



## Culture, Heritage and Libraries Committee

**Date:** MONDAY, 16 MAY 2022

**Time:** 11.00 am

**Venue:** COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

**Members:**

Caroline Addy	Alderman Professor Michael Mainelli
Munsur Ali	Antony Manchester
Jamel Banda	Andrew Mayer
Emily Benn	Wendy Mead
Deputy Mark Bostock	Deborah Oliver
James Bromiley-Davis	Deputy Graham Packham (Ex-Officio Member)
Deputy Graeme Doshi-Smith	Judith Pleasance
John Foley	Deputy Nighat Qureishi
Alderman David Graves	Alpa Raja
John David MacLeod Griffiths	Anett Rideg
Jason Groves	David Sales
Deputy Madush Gupta	Ian Seaton
Caroline Haines	Tom Sleigh (Ex-Officio Member)
Jaspreet Hodgson	Mark Wheatley
Wendy Hyde	Dawn Wright
Frankie Leach	Irem Yerdelen

**Enquiries:** Ben Dunleavy  
[ben.dunleavy@cityoflondon.gov.uk](mailto:ben.dunleavy@cityoflondon.gov.uk)

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<https://youtu.be/YR7Qs7kpHh8>

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**John Barradell**  
**Town Clerk and Chief Executive**

# **AGENDA**

NB: Certain items presented for information have been marked \* and will be taken without discussion, unless the Committee Clerk has been informed that a Member has questions or comments prior to the start of the meeting.

## **Part 1 - Public Agenda**

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3. **ORDER OF THE COURT**  
To receive the Order of the Court of Common Council dated 21 April 2022 appointing the Committee and setting its Terms of Reference  
  
**For Information**  
(Pages 7 - 8)
4. **ELECTION OF A CHAIR**  
To elect a Chair in accordance with Standing Order 29.  
  
**For Decision**
5. **ELECTION OF A DEPUTY CHAIR**  
To elect a Deputy Chair in accordance with Standing Order 30.  
  
**For Decision**
6. **MINUTES**  
To agree the public minutes and non-public summary of the previous meeting held on 31 January 2022.  
  
**For Decision**  
(Pages 9 - 14)
7. **FORWARD PLAN**  
Members are asked to note the Committee's forward plan.  
  
**For Information**  
(Pages 15 - 16)

8. **APPOINTMENT OF KEATS HOUSE CONSULTATIVE COMMITTEES AND CITY ARTS INITIATIVE**  
Report of the Town Clerk & Chief Executive.
- For Decision**  
(Pages 17 - 24)
9. **CITY ARTS INITIATIVE: RECOMMENDATIONS TO THE CULTURE, HERITAGE & LIBRARIES COMMITTEE**  
Report of the Director of Innovation and Growth
- For Decision**  
(Pages 25 - 62)
10. **CITY OUTDOOR ARTS PROGRAMME 2021/22 - ANNUAL REPORT**  
Report of the Director of Innovation and Growth
- For Information**  
(Pages 63 - 70)
11. **LONDON METROPOLITAN ARCHIVES: STRATEGIC DIRECTION**  
Report of the Town Clerk and Chief Executive.
- For Discussion**  
(Pages 71 - 78)
12. **ARTIZAN STREET LIBRARY TRANSFORMATION PROJECT**  
Report of the Director of Community and Children's Services
- For Information**  
(Pages 79 - 98)
13. **DRAFT DCCS BUSINESS PLAN FOR 2022/23\***  
Report of the Director of Community and Children's Services
- For Information**  
(Pages 99 - 106)
14. **END OF YEAR UPDATE REPORT FOR KEATS HOUSE CHARITY 2021/22**  
Report of the Executive Director, Environment Department
- For Information**  
(Pages 107 - 130)
15. **REPORT OF ACTION TAKEN\***  
Report of the Town Clerk.
- For Information**  
(Pages 131 - 132)

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

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

18. **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**

19. **NON-PUBLIC MINUTES**

To agree the non-public minutes of the previous meeting held on 31 January 2022.

**For Decision**  
(Pages 133 - 134)

20. **DESTINATION CITY - CITY ENVOY NETWORK AND MAJOR EVENTS 2022 AND 2023**

Report of the Director of Innovation and Growth

**For Decision**  
(Pages 135 - 144)

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

22. **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**

23. **CONFIDENTIAL MINUTES**

To agree the confidential minutes of the meeting held on 31 January 2022.

**For Decision**





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ESTLIN, Mayor	<b>RESOLVED:</b> That the Court of Common Council holden in the Guildhall of the City of London on Thursday 21st April 2022, doth hereby appoint the following Committee until the first meeting of the Court in April, 2023.
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## CULTURE, HERITAGE & LIBRARIES COMMITTEE

- Constitution**  
A Ward Committee consisting of,
  - two Aldermen nominated by the Court of Aldermen
  - up to 31 Commoners representing each Ward (two representatives for the Wards with six or more Members regardless of whether the Ward has sides) or Side of Ward
  - the Chairman of the Board of Governors of the Guildhall School of Music & Drama (ex-officio)
  - the Chairman of the Barbican Centre Board (ex-officio)

- Quorum**  
The quorum consists of any nine Members.

### 3. **Membership 2022/22**

#### ALDERMEN

- 2 David Andrew Graves
- 2 Professor Michael Raymond Mainelli

#### COMMONERS

1	Anett Rideg.....	Aldersgate
1	Deborah Oliver.....	Aldersgate
1	David Sales .....	Bassishaw
1	Madush Gupta, Deputy .....	Billingsgate
1	Nighat Qureishi, Deputy.....	Bishopsgate
6	Andrew Paul Mayer.....	Bishopsgate
1	Emily Sophia Wedgwood Benn.....	Bread Street
1	Antony Geoffrey Manchester .....	Broad Street
1	James Bromiley-Davis .....	Candlewick
1	John David McLeod Griffiths .....	Castle Baynard
1	Alpa Raja .....	Castle Baynard
4	Dawn Linsey Wright.....	Coleman Street
1	Jamel Banda.....	Cordwainer
1	Ian Christopher Norman Seaton, M.B.E.....	Cornhill
1	Mark Bostock, Deputy . .....	Cripplegate
1	Frances Leach.....	Cripplegate
10	Mark Raymond Peter Henry Delano Wheatley.....	Dowgate
1	John Ross Foley.....	Farringdon Within
1	Graeme Doshi-Smith, Deputy.....	Farringdon Within
1	Caroline Kordai Addy.....	Farringdon Without
8	Wendy Mead, O.B.E.....	Farringdon Without
9	Judith Lindsay Pleasance.....	Langbourn
1	Irem Yerdelen.....	Lime Street
6	Munsur Ali.....	Portsoken
6	Caroline Wilma Haines.....	Queenhithe
1	Jason Scott Groves.....	Tower
1	Jaspreet Hodgson.....	Vintry

Together with three Members in place of the three Wards (Bridge & Bridge Without, Cheap and Walbrook) to be appointed in May 2022

4. **Terms of Reference**

To be responsible for:-

- (a) the City Corporation's activities and services in the fields of culture, heritage and visitors including the development of relevant strategies and policies, reporting to the Court of Common Council as appropriate;
- (b) the management of the City's libraries and archives, including its functions as a library authority in accordance with the Public Libraries and Museums Act 1964 and all other powers and provisions relating thereto by providing an effective and efficient library service;
- (c) the management of the Guildhall Art Gallery and all the works of art belonging to the City of London Corporation;
- (d) the management and maintenance and, where appropriate, furnishing of the City Information Centre, the Monument, the Roman Villa and Baths (Lower Thames Street);
- (e) the upkeep and maintenance of the Lord Mayor's State Coach, the semi-state coaches, the Sheriffs' Chariots and State Harness;
- (f) London's Roman Amphitheatre and the City of London Heritage Gallery (under Guildhall Art Gallery);
- (g) the City of London's Outdoor Arts Programme;
- (h) the City Arts Initiative – approving recommendations for artworks in the public realm and applications to the City's Blue Plaque Scheme;
- (i) the Guildhall Yard Public Programme and Aldgate Square Public Programme (event content only);
- (j) the City of London Police Museum;
- (k) the development and implementation of a strategy for the management of Keats House (registered charity no. 1053381) and all of the books and artefacts comprising the Keats collection, in accordance with the relevant documents governing this charitable activity;
- (l) the management of Guildhall Library Centenary Fund (registered charity no. 206950);
- (m) making recommendations to the Court of Common Council regarding the Cultural Strategy, the Visitor Strategy and other corporate strategies, statements or resolutions relating to any of its functions, following consultation with the Policy & Resources Committee;
- (n) responsibility for the production and publication of the official City of London Pocketbook;
- (o) appointing such Sub-Committees and/or Consultative Committees as are considered necessary for the better performance of its duties including the following areas:-
  - Keats House
- (p) to be responsible for grants in relation to the 'Inspiring London Through Culture' programme for culture and arts from funds under the Committee's control.

## CULTURE, HERITAGE AND LIBRARIES COMMITTEE

**Monday, 31 January 2022**

Minutes of the meeting of the Culture, Heritage and Libraries Committee held at Committee Room 3 - 2nd Floor West Wing, Guildhall on Monday, 31 January 2022 at 11.30 am

### **Present**

#### **Members:**

Deputy Wendy Hyde (Chair)	Wendy Mead
Jeremy Simons (Deputy Chairman)	Deputy Barbara Newman
Randall Anderson	Graham Packham (Ex-Officio Member)
Deputy David Bradshaw	Judith Pleasance
Mary Durcan	James Tumbridge
Deputy Kevin Everett	Dawn Wright
Caroline Haines	

### **In Attendance**

#### **Officers:**

Nick Bodger	- Culture and Visitor Development Director, Innovation and Growth
Carol Boswarthack	- Community and Children's Services
Matthew Cooper	- Town Clerk's Department
Ben Dunleavy	- Town Clerk's Department
Tim Harris	- London Metropolitan Archives
Ian Hughes	- Department of the Built Environment
Jack Joslin	- City Bridge Trust
Graham Nickless	- Chamberlain's Department
Damian Nussbaum	- Director of Innovation & Growth
Sarah Phillips	- Town Clerk's Department
Emily Rimington	- Comptroller and City Solicitor's Department
Elizabeth Scott	- Head of Guildhall Art Gallery
Charlotte Scott	- London Metropolitan Archives

#### **1. APOLOGIES**

Apologies for absence were received from Matthew Bell, John Bennett, Alderman David Graves, Graeme Harrower, Ann Holmes, Alderman Michael Mainelli, Jeremy Mayhew and John Petrie.

#### **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 of the meeting held on 13 December 2021 be agreed as a correct record.

4. **MINUTES - 12 JANUARY 2022**

RESOLVED, that – the minutes of the special meeting held on 12 January 2022 be agreed as a correct record, subject to one amendment.

5. **FORWARD PLAN**

The Committee's forward plan was noted.

6. **CAI RECOMMENDATIONS TO THE COMMITTEE**

Members received a report of the Director of Innovation & Growth relative to the CAI's recommendations to the Culture, Heritage and Libraries.

RESOLVED, that – Members 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.

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

The Committee considered a report of the Director of Innovation and Growth relative to the William Beckford and John Cass statues.

Members expressed concerns about the proposals in the report. A Member who had served on the Statues Working Party (SWP) said that their experience of SWP had been that the focus of the project should be on explaining the historical context of the statues rather than on an artistic response, which might be either a work of art or a poetry commission. Other Members of the Committee agreed with the view that the historical explanation should be at the centre of the project. A Member said that they hoped the Committee would have sight of the finished explanation. The Chair, who had also served on SWP, said that there had always been an intention to involve artwork in the project. In reply, Officers said that the historical context would be at the front and centre of the project and on the plaques. The artwork would support the explanation of the historical context and be accessible through QR codes included on the plaques. These codes would lead to a website which would provide further explanation of the historical context and the artistic responses. Significant but separate work on the educational side would be run by the Education Services in the Community and Children's Services Department and would be included in the paper to go to the Court of Common Council.

Members also expressed their concern that the report recommended that the advisory panels be split by age group. An Officer replied that the proposal to

split the consultation panels by age was on the recommendation of the heritage industry. However, Members felt that an integrated intergenerational panel would be beneficial, as it would allow the different age groups the opportunity to listen to the other, rather than separate panels for different age ranges.

A Member commented that the proposals in the report did not make any reference to SEND stakeholders being included in the groups, and that they felt it was important to be inclusive among the range of SEND young people. An Officer replied that the groups will be representative and will include the SEND community as well as amplifying the voices of those whose lives are most affected by Beckford and Cass's legacy today.

A Member said that they would prefer for the Committee to see a revised version of the report with a focus on the explanation for retain and explain, and the groups for consultation, so that all Members could be clear on what they were endorsing before a paper went to the Policy and Resources Committee.

The Chair suggested that Members endorse the proposals but add that they strongly recommended an integrated intergenerational panel rather than separate panels for different age ranges.

RESOLVED, that – Members:

- Endorse the proposal for a co-creation/collaborative approach across age groups to develop the statues' interpretation to the Policy & Resources Committee, and strongly recommend an integrated intergenerational panel rather than separate panels for different age ranges. In accordance with Standing Order 38, James Tumbridge's vote against the resolution was recorded.

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

Members received a report of the Director of Environment relative to the fees and charges for Keats House in 2022/23.

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

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

Members received a report of the Town Clerk relative to the London Metropolitan Archives Business Plan for 2022/23.

RESOLVED, that – Members:

- 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
- 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.

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

Members received a presentation from the Cultural and Visitor Development Director providing a review of the 'Borealis' production in Guildhall Yard.

The Chair congratulated the Cultural and Visitor Development Director and his team for organising an extremely successful event. This was seconded by Members of the Committee.

A Member asked if the event had particularly appealed to families, and officers undertook to circulate further information on audiences.

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

**11. SPECIAL EVENTS ON THE HIGHWAY**

Members received a report of the Director of Environment relative to the major special events planned for 2022.

RESOLVED, that – Members:

- Agree to support the regular core events programme listed in paragraph 7 and detailed in Appendix 1; and
- Agree to support the additional one-off events outlined in paragraphs 16-26, subject to final assessment regarding safety, licencing, traffic orders (where required) and impact on local stakeholders.

