-Covid era.
- To support, connect and enable London’s cultural and heritage sectors through partnership and contributions to pan-London and sector-led programmes.
- To engage with, and support, the diverse communities we serve promoting equality and inclusion.
- To preserve and make accessible our collections, on-site and digitally
- To contribute to ensuring that the City continues to be recognised as a global leader in culture, heritage, creativity and learning as well as commerce.

## Our major workstreams this year will be...

1. To remodel our services in response to required efficiencies, target operating model and changing user behaviour (as a result of COVID-19) including how these inform future accommodation needs.
2. To continue to broaden access to the collections and services of London Metropolitan Archives (LMA), particularly through partnerships with external organisations and stakeholders, including the London boroughs; and digitally.
3. To continue to develop LMA’s services for the City Corporation, including records management, answering official enquiries and supporting official events, and curating the Heritage Gallery displays.
4. To respond actively across all relevant programmes to the City’s climate action work and its equality and inclusion agendas, particularly those arising from the work of its Tackling Racism Taskforce.
5. To continue to develop Guildhall Library services for the future in the context of the building complex masterplan.
6. To confirm and establish the new identity of the Small Business Research and Enterprise Centre and partnerships with stakeholders.

## The Corporate Plan outcomes we have a direct impact on are...

- *Outcome 2* People enjoy good health and wellbeing.
- *Outcome 3* People have equal opportunities to enrich their lives and reach their full potential.
- *Outcome 4* Communities are cohesive and have the facilities they need.
- *Outcome 7* We are a global hub for innovation in finance and professional services, commerce and culture.
- *Outcome 9* We are digitally and physically well-connected and responsive.
- *Outcome 10* We inspire enterprise, excellence, creativity and collaboration.



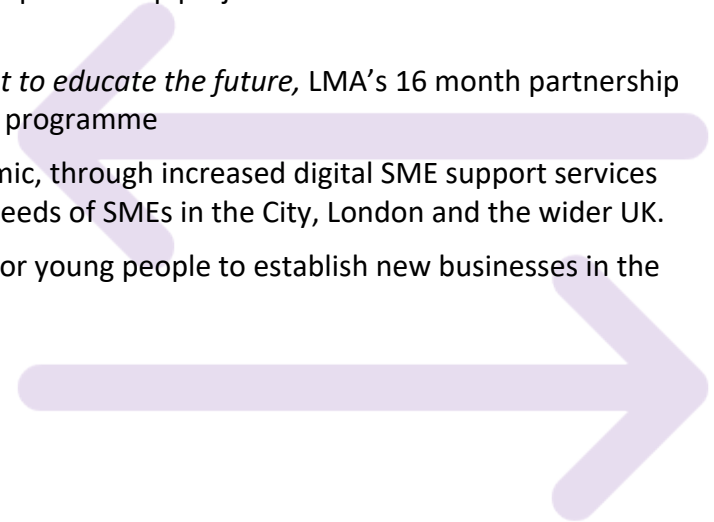
## What's changed since last year...

- Appointment of new Director for LMA (starts on 14 February 2022).
- Further commitment to the Climate Action Strategy supporting the City's Net Zero target for City premises by 2027 and transition to a truly circular organisation by 2040.
- Further refocussing of engagement activities and broadening access online (through LMA, GHL and SBREC) and in person (through LMA and GHL) in response to the impact of Covid-19, ongoing public health measures and changes in user behaviour.
- Further development of diversity and inclusion programmes (through LMA, GHL and SBREC) including implementation of the LMA Equality, Diversity Inclusion Action Plan in response to the Black Lives Matter movement, and partnerships (for example, with Culture& and Techne); continuing support for City Black history working with the BAME network and Tackling Racism Taskforce.

Page 62 Successful completion of *Unlocking the UK's Sound Heritage*, LMA's 3-year project as the London regional hub, working with the British Library and funded by the National Heritage Lottery Fund (NLHF).

Moving into second phase of work on *Positive history: preserving the archives of HIV/AIDS*, LMA's 18-month project funded by the Wellcome Trust.

- Progress through years 2 and 3 of *Voices Through Time: the Story of Care*, LMA's partnership project with Coram for their NLHF funded 4-year project.
- Commencement of *Cataloguing The Africa Centre Archives – preserving the past to educate the future*, LMA's 16 month partnership project with The Africa Centre, funded by Archives Revealed cataloguing grants programme
- Continued development of CBL's services, particularly in the light of the pandemic, through increased digital SME support services and the transition to a more focused business service, better aligned with the needs of SMEs in the City, London and the wider UK.
- To work in partnership with Samuel Wilson's Loan Trust to encourage support for young people to establish new businesses in the City, London and the South East



## Our strategic commitments

### Cultural Strategy 2018/22

- To contribute to ensuring the City continues to be recognised as a global leader in culture, heritage, creativity and learning as well as commerce.

### Culture Mile Strategy 2018/28

- To support the development of Culture Mile as a vibrant and welcoming cultural, creative and learning destination for all through Culture Mile Learning.

### Climate Action Strategy 2020/27

- Support the City's Net Zero target for City premises by 2027 and continue to take measures to reduce our environmental impact.

### Digital Skills Strategy 2018/23

- Continue to develop and improve digital service delivery, the digitisation of City collections, digital preservation and staff/stakeholders' digital skills.

### Social Mobility Strategy 2018/28

- Continue to develop and improve digital service delivery and the digitisation of collections.
- Increase a more diverse engagement with our services through our cultural and heritage programmes.

### London Recharged: Our Vision for the London in 2025

- Support SMEs to recharge the city centre (3C)
- Help to create vibrant experiences within the city (5.3)

### Tackling Racism Taskforce

- Increase a more diverse engagement with our services through our cultural and heritage programmes; and specifically at LMA, through its rediscovering collections programme

### Information Management

- Continue to support the wider City strategic commitments through LMA's Records Management work.



## Plans under consideration

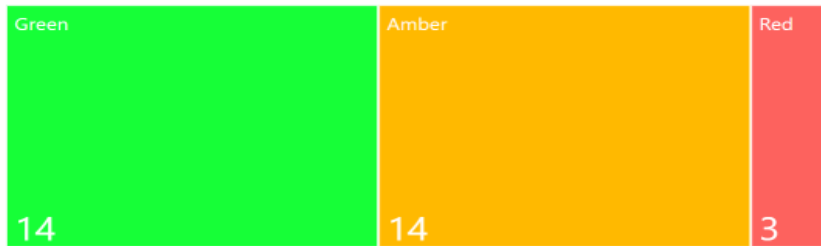
Plan	Time Scale
Contributions to national and London anniversaries and celebrations notably the Queen’s Platinum Jubilee.	2022-23
Explore the options around LMA’s future accommodation needs.	2022-23
Explore remodelling LMA as part of digital transformation and in response to changing user needs.	2022-23
Continue to improve the City’s good public governance through developing (a) more coordinated records management systems, particularly through LMA’s work with the cross departmental Information Management Board and the Comptroller’s Compliance Team and (b) LMA’s digital archiving systems.	2022-23





## Key Risks (departmental)

Number of risks by current RAG



Risk Title	Score
Footfall and income falls due to long periods of closure (lockdown) and significantly reduced capacity due to social distancing and other mitigations related to COVID-19	16
The conditions for displaying archives in the Heritage Gallery are compromised	16
Covid-19 lockdown restrictions prevent in person events from taking place	16
London's footfall reduces (through terrorist, climate, political or economic incident)	16
Damage to or loss of the valuable and often unique collections held by LMA and GHIL through inadequate intellectual and physical preservation	16

## Key Performance Indicators

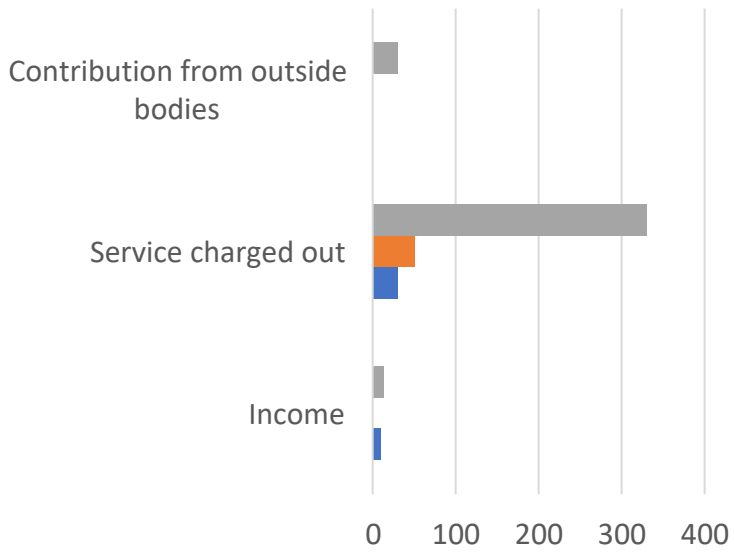
KPI	Current Performance	Direction of Travel/ Target
Use of LMA's online catalogue	6,185,000 page impressions (2020/21)	Improvement
Use of online research resources hosted by commercial providers	39,041,175 page impressions (2020/21)	Improvement
Use of LMA's direct website	218,327 page impressions (2020/21)	Down due to Covid