**12. REPORT OF ACTION TAKEN**

Members received a report of the Town Clerk relative to action taken under delegated authority.

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

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

There were none.

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

The Chair said that this was the last Committee meeting for the Deputy Chairman, Jeremy Simons. She thanked him for his service to the Committee, and for his longer and distinguished service to the City of London Corporation.

**15. 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.

**16. NON-PUBLIC MINUTES**

RESOLVED, that – the non-public minutes of the meeting held on 13 December 2021 be agreed as a correct record.



17. **GUILDHALL LIBRARY CENTENARY FUND (206950)**  
Members received a report of the Managing Director of Bridge House Estates relative to the Guildhall Library Centenary Fund.
18. **NEW CULTURAL INITIATIVE FOR CITY STREETS**  
Members received a presentation from the Cultural and Visitor Development Director relative to the City Lights festival.
19. **NON-PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**  
There were none.
20. **ANY OTHER BUSINESS THAT THE CHAIR CONSIDERS URGENT AND WHICH THE COMMITTEE AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**  
There was none.
21. **CONFIDENTIAL MINUTES**  
The confidential minutes of the meeting held on 13 December 2021 were approved as a correct record.
22. **CONFIDENTIAL MINUTES - 12 JANUARY 2022**  
The confidential minutes of the meeting held 12 January 2022 were approved as a correct record.
23. **DESTINATION CITY - GROWTH BID**  
Members received a report of the Director of Innovation and Growth relative to a Growth Bid for the implementation of Destination City.
24. **DRAFT IG CULTURAL SERVICES BUSINESS PLAN FOR 2022/23**  
Members received a report of the Director of Innovation and Growth relative to the draft Innovation and Growth Cultural Service's Business Plan for 2022/23.
25. **PROPOSALS FOR THE ORGANISATIONAL DESIGN OF THE LONDON METROPOLITAN ARCHIVES**  
Members received a report of the Town Clerk relative to the proposals for the Organisational Design of the London Metropolitan Archives (LMA).
26. **REPORT OF ACTION TAKEN**  
Members received a report of the Town Clerk relative to action taken under urgency.

**The meeting ended at 1.50 pm**

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Chairman

**Contact Officer: Ben Dunleavy**  
**[ben.dunleavy@cityoflondon.gov.uk](mailto:ben.dunleavy@cityoflondon.gov.uk)**

### Culture, Heritage and Libraries Committee Forward Plan 2022/23

16.05.2022	CAI Recommendations to the Committee	Innovation & Growth	Decision
	<i>Destination City: City Envoy Network and 2022-23 Hero Events*</i>	<i>Innovation &amp; Growth</i>	<i>Decision/Information</i>
	<i>City Outdoor Arts Programme: 2021/22 Performance Evaluation Report</i>	<i>Innovation &amp; Growth</i>	<i>Discussion</i>
	<i>LMA: Strategic Direction</i>	<i>London Metropolitan Archives</i>	<i>Discussion</i>
	<i>Artizan Street reconfiguration</i>	<i>DCCS</i>	<i>Discussion</i>
	<i>Draft CCS Business Plan</i>	<i>DCCS</i>	<i>Information</i>
	<i>Keats House Activities Plan 2022/23</i>	<i>Open Spaces</i>	<i>Information</i>

18.07.2022	CAI Recommendations to the Committee	Innovation & Growth	Decision
	<i>Central Grants Programme: Inspiring London Through Culture Recommendations to the Committee</i>	<i>Innovation &amp; Growth</i>	<i>Information</i>
	<i>Monument 2021/22 Full Year Performance Report</i>	<i>Open Spaces</i>	<i>Information</i>

19.09.2022	CAI Recommendations to the Committee	Innovation & Growth	Decision
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14.11.2022	CAI Recommendations to the Committee	Innovation & Growth	Decision
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\*Italicised items are new additions or amendments to the workplan since the last meeting

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<b>Committee:</b> Culture, Heritage and Libraries Committee	<b>Date:</b>
<b>Subject:</b> Appointments to the Keats House Consultative Committee 2022/23 Appointment to the City Arts Initiative 2022/23	<b>Public</b>
<b>Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?</b>	<b>3, 8 and 10</b>
<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>Report of:</b> Report of the Town Clerk & Chief Executive	<b>For Decision</b>
<b>Report author:</b> Ben Dunleavy, Governance Officer	

## Summary

The purpose of this report is to ask the Culture, Heritage and Libraries Committee to Members to serve on the Keats House Consultative Committee, and approve its composition and Terms of Reference; (**Appendix 1**), and appoint Members to serve on the City Arts Initiative. (**Appendix 2**).

## Recommendations

The Culture, Heritage and Libraries Committee is asked to:

1. Appoint two representatives to the Keats House Consultative Committee and approve its composition and Terms of Reference.
2. Appoint two representatives to the City Arts Initiative.

## Main Report

1. The purpose of this report is for the Culture, Heritage and Libraries Committee to appoint two of its Members to serve on the Keats House Consultative Committee, and to approve its composition and Terms of Reference; and to appoint two of its Members to serve on the City Arts Initiative.

## **Keats House Consultative Committee**

2. The Chair and Deputy Chair of the Grand Committee (as ex-officio) together with two other Members of this Committee, are appointed to serve on the Keats House Consultative Committee. Members are invited to indicate whether they wish to serve. **(Please see Appendix 1)**

## **City Arts Initiative**

3. The Chair and Deputy Chair of the Culture, Heritage and Libraries Committee are permanent Members of the City Arts Initiative. Members are nominated by the Culture, Heritage and Libraries Committee to serve for a term of one year and are to be elected annually. **(Please see Appendix 2)**

## **Corporate & Strategic Implications**

4. The recommendations in this report relate to the following outcomes of the Corporate Plan:
  - 3. People have equal opportunities to enrich their lives and reach their full potential
  - 8. We have access to the skills and talent we need
  - 10. We inspire enterprise, excellence, creativity and collaboration

## **Conclusion**

5. Members are asked to agree the appointments, compositions and Terms of Reference as set out in the recommendations.

## **Appendices**

- Appendix 1 – Composition and Terms of Reference of the Keats House Consultative Committee
- Appendix 2 – Composition and Terms of Reference of the City Arts Initiative

## **Ben Dunleavy**

Governance Officer

Town Clerk's Department

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**Keats House Consultative Committee**

**2 Members to be appointed** by the Grand Committee (in addition to the Chair and Deputy Chair as ex-officio appointments).

**Meetings in 2022/23                      1 scheduled**

**The 2021/2022 composition was as follows:**

<b>Name</b>	<b>Representing</b>
Deputy Wendy Hyde	Chair (Ex-officio)
Jeremy Simons	Deputy Chair (Ex-officio)
Anne Fairweather	Hampstead Heath, Highgate Wood and Queen's Park Committee Chair
Deputy John Tomlinson	Hampstead Heath, Highgate Wood and Queen's Park Committee Representative
Vivienne Littlechild	Culture, Heritage and Libraries Committee
Dawn Wright	Culture, Heritage and Libraries Committee
Stephen Ainger	Downshire Hill Residents Association
Stephen Bobasch	Keats Community Library
Jim Burge	Heath Hurst Road Residents' Association
Bob Hall	Keats Foundation
Andrew Dutton-Parish	Hampstead Conservation Area Advisory Committee
Daffyd James-Williams	Health and Hampstead Society

Meetings are to be chaired by the Chair of the Grand Committee who attends (ex-officio) together with the Deputy Chair (also ex-officio) and two other Members of the Committee.

**Terms of Reference:**

To make representations to the Culture, Heritage and Libraries Committee about any matter which, in the opinion of the Consultative Committee, affects or is likely to affect Keats House.

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## City Arts Initiative (CAI) | Terms of Reference 2021/22

CAI members (by position)	Department	Postholder	Notes
<b>Members</b>			
Chair of the Culture, Heritage and Libraries Committee	Member	Wendy Hyde	
Deputy Chairman of the Culture, Heritage and Libraries Committee	Member	Jeremy Simons	
Chairman of the Sculpture in the City Partner Board	Member	Vivienne Littlechild	
Member nominated to serve by the Culture, Heritage & Libraries Committee	Member	Dawn Wright	2021/22
Member nominated to serve by the Culture, Heritage & Libraries Committee	Member	Barbara Newman	2021/22
<b>Officers</b>			
Cultural and Visitor Development Director	Town Clerk's	Nick Bodger	Chairman
Assistant Director (City Public Realm)	Department of the Built Environment	Simon Glynn	Deputy Chairman (joint)
Assistant Director (Highways)	Department of the Built Environment	Ian Hughes	Deputy Chairman (joint)
Superintendent West Ham Park and City Gardens	Open Spaces	Martin Rodman	
Group Manager (Major Projects & Programmes)	Department of the Built Environment	Clarisse Tavin	
Principal Planning Officer	Department of the Built Environment	Maureen Joyce	
Planning Officer	Department of the Built Environment	Amrith Sehmi	
Network Coordination Manager	Department of the Built Environment	Michelle Ross	
Senior Heritage Estate Officer	City Surveyor's Department	Julian Kverndal	
Access Advisor	Department of the Built Environment	Lydia Morley	
Media Officer	Town Clerk's	Matthew Cooper	
<b>Visual arts expertise</b>			
Director of Sculpture in the City	Lacuna (external)	Stella Ioannou	
Head of Guildhall Galleries	Town Clerk's	Elizabeth Scott	

Head of Cultural Programming & Partnerships	Town Clerk's	Laurie Miller-Zutshi	
Head of Creative Partnerships (Smithfield)	Museum of London (external)	Lauren Parker	
Cultural Programme Curator	Historic England (External)	Tamsin Silvey	

#### **Membership**

1. Membership of the City Arts Initiative (CAI) is by virtue of the position served by the group member within the City Corporation, its relevance to the siting of art in the public realm, and/or visual arts more widely.
2. Chairmen and Deputy Chairmen remain permanent members of the group; the Members nominated to serve by the Culture, Heritage and Libraries Committee are to be elected annually
3. Internal/external guests may be invited to meetings to discuss areas of expertise as appropriate
4. Membership of external group members will be reviewed every three years. This will take into consideration both the organisation and position of nominated representative to ensure that professional remit and expertise of members aligns with the responsibilities and requirements of the CAI.

#### **Terms of Reference**

5. To provide knowledge and expertise on public art within the City, advising Members, officers and external agencies as appropriate
6. To assess proposals for temporary and permanent works of public art in the City, and to make recommendations to the Culture, Heritage & Libraries Committee, and other Committees as appropriate, regarding their feasibility and suitability for the City's public realm and/or as part of its cultural programmes
7. To provide advice on the management of existing public art in the City
8. To develop and strengthen partnerships with private sector stakeholders in the context of public art
9. To ensure that new art installations are financially sustainable without undue burden on City corporation resources
10. To provide strategic oversight of the City of London Blue Plaque Scheme, providing a peer review system for new applications
11. To review the City of London Blue Plaque applications programme, ensuring that opportunities (where possible) are aligned with City Corporation's Recognition of Women programme and Tackling Racism Taskforce Working Groups
12. To oversee the City Surveyor's inventory of existing public art and maintenance liability

#### **Governance**

13. The group will recommend applications for approval and those they consider should be declined to the Culture, Heritage and libraries Committee and other Committees as relevant; ratification of recommendations is required by that Committee (and any other appropriate Committees)
14. The CAI has no authority to approve or decline applications without Committee endorsement.

#### **Duration and Timings**

15. Meetings of the CAI will take place no later than one month prior to every Culture, Heritage and Libraries Committee meeting

- 16. Meetings will usually be 1.5hrs
- 17. Meetings will take place at Guildhall or virtually

#### **Documentation**

- 18. Minutes will be circulated within a month of the meeting.
- 19. Agendas will be sent at least one week prior to meetings.

#### **Delegation**

- 20. If unable to attend, officers and external members of the group should nominate an appropriate deputy to attend in their stead. Representatives should be able to speak on behalf of the relevant group member and offer recommendations on their behalf. Should any officer be unable to arrange a suitable deputy, then they should inform the Chairman before the meeting.

#### **Review Terms of Reference**

- 21. To be reviewed annually.

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<b>Committee(s)</b>	<b>Dated:</b>
<b>Culture, Heritage and Libraries – For Decision</b>	16 May 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, Executive 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 10 February 2022. At this meeting, the CAI considered public art proposals 1 and 2:

1. **Sculpture in the City – 11<sup>th</sup> Edition**
2. **London Festival of Architecture - Mobile Arboretum**

## Recommendation(s)

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

- Ratify the City Arts Initiative's recommendations in relation to proposals 1 and 2 above as follows:
  - **Sculpture in the City – 11<sup>th</sup> Edition:** approve subject to ongoing consultation and permissions from landowners, Highways and Planning.
  - **London Festival of Architecture - Mobile Arboretum:** approve subject to ongoing consultation and permissions from Highways and 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. Applications for City of London Blue Plaques are also peer reviewed by the CAI.
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 (CHL) should have permanent seats on the CAI. They also reconfirmed the permanent seat for the Chair of the Sculpture in the City Partner Board. The appointment of new Members to represent CHL on the CAI for 2022/23 committee year will take place at your 16 May meeting.
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 10 February 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**

#### **Sculpture in the City – Aldgate Commissions**

7. The CAI received a presentation from *Sculpture in the City* for its 11<sup>th</sup> Edition, scheduled for June 2022 to May 2023.
8. *Sculpture in the City* is an annual sculpture park that uses the City's urban realm as a free, rotating gallery space. It is delivered in partnership with several City-based organisations, including the City of London Corporation.
9. The 11<sup>th</sup> Edition will comprise of 19 artworks around the City's Eastern Cluster. Six artworks from the 10<sup>th</sup> Edition will remain in situ. The new artworks be installed at locations used for previous edition. There is also one potential new location being introduced.

10. Further information on artworks and locations can be found in appendix 1.
11. Sculpture in the City has a successful track record of delivering public art in partnership with City Corporation teams.
12. **The CAI recommended this application be approved subject to ongoing consultation and permissions from landowners, Highways and Planning.**

#### **London Festival of Architecture (LFA) - Mobile Arboretum:**

13. The CAI received an application from the LFA for an urban forest installation across two sites in the City of London on a temporary basis.
14. In partnership with the Cheapside Business Alliance and Aldgate Connect, the LFA have commissioned Wayward to create a series of 3D greening sculptures. Further information can be found in appendix 1.
15. The installations will be placed at two sites in the City of London boundary:
  - a. Bow Church Yard
  - b. Middlesex Street
16. Installations will be in situ throughout the London Festival of Architecture in June 2022. Installation will take place end of May.
17. Since the CAI reviewed the application in February, a site visit has taken place. The LFA are working with relevant officers in Highways to ensure exact locations are appropriate and relevant permissions are secured.
18. Feedback from the CAI highlighted that the installations should not interfere with any existing street infrastructure or activity around both locations.
19. **The CAI recommended this application be approved in principle subject to ongoing consultation and permissions from Highways and Planning.**

#### **Corporate & Strategic Implications**

20. **Strategic implications** – The City Arts Initiative was formed to support the City's management of public art. New public art in the City can enable the City and its public realm to become more vibrant, enticing and fun. This supports the delivery of the Destination City. The City Arts Initiative also aligns and supports delivery of the corporate plan by shaping outstanding environments, notably through inspiring enterprise, excellence, creativity and collaboration. Public art also supports the City to become a global hub for innovation in culture.

21. **Financial implications** - none
22. **Resource implications** - apart from officer time handling enquiries and managing the installations, there are no resource implications other than where specifically noted.
23. **Legal implications** - none
24. **Risk implications** - none
25. **Equalities implications** – officers from Planning sit on the CAI where they provide access advice within their feedback to applicants.
26. **Climate implications** – public art applications are often submitted to the CAI after the design and build of artworks. However officers promote transport and installation methods which incur smaller carbon footprint.
27. **Security implications** - none

## **Conclusion**

28. This report summarises the discussions of the City Arts Initiative. It presents recommendations in relation to the public art applications considered on 10 February 2022.

## **Appendices**

- Appendix 1: CAI Application Notes and Images, 10 February 2022.

## **Background Papers**

Full details of the applications received by the City Arts Initiative are available on request from the Executive 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)



# Sculpture in the City

11<sup>th</sup> Edition

City Arts Initiative  
April 2022



SCULPTUREINTHECITY

# SCULPTURE IN THE CITY

## Partners



Bloomberg

**Brookfield**  
Properties



LONDON & ORIENTAL

**nuveen**  
REAL ESTATE



22 BISHOPSGATE

## Patrons

Leadenhall Market | MTEC | PLP/Architecture | Price & Myers



# Artwork Map



New Artwork



Remaining Artwork



Permanent Artwork

## Artists

1. Alice Channer
2. Emma Louise Moore
3. Victor Seaward
4. Mike Ballard
5. Ollie Bragg
6. Ugo Rondinone
7. Sarah Lucas
8. Eva Rothschild
9. Emma Smith
10. Claudia Wieser
11. Shezad Dawood
12. Guillaume Vandame
13. Bram Ellens
14. Jun T. Lai
15. Jesse Pollock
16. Pedro Pires
17. Victor Seaward
18. Jocelyn McGregor
19. Bosco Sodi
20. Elisa Artesero

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# Artworks Remaining for the 11<sup>th</sup> Edition



Alice Channer, *Burial*  
St Botolph w/o Bishopsgate



Bram Ellens, *Orphans*  
Cullum Street



Eva Rothschild, *Cosmos*  
Undershaft (next to Aviva)



Jun T. Lai, *Bloom Paradise*  
Fenchurch Street Station Plaza



Mike Ballard, *Rough Neck Business*  
100 Bishopsgate



Guillaume Vandame, *symbols*  
Leadenhall Market



# Artwork Acquisitions

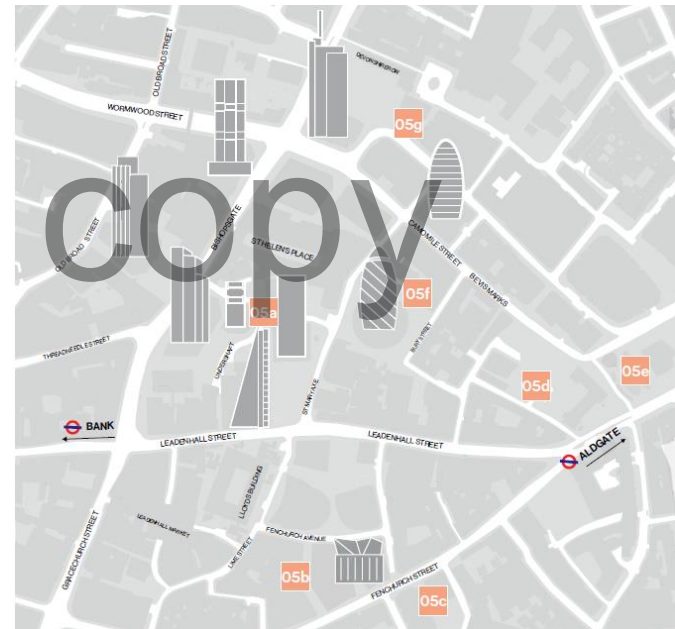


Elisa Artesero, *The Garden of Floating Words*  
Purchased by Nuveen, 2021



Oliver Bragg, *In Loving Memory*  
Acquisition by SITC, 2022

10 bench plaques across 7 locations:



# Aldgate Square Commission

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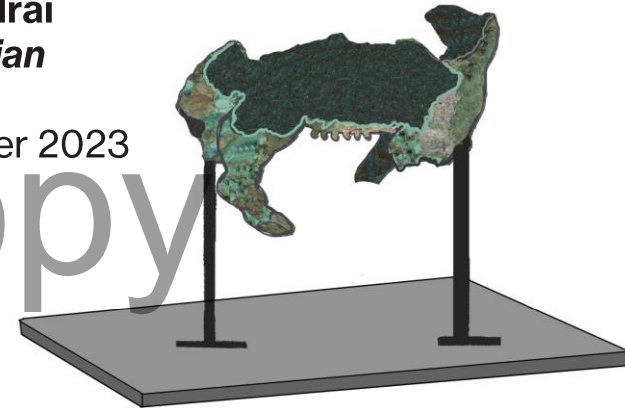
**Jocelyn McGregor**  
*Earthing*

12 May 2022



**Emii Alrai**  
*Guardian*

Summer 2023



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## Key Dates

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January – April 2022

Fabrication of *Earthing*

07/08 May 2022

Install Jocelyn McGregor's *Earthing*

12 May 2022

Private Launch of Jocelyn McGregor's *Earthing*

Summer 2023

Launch Emii Alrai's *Guardian*

# New Artworks

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**Emma Louise Moore**

<b>Title</b>		Miss
<b>Artist</b>		Emma Louise Moore
<b>Date</b>		2021
<b>Material</b>		Marble
<b>Dimensions</b>		150cm high x 100cm x 70cm (x 2 pieces)
<b>Weight</b>		1.5 ton, 2.1 ton
<b>Location</b>		United Kingdom





<b>Title</b>	Nest series
<b>Artist</b>	Victor Seaward
<b>Date</b>	2021
<b>Material</b>	Enamel on 3D printed PETG
<b>Dimensions</b>	approx 30 x 20 x 20 cm
<b>Weight</b>	
<b>Location</b>	United Kingdom

**Note:**

This is a new series proposed for Sculpture in the City.



<b>Title</b>		summer moon
<b>Artist</b>		Ugo Rondinone
<b>Date</b>		2011
<b>Material</b>		Cast aluminium, white enamel
<b>Dimensions</b>		600 x 550 x 550 cm
<b>Weight</b>		1400 kg
<b>Location</b>		United Kingdom

**Ugo Rondinone** – *Sadie Coles HQ*



<b>Title</b>		Sandwich
<b>Artist</b>		Sarah Lucas
<b>Date</b>		2011-2020
<b>Material</b>		Concrete
<b>Dimensions</b>		63 x 243 x 190 cm
<b>Weight</b>		2500 kg
<b>Location</b>		United Kingdom



**Sarah Lucas** – *Sadie Coles HQ*

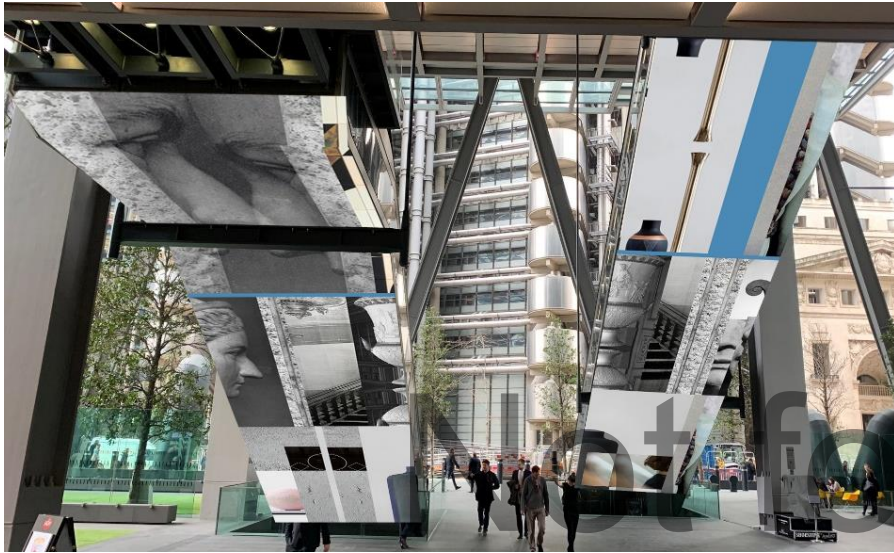




Title		We
Artist		Emma Smith
Date		2019
Material		Neon
Dimensions		450 x 230 cm
Weight		226 kg
Location		United Kingdom



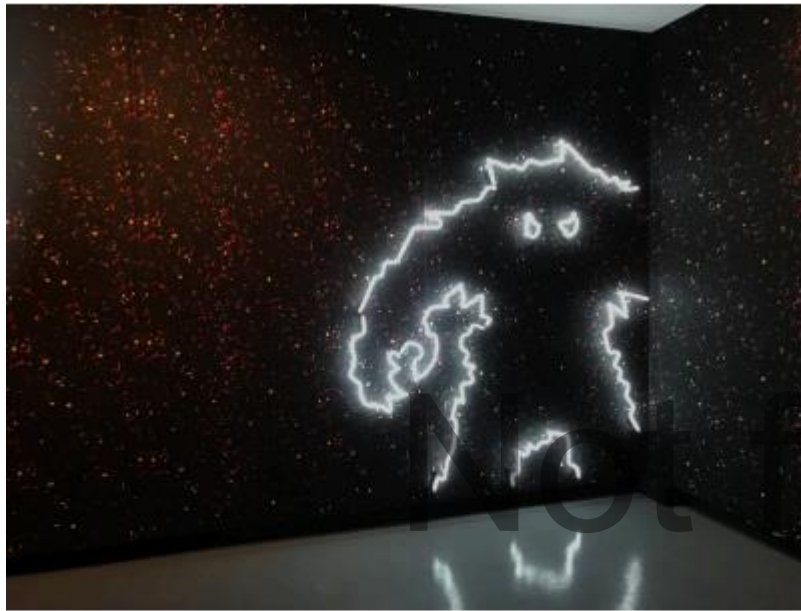
Emma Smith



<b>Title</b>	Generations (Part 2)
<b>Artist</b>	Claudia Wieser
<b>Date</b>	2021
<b>Material</b>	Vinyl
<b>Dimensions</b>	Variable
<b>Location</b>	London



**Claudia Wieser** – *Sies + Höke Gallery*



<b>Title</b>	Invasion
<b>Artist</b>	Shezad Dawood
<b>Date</b>	2019
<b>Material</b>	Neon
<b>Dimensions</b>	198 cm x 186 cm
<b>Location</b>	London



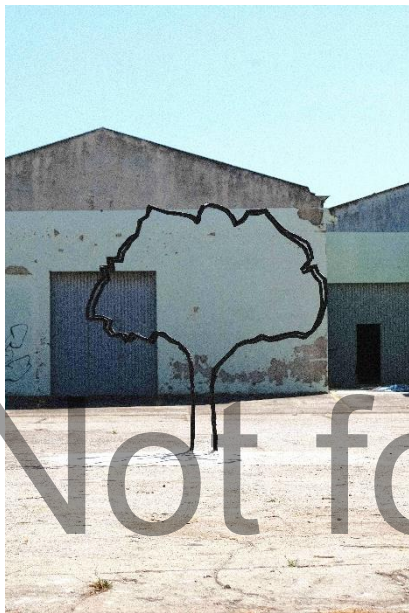
**Shezad Dawood** – *Timothy Taylor*





<b>Title</b>	The Granary
<b>Artist</b>	Jesse Pollock
<b>Date</b>	2021
<b>Material</b>	Powder-coated Steel
<b>Dimensions</b>	353 x 205 x 210 cm
<b>Weight</b>	600 kg
<b>Location</b>	United Kingdom





<b>Title</b>	Habitat
<b>Artist</b>	Pedro Pires
<b>Date</b>	2021
<b>Material</b>	Metal
<b>Dimensions</b>	70 x 265 x 250cm
<b>Weight</b>	280 kg with metal base 130 kg without metal base
<b>Location</b>	Portugal





<b>Title</b>		Untitled
<b>Artist</b>		Bosco Sodi
<b>Date</b>		2014
<b>Material</b>		Bronze
<b>Dimensions</b>		2.8m tall / 1m base diameter
<b>Weight</b>		
<b>Location</b>		USA

**Bosco Sodi** – *Koenig Galerie*

# 11<sup>th</sup> Edition Programme

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# Education Workshops

- Working with artists, architects, and partner company volunteers, around **200 students** from **9 local schools** will participate in a total of **36 workshops**.
- The workshops will be **split between summer and autumn term** following consultation with the teachers, with the ability to incorporate the activities into their overall lesson plans.



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Education Workshops 1&2

27-30 June,  
1, 4-8 July

Education Workshops 3&4

26-30 September,  
3-7 October





# Bloomberg Connects App

Enhancing visitor experiences with a new phase of the Sculpture in the City multimedia guide.