## Equalities, Diversity & Inclusion

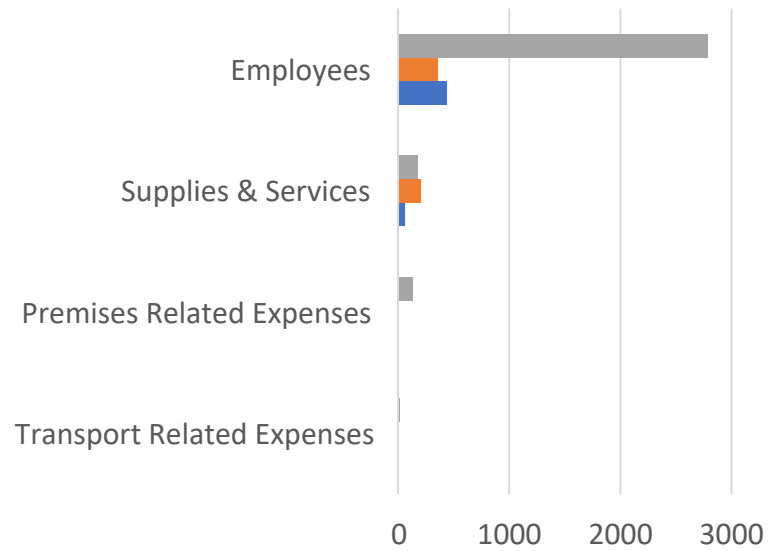
Our E, D & I self assessment score	LMA
Monitoring and use of data and information	N/A
Completing Equality Analysis (EQIA) and tackling discrimination and barriers to inclusion	2
Target setting and mainstreaming equalities into performance systems	2
Using procurement and commissioning to achieve equality and cohesion targets	4
Engagement & partnership	4
Employment and training	2