- New **audio tracks by 11<sup>th</sup> edition artists** to form a narrated self-guided tour of the sculpture trail
- A unique audio feature **highlighting the Aldgate Square Commission** process and its significance for both Jocelyn McGregor and local community.
  - Including audio tracks by Jocelyn McGregor, Aldgate Connect BID, City of London Outdoor Arts Programme and SITC Arts Advisory Group

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The new phase of SITC's guide on Bloomberg Connects will launch **June 2022**

## Hear the stories behind Sculpture in the City.

Explore the 11th edition through exclusive artist commentary and an immersive Family Trail tour narrated by Martha Howe-Douglas of Horrible Histories in our free mobile guide on Bloomberg Connects.



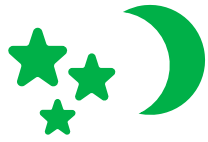
Scan to download the free app.

Bloomberg  
**Connects**



# Nocturnal Creatures

Sculpture in the City is once again an associate programme partner with **Whitechapel Gallery**.



23 July 2022

Host of an exciting programme of installations, performances, music and film to activate the 11<sup>th</sup> Edition artworks during the late-night festival.

In 2021:

**2,300+** overall attendance

**630+** SITC participants

*\*The 2021 event was a Covid-safe programme. The 2019 programme saw 8,000+ overall attendance and 2,000+ participants at SITC events*





# Key Programme Dates

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10<sup>th</sup> Edition Deinstalls

23 April – 8 May

Aldgate Sq Commission Install

7 May

Aldgate Sq Commission Launch

12 May

11<sup>th</sup> Edition Installs

28 May – 19 June

11<sup>th</sup> Edition Press Launch

TBC 21 June

11<sup>th</sup> Edition Private Launch

TBC 23 June

Education Workshops 1&2

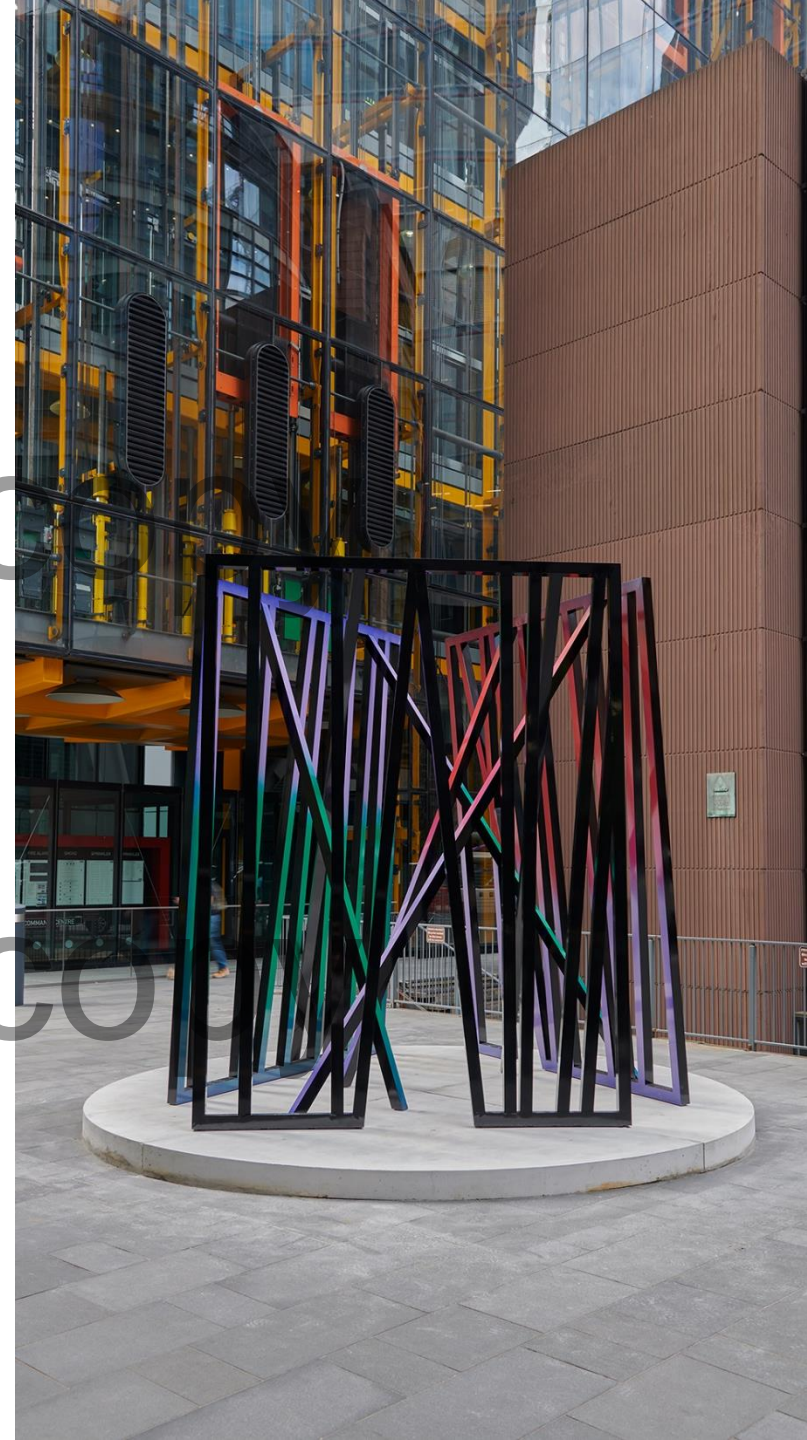
27-30 June, 1, 4-8 July

Nocturnal Creatures

23 July

Education Workshops 3&4

26-30 September,  
3-7 October









# MOBILE ARBORETUM

WAYWARD



# THE PROPOSAL



# THE MOBILE ARBORETUM

The project is inspired by the collective history of the market. Both sites have been or still are hubs of activity and trade in London from the medieval produce and poultry markets of Cheapside to the buzzing fabric markets of Petticoat Lane.

Markets are full of brimming barrows and carts, overflowing with produce, delicate frames hung with drapes of fabric, pinstriped and patterned canopies that shelter the people of the market. Food and fabrics mingle with entertainment, music, trade and conversation of mingling communities.

When thinking about this project we knew we wanted to play with the idea of an urban forest but it needed to be more than mere planters. It had to reflect the sites history and be a part of its present.

This brings us to the Mobile Arboretum - a series of “carts” or “barrows” filled with saplings to create this new home for trees. The barrows will house the trees/saplings over the summer, taking care of them until it is time to move them on to their new homes helping to see the legacy of a local urban forest at schools and community gardens in and around the area.

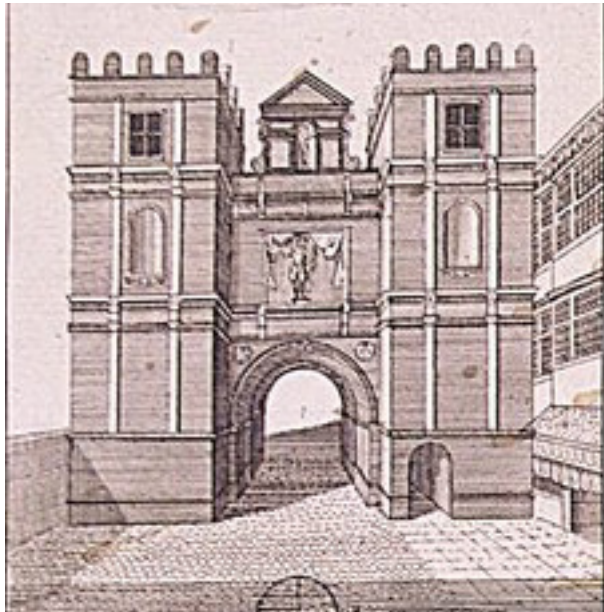
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Medieval market barrows



Medieval patterns



The Aldgate



Medieval market barrows - fabric



Petticoat Lane



Seedling

Sapling

Pole

Sawlog



Petticoat Lane



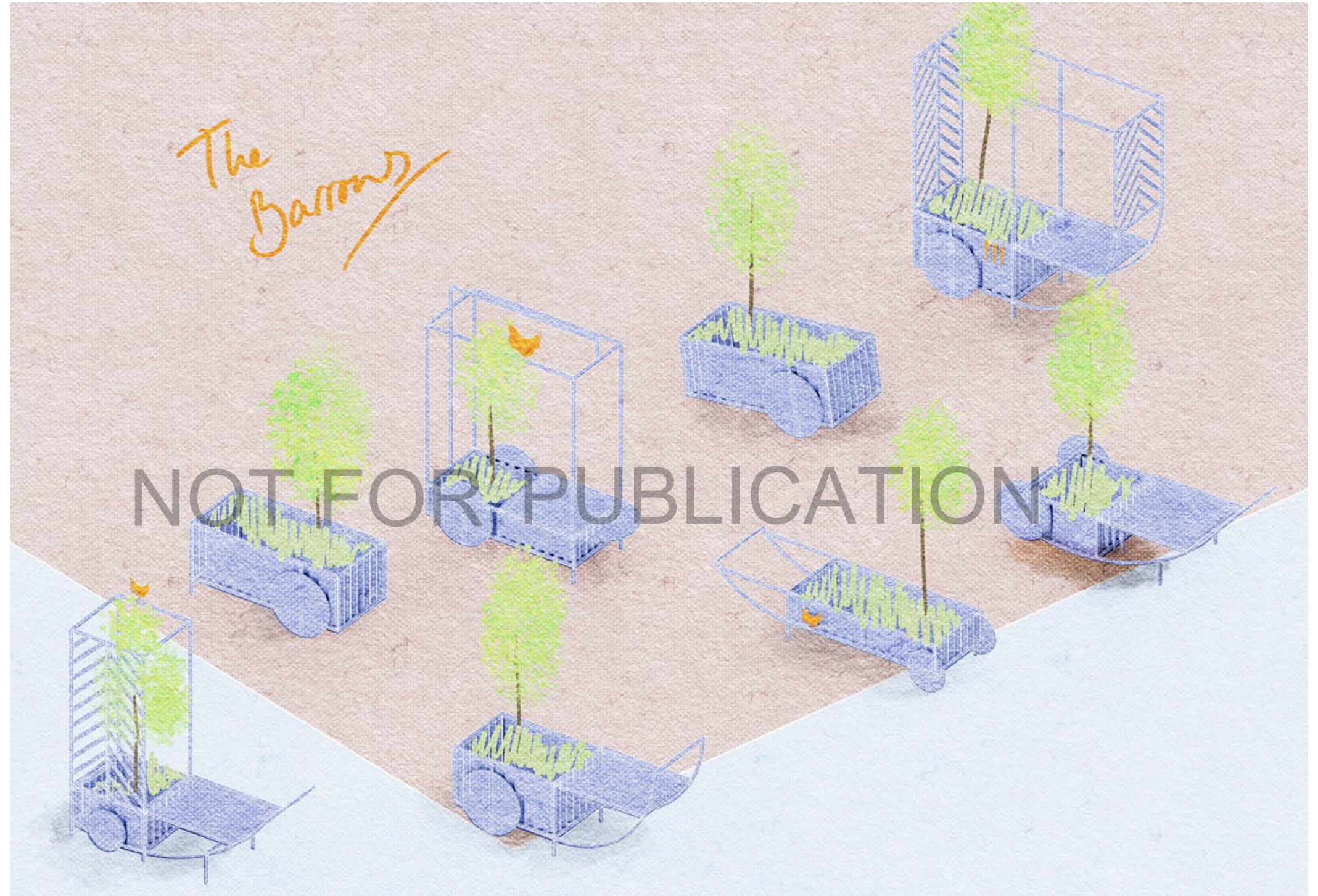
Minstrels at a market



# THE BARROWS - a quick breakdown

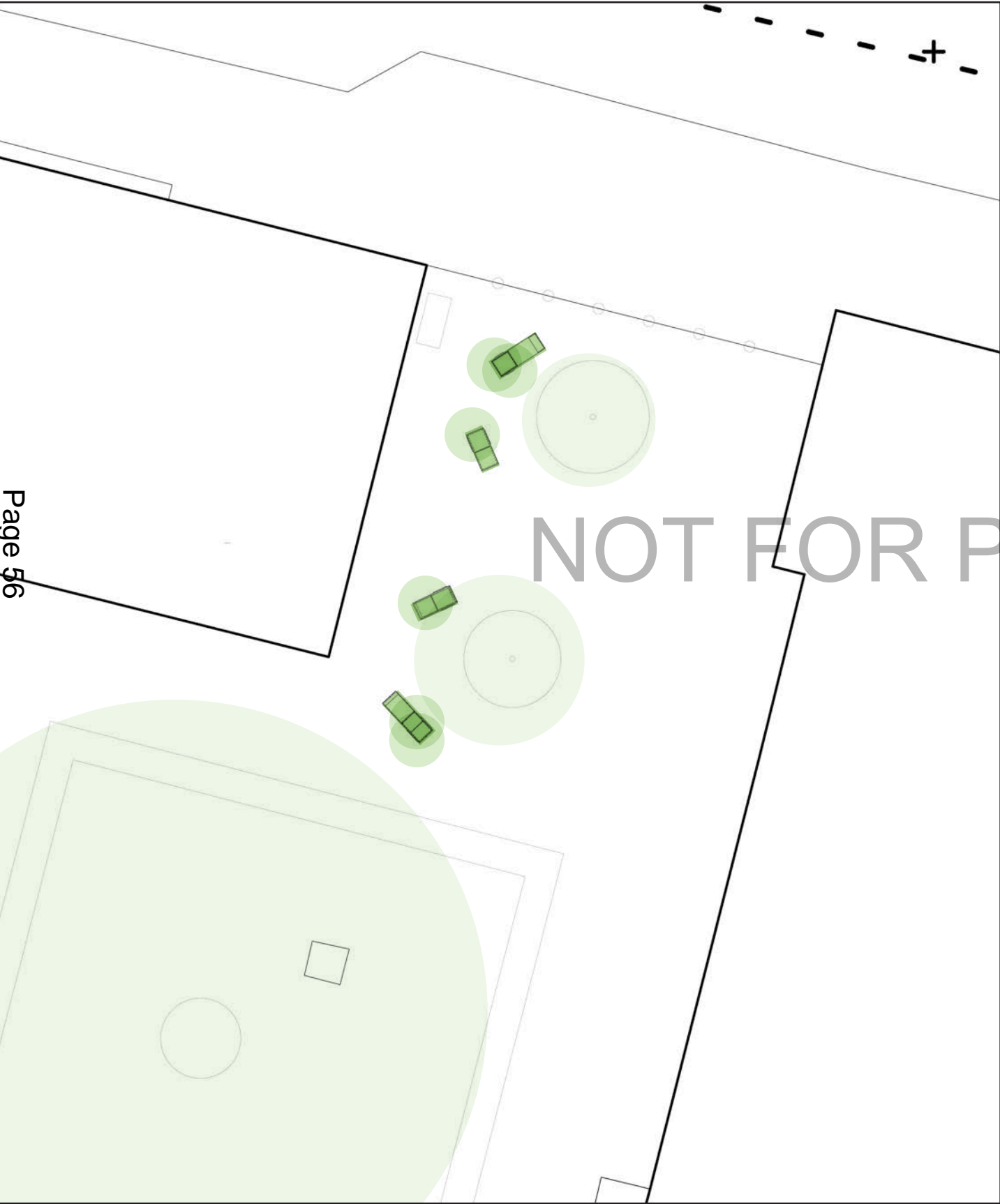
- Barrows would be made of a simple steel frame for durability.
- Wheels are false/a motif and do not allow modules to be moved.
- No module is movable by a single person/ general pedestrian. A pallet truck will be required to move each module.
- No module is fixed into the ground at any point.
- Other materials TBC but we are aiming for durability as well as sustainability to ensure these have a good legacy.
- The barrows exist at a range of heights that allow different users with a range of accessibility to interact with the plants and trees.
- We will be planting with a range of trees, sapling and whips as well to ensure a range of heights and growth.

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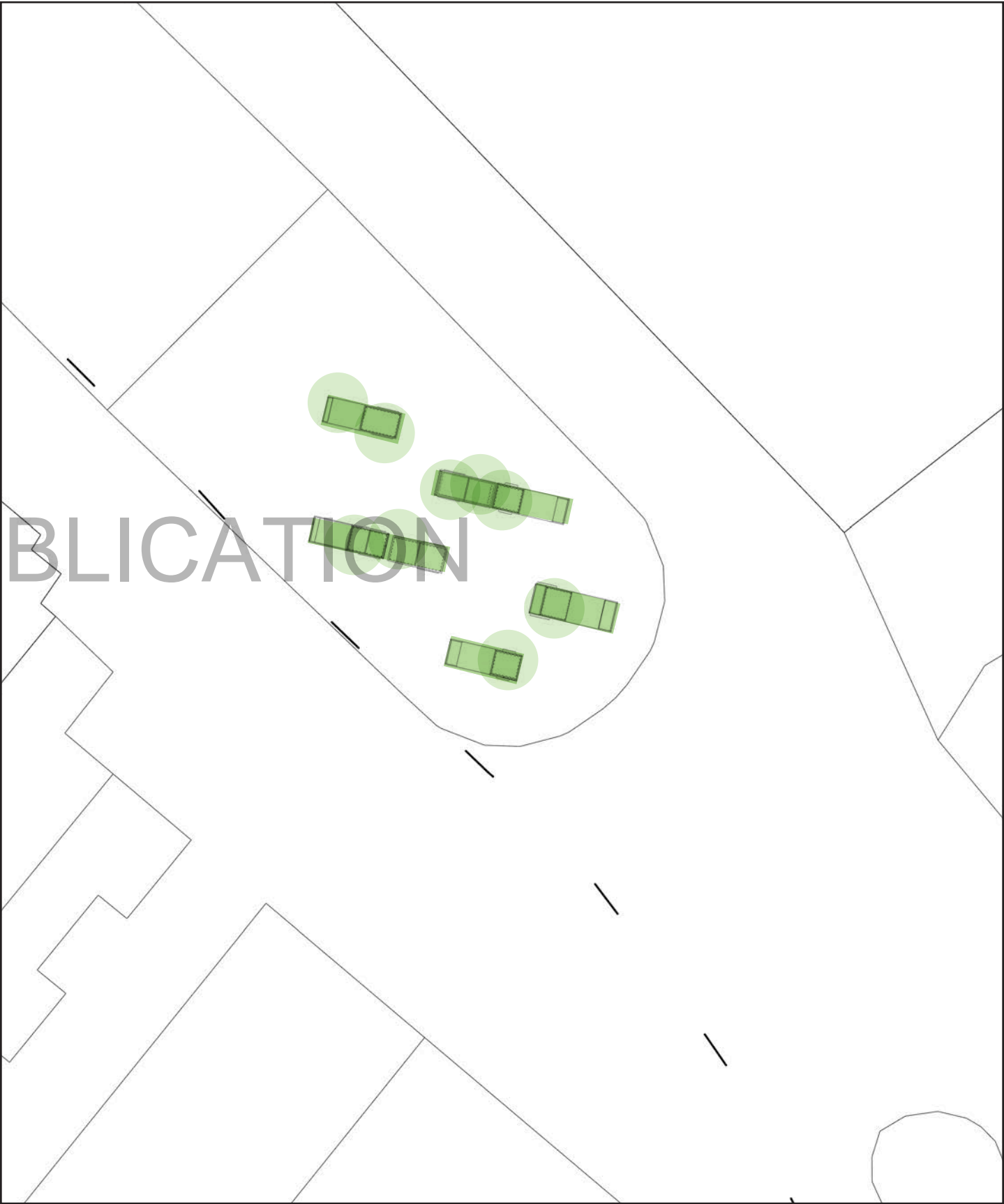




Bow Church Yard - sketch plan



Middlesex St - sketch plan





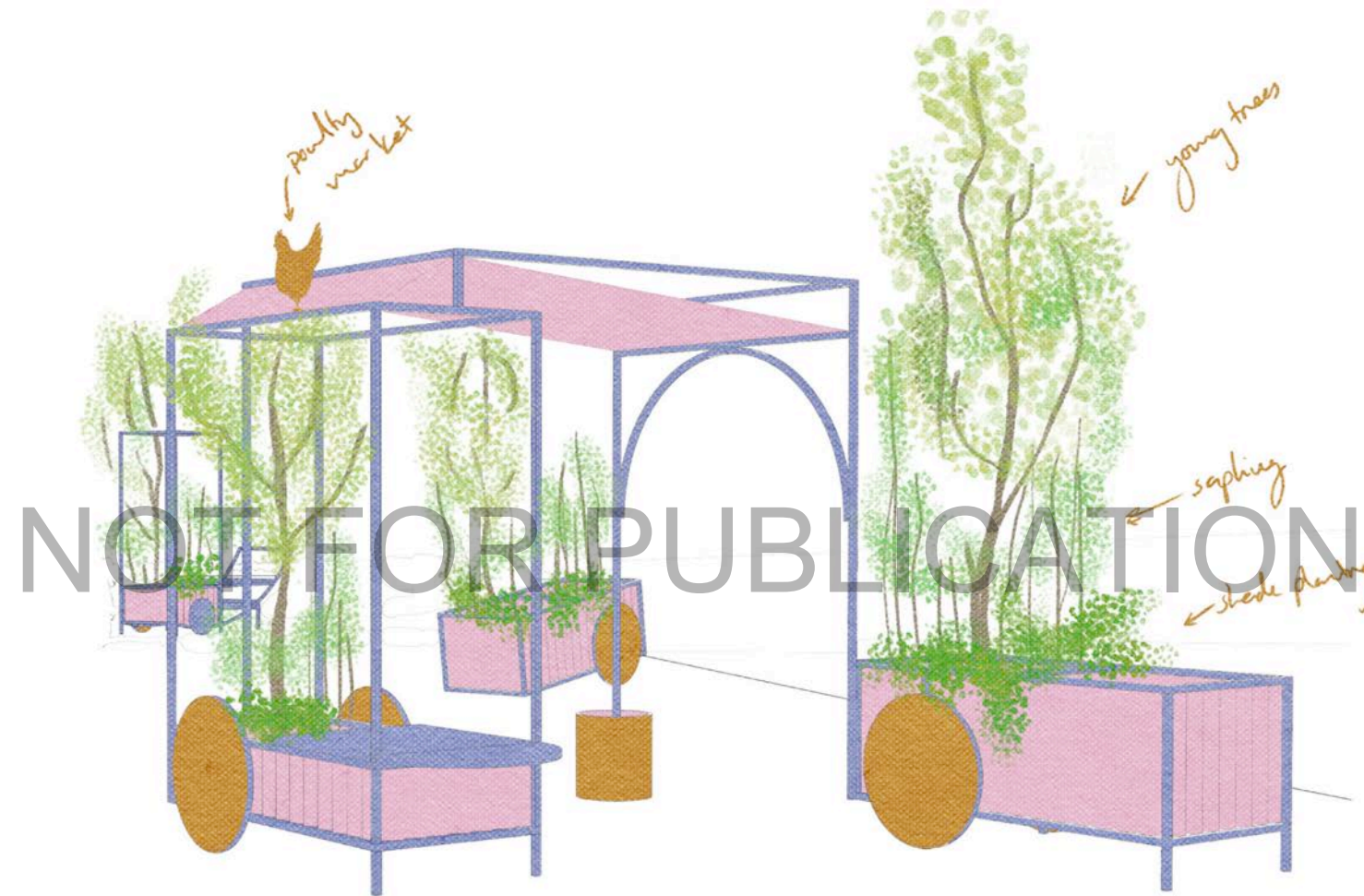
## Bow Church Yard - entrance view





## Bow Church Yard - the market

There is the potential to be able to provide components to an interested party that would allow them to use the barrows to create a stall.





## Middlesex St - view from obelisk





# PLANTS



# Bow Church Yard

The focus here is for dry shade planting to create a low maintenance but lush atmosphere.



# Middlesex St

The focus here is on many types of aromatic rosemary responding to the alfresco eating and good sunshine as well as creating a low maintenacne, hardy but immersive scented environment.





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<b>Committee(s)</b>	<b>Dated:</b>
<b>Culture, Heritage and Libraries</b>	16 May 2022
<b>Subject:</b> Outdoor arts Programme 2021/22 – Annual Report	<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, 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 Information</b>
<b>Report author:</b> Nick Bodger, Cultural and Visitor Development Director	

## Summary

This report provides an overview of the achievements of the 2021/22 Outdoor Arts Programme.

Assessing performance against the golden thread principles agreed by your Committee when the programme was first established, headlines this year include the securing of more than three times the value of the programme's core budget through partnership; a record number of events being delivered; and record attendances year-on-year.

These achievements have been realised against a backdrop of significant challenges brought about by the pandemic which are still impacting footfall and spend in central city areas.

Despite these challenges, this year's programme has demonstrated how outdoor arts activities can drive visitor numbers and thus economic recovery, with the programme having significantly bucked the trend of the lower attendances reported on a London and national level by arts and cultural institutions.

## Recommendation(s)

Members are asked to:

- Note the contents of this report.

## Main Report

### Background

1. Following consultation with relevant Members, officers and stakeholders, a proposal for a successor model to the City of London Festival was presented to your Committee in October 2016. As part of that proposal, it was agreed that funding previously allocated to the festival would be allocated for a period of three years to enable delivery of an annual Outdoor Arts Programme. In December 2018, your Committee agreed to extend the funding term for a further five years (to 2024/25) with the opportunity to bid again this year (2022) for a further extension.
2. From the outset, it was agreed that delivery of the new Outdoor Arts Programme would align with a set of principles which form a 'golden thread' against which performance evaluation is monitored. Those principles are to:
  - a. Work in partnership
  - b. Enliven and open up City spaces
  - c. Produce excellent and innovative work and
  - d. Attract new audiences, particularly from the City worker group.
3. It was also agreed that the Guildhall Yard Public Programme (eg lunch markets) and the cultural elements of any major London or national events to which the City Corporation contributes (eg London Landmarks Half Marathon) would be supported by the team established to deliver the new programme. In addition, with funding from The Aldgate Partnership, the team took responsibility for delivering an annual programme of events in Aldgate Square in 2019. Subsequently, new funding from the EC Partnership, has enabled the team to focus efforts this year (2022/23) within the tall buildings cluster.
4. Since its inception, the Outdoor Arts Programme has taken a major theme each year, launching with *Londinium* in 2017 which celebrated the City's Roman past, followed by *Women: Work and Power* in 2018, an exploration of women's rights and achievements tied closely with the centenary of women's suffrage, and *Fantastic Feats* in 2019 which focussed on City and London architectural and engineering achievements linking to a number of significant anniversaries. In 2020, the programme was all but suspended due to the pandemic but enjoyed considerable success through online activities, engaging record audiences.
5. In 2021/22, a series of events celebrating the work of John Keats was proposed. Entitled *A Thing of Beauty*, the programme sought to celebrate the recurring motif of beauty within Keats' work, focussing on the beauty of the diverse peoples that inhabit our beautiful planet and highlighting themes of equality and inclusion, as well as the climate emergency.
6. While a core element of events around these themes was delivered, the programme was heavily complemented by major events postponed from 2020

(eg the Euro 2020 event *Inside Out* on Tower Bridge) and external spectacles such as *City Lights* and *Borealis* which were hosted in the City as part of a bid to win back audiences to Central London and support the capital's Covid recovery. This saw the usual summer programme run from June 2021 (opening with *Inside Out*) to February 2022, culminating in the *City Lights* festival.

7. With the newly approved Destination Review taking root over the coming year, a new and ambitious format (without themes) will be established going forward. This will see larger scale and higher impact events driving footfall to the City as it builds on its recovery. The subject of these events forms the content of another report to be heard at your Committee today.
8. Sadly, with the impacts of the pandemic, the suppliers of our Guildhall Lunch Markets chose to end their contract in early summer as low footfall had made these monthly events unviable financially. It is hoped they may return in future years.
9. Unlike most years in which we have been able to rely on commissioned audience surveys to help understand sentiment and other qualitative factors and which we would ordinarily have presented to you as part of this report, face-to-face interviews with on-site researchers over the summer months proved difficult – likely a result of the pandemic and less willingness by the public to engage in this way. However, sentiment surveys from the *Borealis* and *City Lights* events help paint a picture. Coupled with quantitative data which we were still able to collect, these reports have helped to deliver the findings presented to Members today.