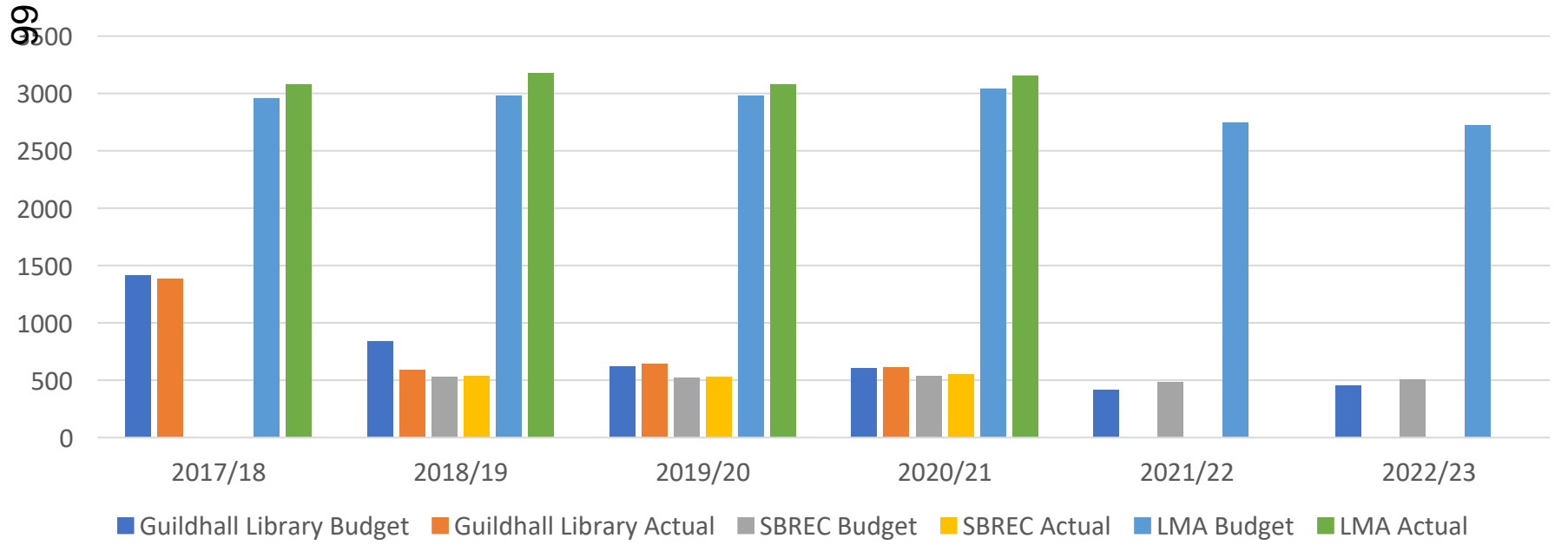
# Where our money comes from



# Where our money is spent



# Budget vs Actual



<b>Committee:</b> Culture, Heritage and Libraries Committee	<b>Date:</b> 31 January 2022
<b>Subject:</b> Report of Action Taken	<b>Public</b>
Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?	See background paper
Does this proposal require extra revenue and/or capital spending?	See background paper
If so, how much?	See background paper
What is the source of Funding?	See background paper
Has this Funding Source been agreed with the Chamberlain’s Department?	See background paper
<b>Report of:</b> The Town Clerk & Chief Executive	<b>For Information</b>
<b>Report author:</b> Ben Dunleavy, Committee & Members Services Officer	

### Summary:

This report provides details of a decision taken under delegated authority since your last meeting in consultation with the Chairman and Deputy Chairman, in accordance with Standing Order No. 41(b).

### Recommendation

Members are asked to note the report.

### Main Report

#### **Request for Decision Under Urgency (Standing Order 41B) – 1. : CHL Revenue and Capital Budgets**

1. At its meeting on 13 December 2021, the Culture, Heritage and Libraries Committee was presented with the annual submission of the revenue and capital budgets overseen by the Committee.
2. Due to the impact of the pandemic and the closure of the Monument to the Great Fire as a visitor attraction, the Committee was minded that the expenditure for the Monument and the income expectations in the presented budget needed further exploration, as the Monument was in a deficit position and would be unable to meet its pre-pandemic income targets. The resource envelope for 2022/23 also included the pre-pandemic income targets.
3. Members therefore requested that the Monument’s budget position be further analysed in order to explore possibilities to ease the pressure on the budget, and agreed that authority to agree the next steps should be delegated to the Town Clerk, in consultation with the Chair and Deputy Chairman.

4. The Chamberlain provided the Chair and Deputy Chairman with a briefing note providing further information on the budget position and providing options for how to proceed.
5. After considering the note and discussing with the Chamberlain, Chair and Deputy Chair have indicated their support for the option to leave the current 2021/22 budgets as they are, accepting there will be a deficit position at the Monument which will be off-set in part by forecast underspends elsewhere and requesting that the Chamberlain not carry the final deficit into the next financial year, given it has arisen substantively due to Covid.
6. The Town Clerk therefore agreed, in consultation with the Chair and Deputy Chair of your Committee, the following:
  - For the 2021/22 Budget to remain as submitted to the Committee, i.e., leaving the current year budgets as they are and accepting that there will be a deficit position at the Monument. This deficit will be partly reduced by other forecasted underspends within Open Spaces City's Cash areas.
  - To request from the Chamberlain that the final deficit from 2021/22 not be carried into 2022/23 as it is Covid related.
  - For the 2022/23 Budget, to leave it as per the allocated envelope in the attached background report, accepting that there will again be a deficit position at the Monument at year end.
  - To request from the Chamberlain this deficit not be carried forward further as it is Covid related.
7. Background papers are available from the Committee Clerk on request.

**Ben Dunleavy**

Committee & Members Services Officer

E: [Ben.Dunleavy@cityoflondon.gov.uk](mailto:Ben.Dunleavy@cityoflondon.gov.uk)

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

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