## **Current Position**

### **Partnerships**

10. Reporting against the golden thread principles outlined in item 2 above, the 2021/22 Programme attracted 21 partners. This compares to 32 in 2019, 37 in 2018 and 22 in 2017, a decrease of 34%, 43% and 5% respectively.
11. While the decreases may seem disappointing, it is worth noting that the partnerships over this last year have been deeper, longer lasting and more expansive than ever before, establishing a solid foundation for the Destination Review work that is to follow. This is evidenced by the record-breaking level of cash sponsorship and co-commissioning funds raised in-year – a total of £1.1m, representing just over £3 for every £1 of your investment (a target of the Destination Review).
12. In comparison, £436k was raised in 2019, £9.4k in 2018 and £37k in 2017. This shows 2021/22 to have achieved funding increases of 152%, 1,039% and 2,872% respectively.
13. Such significant growth reflects the concerted efforts by the Outdoor Arts Team to proactively use programming funds to attract match support from co-

commissioners and other sponsors and serves to highlight the importance of your investment in generating such funds.

### **City spaces**

14. Against the second golden thread principle – to enliven and open up City spaces – the 2021/22 programme presented in 26 unique spaces. In the summer and autumn months, the activation of these spaces was crucial in driving recovery (and audiences), noting that footfall was low and – as such – that retail and hospitality were struggling to remain open. Furthermore, it helped support the *Square Smile* campaign, which has been working to excite a return to the office, by providing incentives for workers to be in the City and so feeding cultural appetites that had, for most, been starved of live entertainment.
15. In comparison to previous years, the total number of spaces animated in 2021/22 is unsurprisingly less than in 2019 (31 sites and a 16% drop); is one shy of the total number of sites animated in 2018 (a 4% drop); and a significant increase on the 15 sites animated in 2017 (a 73% rise).
16. This is largely due to focus and scale, with the Outdoor Arts team focussing on congregational hubs in the City to help drive recovery in core areas, and delivering larger scale events running for multiple nights, to attract the largest possible audience numbers.
17. Similarly misleading is that the number of events presented by the programme drops between years – 63 in 2021/22 against 129 in 2019 (a 51% drop); 82 in 2018 (a 23% drop); and 66 in 2017 (a 5% drop). This is because an event is counted as one whether it runs for 20 nights or one.
18. In previous years, most events have been one-offs with the calculation described having been used to avoid over counting exhibitions which can run for many days (and thus, if counted for the number of days run, would distort numbers between years depending on the number of exhibitions presented).
19. The 2021/22 programme, unlike any other before it, has had significant runs of “live performance” works at a number of key City sites. These include *Borealis* in Guildhall Yard (12 nights with nine shows a night) and *City Lights* which ran for 10 nights across five locations. If each opportunity to view were counted as one event, the number of events (excluding exhibitions as per the reasons above) would be 225, a 74% rise on 2019.

### **Excellent and innovative work**

20. The third principle outlined in item 2 (programming excellent and innovative work) is ordinarily measured by the number of new commissions undertaken and the satisfaction ratings of the audiences engaged with them.

21. In 2021/22, 16 new commissions were undertaken. This compares to 30 in 2019, seven in 2018 and five in 2017, delivering a drop of 47% on the 2019 total, and then increases of 129% and 220% respectively against 2018 and 2017.
22. This drop against 2019 is not surprising. Newly commissioned work is expensive and can take months, if not years, to develop. The majority of new commissions in 2021/22 were those commissioned for 2020 which the team was unable to deliver because of the pandemic. They include *I am from Reykjavik* (a partnership with London International Festival of Theatre (LiFT)), *Inside Out* on Tower Bridge (a partnership with GLA) and *Black Victorians* (with Greenwich and Docklands International Festival).
23. At the time the team would ordinarily have commissioned new work for 2021 (December 2020), the country was in lockdown and the route out for public events was not fully understood. To guard against financial loss, new commissions were therefore not sought, and funding invested instead in ready-made works that could be rolled out (or not) depending on the Covid climate and the appetite of audiences. This too enabled the team to focus on driving audiences to events that had already proven popular elsewhere.
24. As discussed in item 9, audiences were unwilling to undertake face-to-face surveys at events over summer and autumn due to the close contact required with researchers at a time of pandemic. This disabled the team from gathering evidence of satisfaction (or not) with the event that audiences were viewing (noting that for free outdoor events without booking there is no opportunity for data capture and thus follow up surveys).
25. The only sentiment ratings the team has been able to obtain have been from the delivery of *Borealis* in Guildhall Yard because – although free – space limitations meant that slots had to be booked (enabling follow up with bookers), and *City Lights* which took place in February when audiences were less averse to face-to-face interviews. Both events were not new commissions and so do not inform how the new work presented was received.
26. However, with the focus switched away from new work to winning back audiences to the City through populist programming (so supporting local retail and hospitality sectors), it is interesting to note that 95% of respondents at *Borealis* thought events like it made the City feel more vibrant.
27. For both *Borealis* and *City Lights*, 79% and 81% of respondents respectively said they would visit Central London more often if more events like them were put on. Notably, 51% of audiences felt more confident visiting the City during the pandemic after having attended *Borealis*, which took place at the peak of the Omicron variant.
28. These figures demonstrate the role outdoor arts activities can play in driving footfall and thus recovery. That 92% of respondents rated *Borealis* as very or fairly good, has likely strengthened the City's reputation as an area where exciting and interesting outdoor work takes place, with audiences watching out for the next "big thing" and (hopefully) returning when that happens.

29. As discussed above, the push this year was to programme populist work to drive audiences and support local sectors through economic recovery. The surveys for both the *Borealis* and *City Lights* events help evidence the success of this, with an average £46 spent in the area by each respondent attending either of the events.
30. Specifically, for respondents who provided an estimated spend on hospitality and retail, the individual averages are much higher. Those attending *Borealis* spent £47 on food and drink, £39 on shopping, £41 on tickets for other events and £219 on accommodation; and those attending *City Lights* spent £33 on hospitality and £44 in retail.
31. It should be noted that the accommodation average spend relates to a very small sample (13 respondents) and should thus be regarded with caution.

### **New audiences**

32. The principle of attracting new audiences is ordinarily measured across a series of criteria that include geo-demographic information such as ethnicity, place of residency and workplace. As previously discussed, excepting the *Borealis* and *City Lights* events, this could not be gathered by our on-site researchers. However, the ambition this year was to attract maximum audience numbers, whether old or new audiences, whomsoever from wherever, and so underpin the economic recovery of the City's retail and hospitality sectors.
33. For the sake of comparison, the below totals do not include major pan-London events such as London Landmarks Half Marathon for which City-only attendance is difficult to assess nor on-street exhibitions in areas of high footfall where a formula of 2% of passing pedestrian traffic is ordinarily used by the industry to calculate engagement (noting this can distort figures when footfall is very high). *Asphalt Art* would be included in such a category and so is not considered in the totals given.
34. For 2021/22, 103k people engaged with an event within the programme. This compares to 96k in 2019, 56k in 2018 and 61k in 2017, a rise of 7%, 84% and 69% respectively (numbers are rounded to the nearest thousand).
35. This is the largest audience the outdoor events programme has attracted and shows a phenomenal achievement at a time when footfall in the City and Central London more widely has been so low. To give this context, UK attractions in the calendar year 2021 reported visitor footfall at 57% below 2019 pre-pandemic levels (source: ALVA); while in the City, a 79% shortfall is recorded (source: City Attractions Monitor (RJS Assoc.)).
36. Notably, *Borealis* (December 2021) and *City Lights* (February 2022) account for approximately 50% of the total audience numbers reported above – both falling at a time of less restrictions (albeit Omicron deterred many) and thus of greater footfall generally. That said, even at the time of writing, Google Mobility data for the City of London in the working week covering 28 March to 1 April shows



worker footfall as back up to two thirds of normal, and retail and recreation footfall back to nearly half of normal (45%).

37. Again, the exceptional audience figures for this year, which achieve 7% more than “normal”, demonstrate the draw of outdoor arts and the power they have in fuelling a successful recovery when compared to this data.
38. This may be attributed to a pent-up appetite for culture following starvation over lockdown, it may be due to the proven populist nature and profile of the events programmed, or to the fact that less events were programmed in Central London and thus the competition for audiences was weaker. Whatever the case, that *Borealis* “sold” 30,000 tickets within the first half hour of booking opening is testament to a significant demand, with this and other events providing the City with the opportunity to show itself as a destination for events and cultural activities.
39. As reported above, geo-demographic information is limited to the two events for which qualitative data was collected. This showed that over three quarters of audiences for both events live in London, with between 5% (*Borealis*) and 13% (*City Lights*) working in London but not living here. Visitor numbers (those not living or working in London) sat between 11% and 12% for both events. Again, this is unsurprising, especially given that transport has been a major fear-factor for many over the pandemic.
40. For both events, between 68% and 70% of respondents to surveys described themselves as “White British” or “White (Other)” with between 22% and 28% describing themselves as “Asian”, “Black” or from “Mixed / mixed multiple ethnic groups”. This broadly aligns with previous years and shows no marked change.
41. The age profile across audiences was broadly the same for both events with well over a third of respondents falling into the 35-49 age bracket. Notably, family audiences were higher than is usually seen at City events with 28% coming with children to *Borealis*, and 16% to *City Lights*. This is likely due to their family appeal as well as a lower proportion of those attending after work than as would be normal.
42. All audience evaluation reports are available on request from the Executive Director of Innovation and Growth.

## Corporate & Strategic Implications

- **Strategic implications:** the City’s Outdoor Arts Programme aligns with all aims within the City Corporation’s Corporate Plan delivering the specific outcomes:
  2. People enjoy good health and wellbeing
  3. People have equal opportunities to enrich their lives and reach their full potential
  4. Communities are cohesive and have the facilities they need
  7. We are a global hub for innovation in financial and professional services, commerce and culture
  10. We inspire enterprise, excellence, creativity and collaboration

Furthermore, this year's programme has laid a good foundation for the future execution of the Destination Review, achieving set funding targets and record-breaking audiences.

- **Financial implications:** in December 2018, your Committee agreed to extend the Outdoor Arts programme's funding term for a further five years (to 2024/25) with the opportunity to bid again this year (2022) for a further extension. While this funding will be crucial to the ongoing success of the programme, a bid is not made as part of this report noting the zero-based review scheduled for next year.
- **Resource implications:** none identified.
- **Legal implications:** none identified.
- **Risk implications:** none identified.
- **Equalities implications:** none identified.
- **Climate implications:** none identified
- **Security implications:** none identified

## Conclusion

43. This year has been a record-breaking one for the outdoor arts programme with audience numbers, funding and the number of events presented significantly outstripping the achievements of previous years. This is set against a very challenging backdrop in which Government restrictions, a public fear of contagion, low footfall within Central London and storms and bad weather have had to be navigated to deliver the successes listed.

44. While it is to the credit of the team for securing and delivering the events in this context, success may also be attributed to a greater appreciation and demand by audiences for outdoor cultural activities. This paves the way for "bigger and better" events under the new Destination Review, with the year having provided the City with an opportunity to shine and to make itself better known for the delivery of safe, enjoyable, must-do events.

45. These assertions are evidenced by the results shown in this report.

## Appendices

- None

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<b>Committee(s):</b> Culture, Heritage and Libraries – For Discussion	<b>Dated:</b> 16/05/2022
<b>Subject: Strategic Direction for London Metropolitan Archives</b>	<b>Public</b>
<b>Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?</b>	2, 3, 4, 8, 9,10
<b>Does this proposal require extra revenue and/or capital spending?</b>	<b>N</b>
<b>If so, how much?</b>	<b>£</b>
<b>What is the source of Funding?</b>	<b>Existing resource</b>
<b>Has this Funding Source been agreed with the Chamberlain's Department?</b>	<b>Y</b>
<b>Report of: The Town Clerk and Chief Executive</b>	<b>For Discussion</b>
<b>Report author: Emma Markiewicz</b>	

## Summary

This paper sets out the current operating context for LMA and for archives in general; it provides background as to our collections and services and sets out a future direction for the LMA under TOM phase 2.

## Recommendation(s)

Members are asked to:

- note the paper and its suggested next steps

## Main Report

## Background

### *About London Metropolitan Archives*

1. The London Metropolitan Archives (LMA) is the City's and London's memory and our collections reflect centuries of its diplomacy, precedence and tradition. We are also the major collecting body for the City's more recent past and have a vital role to play in its present and future. Our mission is to collect, preserve and make accessible the record of the history of London, the administrative record of the City of London Corporation; the complex London government of the nineteenth and twentieth centuries and the archives of businesses, schools, hospitals, charities and many other organisations from the London area. Our 100km of holdings form the largest civic archive in the UK, and the second largest archive, after The National Archives. They are a powerful resource for research and learning; for understanding decision-making and democracy; and they tell the national story of London as one of the most significant and historic capital cities in the world.

## *Our Collections*

2. Our collections are unrivalled for metropolitan archives, covering all aspects of London's history, as well as acting as a mirror for experiences and a map for decisions affecting life today. The diversity of people and communities across London are richly represented through official sources, and information can be found across all our records as to all aspects of society fundamental to society. Through our records can be found evidence of **London as a centre for migration** for people from across the world; the work of activists within the LGBTQ+ community over the decades; the influence and experiences of the Jewish community, its representative bodies, charities, schools and synagogues. We have a number of key black and Caribbean community archives, Chinese and Muslim communities and growing these collections and others is a central plank of our acquisitions policy. **The built environment** is documented through archives of construction firms, building control files, plans and drawings created by architects, engineers, surveyor and planning departments of the City Corporation and London government bodies such as the London County Council and Greater London Council. The London Picture Archive holds images of London over the last 300 years, through photographs, maps, prints, watercolours and etchings. We hold the largest **business archive** for a public archive in England and Wales, representing businesses mainly based in the square mile and Greater London region, reflecting London as a national and international commercial and financial centre. These collections include management and financial records, technical innovation, plans, photographs, advertising and employment records. They range from individual craftsmen in the 15<sup>th</sup> Century, to large partnership and limited companies such as Lloyds of London, predecessors of Transport for London, Lyons and global banks and multinationals such as Standard Chartered Bank and Kleinwort Benson.
3. **The Justice system** is well represented among our records, and we hold records for different kinds of court, such as coroners, magistrates, county courts and Middlesex Sessions, as well as records of the City of London Police and prisons (Wandsworth, Holloway and Feltham Young Offenders). We are an essential destination for anyone researching ancestors from the London area, and we can support them in searching our parish registers, electoral registers, land tax records, wills and parish poor relief records amongst others. Many of these and more are available fully indexed via Ancestry.com and we obtain an annual income from Ancestry for these records through a licensing partnership. Arts and culture; public health and wellbeing; livery companies; City administration; the themes within our collections and its research potential is endless.

### *Our services*

4. We are a centre of expertise and knowledge and we strive to connect people with their history through the collections in a wide range of ways:
  - **Research and enquiry services:** our reading rooms are open to the public, free of charge, 4 days a week. Our opening hours are under constant review post covid.
  - **Digital resources:** including the highly regarded London Picture Archive which provides free access to over 250,000 historical prints, maps and photographs of London; our extensive online catalogue and records available via partners such as Ancestry.com
  - **Public engagement:** Free exhibitions and events programme on site and online - talks, workshops and webinars
  - **Education and Learning programme:** in 2021/22 we had 96 school visits onsite and online, and we reached over 5000 learners through direct engagement across all our schools, community and adult learning activities (nb this is not quite at pre-Covid levels)
  - **Community engagement:** working with local charities and depositors to exploit their collections for their needs, and to make our spaces available to them; delivering grant-funded programmes such as Unlocking Our Sound Heritage
  - **Volunteering opportunities:** to improve and enhance our catalogue. LMA currently has around 100 volunteers who contribute both remotely and onsite to improving our find aids and supporting events (in 2021/22 just under 3000 hours of volunteering were given).
  - **Being the City Corporation's memory:** using our collections and expertise to bring to life its history, to explain its ancient customs and practices, and to enhance the experience of visitors, members and colleagues
5. LMA also holds some collections still housed at Guildhall and has responsibility for the Guildhall Library and the Small Business Research and Enterprise Centre which both operate from the Guildhall site.

### **Current Position**

6. Archives are going through a period of change. For many years, reading rooms were the lifeblood of all types of archives services, serving large numbers of family historians and academic researchers (amongst others) through delivering original documents on site. Increased digitisation and an ageing population has seen a drop-off of these users in recent years, and this has perhaps increased more steeply through measures put in place to manage covid, though the full impact of this remains to be fully understood. Certainly, people are using our services differently and have been for a number of years: enquires are less frequent but more complex; users spend less time in the



reading room as technology now enables them to photograph documents in far greater volumes for later use. On site visits have grown amongst certain other groups, such as students encouraged to consult original sources, and specialist researchers such as architects. We receive constant approaches from all our user groups to take in their archives.

7. The challenge is for archives to remain relevant and used, and this can only be achieved by diversifying our audiences and using the collections in different ways. In the age of Google search, people expect to use our resources with a greater emphasis on 'search' over 'research'. It is beholden on us to find ways to bring the collections to people, and many will assume there is nothing for them if they do not come to us with specific research needs. We need to turn around these perceptions in a curated and exciting way that doesn't require pre-existing knowledge or specific research questions. We need to reach out more to schools, to adult learners and to community groups with a structured offer of events and other activities in which they can truly participate. We need to maintain and develop our research service by providing more space and flexible ways to access collections for those who wish to research, and to find audience focussed ways of showing what we hold to enable new audiences to harness the research potential in areas of the collections not traditionally found through using our online catalogue.
8. The need for archives to provide specialist knowledge and support is therefore greater than ever, but the role and skills of an archivist are changing. Skills now tend to be around communicating more widely to groups as well as individuals; communicating in a digital environment as well as a physical one; communicating to those with no prior knowledge of archives and their potential; and facilitating many different types of work and use. This expertise needs to encompass fundraising activity, a working understanding of information legislation, a nose for commercial opportunity; and digital skills from preservation, to access, to engagement.

#### *Physical spaces and location*

9. The public spaces on site are no longer suitable for changing user need and our physical storage capacity is becoming stretched. Our exhibition space is small and quickly becomes crowded, there is nowhere for group activities with collections, and our education room is small and not conducive to expanding our learning programme. Not only does this limit our capacity for growth and for truly becoming a modern archive, but our ability to generate income through engagement activity and commercial storage is limited,
10. These spaces have not been refreshed for over 10 years, and no longer meet the needs of new audiences or new ways of using the collections. The archives

search room (where original material is presented to those with a History Card) is often crowded, while the resource centre can feel empty. There is insufficient space for people to bring their own devices, and the atmosphere is not conducive to group work or relaxed study.

11. In terms of public engagement, our exhibitions can be very popular. *Magnificent Maps*, which opened on 11<sup>th</sup> April this year has had upwards of 100 visitors on some days, and the small space can start to feel quickly cramped. We have a well-appointed exhibition space at Guildhall and a long-standing relationship with the Art Gallery and our displays here are designed to link to wider City events, but there is a lot more we could do to raise our profile in this area. The new 'destinations' strategy, led by the Innovation and Growth team may provide a more strategic framework for events and activities involving LMA expertise and collections. We have some rooms for events hire and for hosting conferences which were well used pre Covid, but lack a modern feel and are not able to host hybrid technology or high quality, paid for events.

## Options

12. As one of the largest and most important collections in the country, LMA can be a leader in its field. We have a staff of experienced experts, who are passionate and committed to bringing the collections to life. However, in order to capitalise on this and to reach our potential, we will need to reshape our resources, skills and spaces.
13. We have recently lost a number of posts through the Target Operating Model process, and we have no vacancies through which to bring in new skills. The current staff has largely been in post for a minimum of 10 years and there is little to no turnover currently.
14. In order to take an evidence-based approach to making the changes needed to bring out LMA's potential as described above, to establish priorities for moving forward, and to ensure staff engagement through the process, I propose to take the following 3 steps over the coming year:
  - a. **Commission an in-depth strategic review of our current and future audiences** to better understand who they are and what they need. This would enable us to segment our potential audiences and how to shape our on-site and digital offer accordingly. Essentially it would provide the groundwork for trialling activities and events, for better understanding the potential for growth across all aspects of community work; public engagement such as exhibitions, events and talks; education and learning; digitisation and curated licensing projects; research services and the capacity of the space. The outcomes of

this review will form the basis for a new vision and communication plan for LMA to be agreed at Committee

- b. **Review the staffing structure:** Run a staff consultation exercise to gather feedback and ideas on reshaping the current structure to unlock our expertise; grow capacity for our engagement and learning offer, and digital services. This structure will also be informed by the audience research and an investigation of other leading archives services. It will involve staff at Guildhall Library and the Small Business Research and Enterprise Centre with a view to better understanding where these services should be based. It will seek to create more development opportunities for existing staff by broadening out roles to take on a specialist focus based collections expertise and shifting to an audience-centred rather than a task-based approach.
  - c. **Enable members and colleagues in City Surveyors to take firm decisions about whether we can remain in our current location** at the end of the lease term in 2035. Long term, there is significant potential for development of the current site in terms of:
    - Higher quality physical spaces for events and research
    - Prioritising learning and education activities
    - Social spaces for group and community work
    - Targeting specific audiences (such as undergraduates, postgraduates from across London universities) to use the space
    - Growing our storage space to enable income generation
15. Our Islington location (EC1, Farringdon/ Clerkenwell) makes us well placed to exploit the new Elizabeth line, the move of the Museum of London to be much closer, the many and growing creative businesses and charities, and other cultural organisations in the Knowledge Quarter. There is potential for expansion on the current site, and sufficient time to explore co-location arrangements with other organisations (for example learned institutions, university services) who may be seeking archival storage and reading room or event space in a central London location.
16. In parallel, I will also seek to:
- a. Continue to build activities back to pre-Covid levels; piloting more flexible opening times to build new audiences, and inform planning for the longer-term future direction of LMA
  - b. Build relationships to ensure LMA is linked in to planning for the new Museum of London site, the Barbican development work and re-modelling of Guildhall

- c. Develop relationships with Innovation and Growth to exploit potential for LMA within the Destinations strategy
- d. Develop relationships with Community and Children's Services to better understand how LMA can support activity within the City's schools, academies and libraries; piloting activities before wider roll out within Islington and neighbouring boroughs
- e. Continue the conversation with members as to the future governance model for LMA to ensure we have the flexibility, resource and strategic oversight to realise our potential

### **Corporate & Strategic Implications**

Financial implications – none at this point. Longer term there are implications for the development of the archives building, wherever it is sited.

Resource implications – as above.

Legal implications - none

Risk implications – none

Equalities implications – we will continue to undertake equalities impact assessments

Climate implications – none

Security implications – none

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<b>Committees:</b>	<b>Dated:</b>
Community and Children's Services – For Information Culture, Heritage and Libraries – For Information	25/04/2022 16/05/2022
<b>Subject:</b> Artizan Street Library Transformation Project	<b>Public</b>
<b>Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?</b>	1,2,3,4,8,9,10,12
<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>Grant funding</b>
<b>Has this Funding Source been agreed with the Chamberlain's Department?</b>	<b>Y</b>
<b>Report of:</b> Andrew Carter, Director of Community and Children's Services	<b>For Information</b>
<b>Report author:</b> Rachel Levy, Development Manager, Barbican and Community Libraries	

## Summary

Barbican and Community Libraries has been awarded a £226,575 grant through Arts Council England's Libraries Improvement Fund (LIF). It is one of only three library services in London and 25 library services nationally to have had a successful bid. The grant will fund improvement works to Artizan Street Library and Community Centre. The library space will be opened up to create a brighter, more vibrant and welcoming library and incorporate a community 'makerspace' with digital technology such as 3D printing and computerised sewing machines.

The bid was developed following consultation to explore barriers to library use with residents from the Middlesex and Mansell Street estates. The lack of current opportunities for communities in Central London to easily access digital creative technologies was also taken into consideration.

The refurbishment work is expected to commence in July 2022 and to last for approximately five months. There will be library provision throughout the majority of the project and access to the Estate team will not be affected.

Partnerships are being sought with the Adult Education service and local fashion colleges to develop the range of activities offered. There will also be the opportunity for people to share their skills within the local community through volunteering.

The expected benefits of this transformation project to local people and other users are:

- increased confidence in using digital creative technologies
- greater opportunities for developing digital and creative skills

- increased employability for local people
- increased participation and connection within the local community
- a greater satisfaction with their local library.

## **Recommendation**

Members are asked to:

- Note the report.

## **Main Report**

### **Background**

1. The City of London has a statutory duty to provide “a comprehensive and efficient library service for all persons desiring to make use thereof” (Public Libraries and Museums Act 1964). When Camomile Street Library closed in 2011 for site redevelopment, the original plan was to move the library for the duration of the work. However, a number of factors made this option unviable. Instead, the library was co-located with the Estate Office in a new build under the Middlesex Street Estate and renamed Artizan Street Library and Community Centre. There was a very limited budget for the library development and the work had to be done quickly. It was opened by the Lord Mayor in December 2012.
2. The existing building has very little natural light and most of the library forms a narrow L-shape and is hidden from view. The ceiling is low, with poor quality strip lighting hanging from it, and the carpet and flooring are grey. The front of the library has an open space with comfortable seating and a quick choice display, but just beyond that is a disused IT suite, which dominates the space prior to the main library area. The combination of these factors gives the library an oppressive and unwelcoming feel.
3. Artizan Street Library and Community Centre is a key community resource for the Portsoken ward. It has an excellent provision of books, DVDs and CDs, free public-use computers and WiFi, and hosts popular events and activities for families and adults. The hireable community rooms provide activities and events for local residents and city workers, and are free for residents to hire for any (non-profit) activity that engages other local residents. The library staff at Artizan Street also provide valuable frontline housing services, responding to Middlesex Street residents’ enquiries about repairs, car parking, payments and many other day-to-day housing needs.
4. However, Barbican and Community Libraries’ senior management team has been aware that there are still some barriers preventing local people from engaging with library services. This is particularly true of those from the Bengali and South American communities. In April 2021, therefore, a focus group consultation with residents from both the Middlesex Street and Mansell Street estates was held to explore these barriers to use and listen to what the

community want from their local library. The strong messages from the residents were that the library currently feels unwelcoming, particularly for people for whom English is a second language, and that they need space to study and work, and support to learn new skills.

5. Alongside the community engagement work with Portsoken residents, the senior management team had been scoping the potential for a 'makerspace' in one of the lending libraries. 'Makerspaces' are community hubs that democratise access to the new technologies, allowing anyone to learn to use equipment like 3D printers and computerised sewing machines. They are places where local people gather to develop their creative and digital skills, collaborate and network. Nationally there is a growing movement to incorporate makerspaces within libraries, making them accessible to all. However, there are currently only two makerspaces in libraries in Greater London and no provision in libraries in Central London.
6. In May 2021, Arts Council England invited expressions of interest for an LIF grant, which is part of a new Department for Digital, Culture, Media & Sport (DCMS) funded programme. The LIF aims to "enable library services across England to invest in a range of projects to upgrade buildings and technology so they are better placed to respond to the changing ways people are using them". This was recognised as a unique opportunity to redevelop Artizan Street Library to better meet the social and economic mobility needs of the local community and to build on the previous exploratory work around the creation of a makerspace in the City's lending libraries.
7. In September 2021, following a successful Expression of Interest round and a considerable amount of work to cost the proposed changes, Barbican and Community Libraries submitted a bid for £226,575 to Arts Council England for the LIF. The aim of the bid was to transform Artizan Street Library into a bright, welcoming, vibrant, modern, well-designed space which can act as a hub for residents and local small businesses to develop new ideas, new skills and new connections in order to enable local people to 'level up' and increase their life chances and mental wellbeing.
8. An architect and a library designer were commissioned to draft plans for the bid. The brief for the design was to open up the space to make it more vibrant and welcoming and incorporating a makerspace – see Appendix 1. This is based on similar library makerspace developments – such as in Redbridge and Gateshead libraries – but the design also reflects the unique textiles heritage of Middlesex Street and the surrounding area, particularly the Huguenot artisans who settled there. The design is also flexible enough to allow the area to be used for other activities when the makerspace equipment is not in use, such as a study area or work space.
9. Other partners, including the City of London's Adult Education service and local fashion colleges, were also approached to explore the potential for future partnership working if the bid was successful. This would include students volunteering in the makerspace to share skills with local people, and tutors running workshops on craft and computer skills.

## **Current Position**

10. On 12 March 2022, it was announced that the City of London's Barbican and Community Libraries was one of only 25 library services nationally and one of only three library services in London to receive funding through the LIF. This grant is for the full requested amount of £226,575.
11. The £226,575 will fund the following:
  - Removal of two walls within the library to open up the space
  - New, bright and attractive flooring throughout
  - A new children's library space with colourful shelving and furniture
  - Improved lighting to make the library brighter
  - Improved public computing facilities, including more flexibility for the public to bring in their own devices
  - A new shelving design to ensure that the stock is visible and well used
  - The creation of flexible maker/learning/work space
  - Equipment for makerspace activities, including a 3D printer, laptops and computerised sewing machines
  - The installation of an electronic access system for out-of-hours use by tutors and community groups.
12. As the library is located in a housing estate, the project is being led by the Barbican and Community Libraries team, supported by the Barbican and Property team.
13. Prior to the commencement of any building work, a full public consultation will be held to engage local people with the project. They will be invited to collaborate on the design and within the parameters of the funding to give "greater access to technology, both basic IT provision and also to new technologies and the development of new IT skills", they will also be involved in the creation of the makerspace.

## **Proposals**

14. It is envisaged that the work will commence in July 2022 and take approximately five months to complete. To minimise the impact on library users, the work will be carried out in two phases. During the first phase, which is expected to last four months, there will be no access to the main area of the library. A temporary library service will be set up in the ground floor multi-hall, with access through the main library entrance. Access to the Estate office will be unaffected.
15. The second phase will last approximately six weeks. The main library area will be accessible to the public while the reception area is closed for refurbishment. The Estate team will temporarily relocate to the library office. A brief period of closure at the end of this time, approximately one week, may be required to complete the work to the reception area in front of the entrance doors. The upstairs of the building will still be accessible, including the Main Hall and the office.

16. The Artizan Street Library and Community Centre staff will receive training in how to facilitate all the makerspace equipment supplied. There will also be volunteering opportunities for the local community and students from nearby fashion and textiles courses to help facilitate the space. An apprenticeship option will also be explored.
17. It is expected that people in the local communities, residents and workers, will be able to take part in makerspace activities in a number of ways: as an individual using the equipment for hobbies or personal business development; taking part in community group sessions; and/or by participating in workshops and classes run by the Adult Education service. It is anticipated that there will be no cost for the majority of activities, except the cost of materials used, such as 3D printing filament. There will also be the opportunity for private hire of the makerspace for people wanting to run their own workshops, particularly outside of library opening hours.

### **Key Data**

18. Arts Council England has commissioned an external research consultancy to evaluate all its LIF projects. This is expected to measure increases in the following outputs:

- number of visits
- number of visits by users for whom English is a second language
- book issues
- IT use
- participation in learning activities
- number of partnerships.

19. The aim is to achieve higher level outcomes in:

- customer satisfaction
- ratings for the role of libraries
- participation in learning activities
- employment skills for users
- digital creative skills for users
- partner collaborations.

### **Corporate & Strategic Implications**

20. The redesign of Artizan Street Library is aligned to the three core aims of the City of London's Corporate Plan (2018–23) which are also reflected in the Barbican and Community Libraries' Strategy (2021–23):

#### **a) Contribute to a Flourishing Society**

- "People have equal opportunities to enrich their lives and reach their full potential" – through access to lifelong learning and resources to



support skills development, social and digital inclusion and social mobility.

- “Communities are cohesive and have the facilities they need” – making our libraries friendly, welcoming spaces with trained staff, and well equipped for the needs of all our communities.

**b) Shape outstanding environments**

- “Businesses are trusted and socially and environmentally responsible” – through giving local residents and businesses volunteering opportunities and also through supporting better environmental practices in the local community, such as making and mending their own clothes.

**c) Support a thriving economy**

- “We are digitally and physically well-connected and responsive” – giving access to good quality IT resources and new technologies.
- “We inspire enterprise, excellence, creativity and collaboration” – through encouraging local people to gain new skills and share them with others in their community.

**20. Financial Implications**

The Chamberlain has confirmed that the £226,575 capital grant will enable key works to take place at the library and community centre. This will lead to an increase in visitors and issues and in turn should see an increase in income for the library to help meet its income targets. As the works are fully funded by the grant, there is no impact on local risk budgets, save for costs of materials used, such as 3D printing filament.

21. There are no other strategic implications directly related to this report.

- Resource implications – N/A
- Legal implications – N/A
- Risk implications – N/A
- Equalities implications – a Test of Relevance has been carried out and the conclusion is that a full Equality Analysis is not required.
- Climate implications – N/A
- Security implications – N/A

**Conclusion**

22. The £226,575 grant from Arts Council England will ensure that the Artizan Street Library and Community Centre is transformed into a bright, welcoming, vibrant, modern, well-designed space, which will act as a hub for local residents and local small businesses to develop new ideas, new skills and new connections.

23. The flexible design of both the library and the maker/work/study provision will ensure that the Artizan Street Library is ready to adapt to evolving patterns of use and remain modern and relevant.

24. There will also be a greater opportunity to increase partnership working across the local area, enhancing the offer to library users. This will attract new customers to the library, increasing the number of visits, particularly from people for whom English is a second language.

25. There will be a greater opportunity for people to develop digital creative skills, both for leisure and for employment. People will be able to share these skills within a local community that has always welcomed creativity and been an important area for people who want to be socially mobile, develop new skills and form a strong sense of local identity and togetherness.

## **Appendices**

- Appendix 1 – Artizan Street design and specifications.

### **Rachel Levy**

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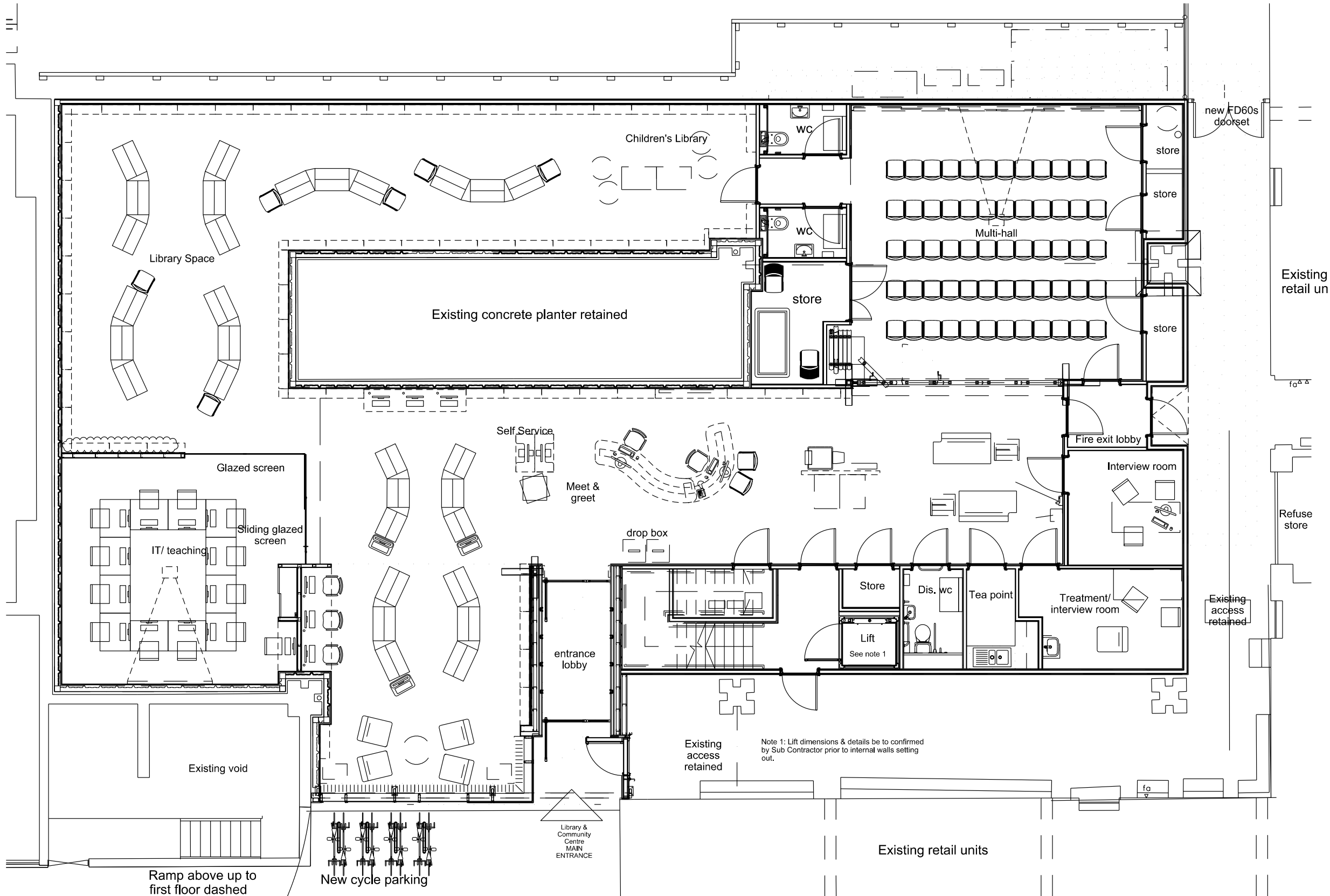
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## ARTIZAN STREET LIBRARY ARTS COUNCIL BID

September 2021

EXISTING PLAN



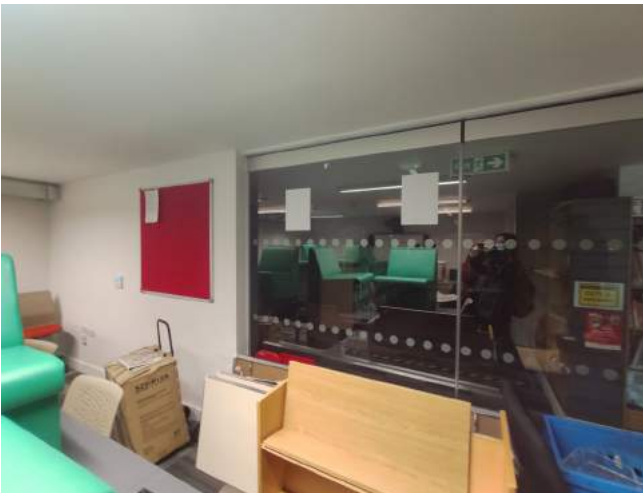
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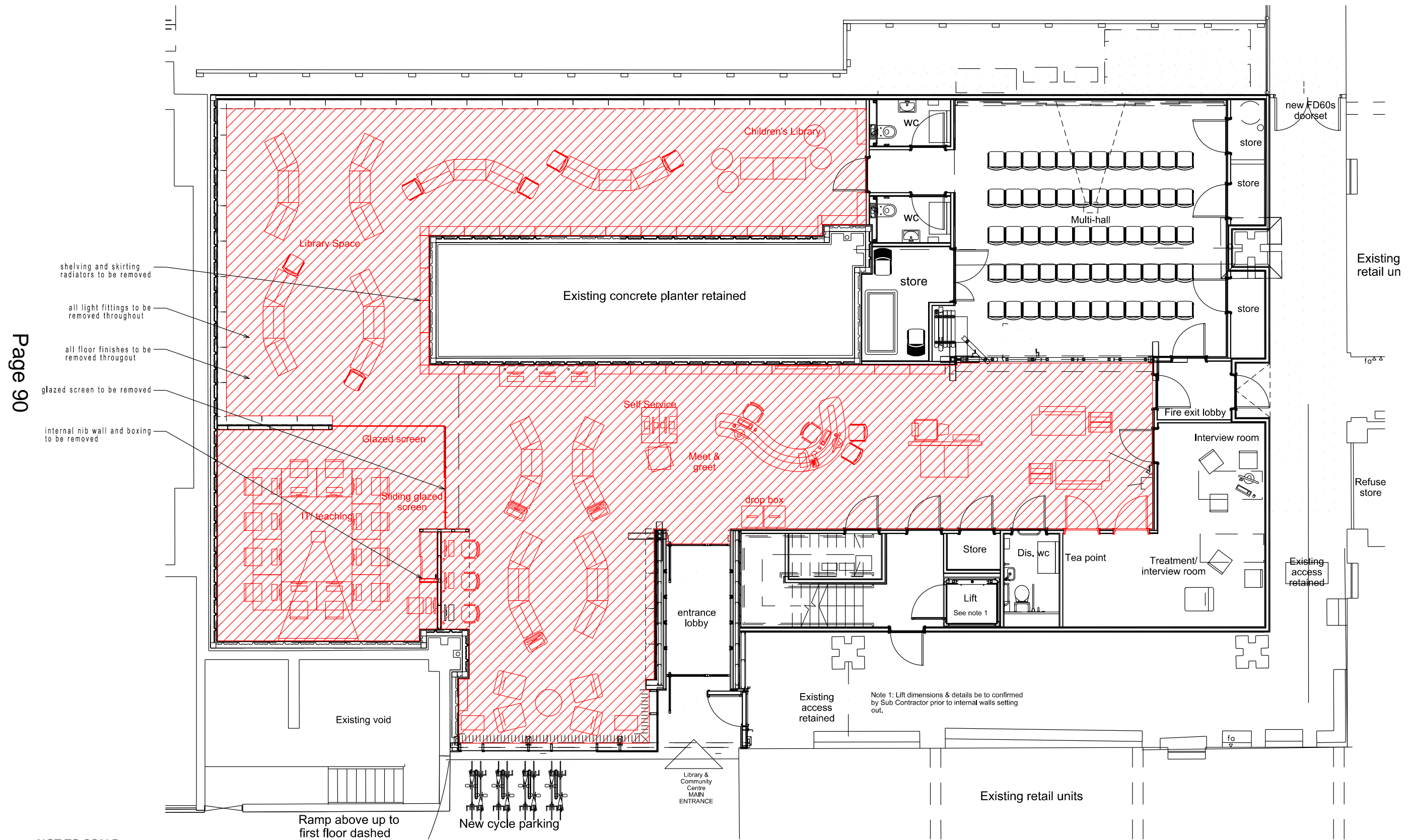
# EXISTING PHOTOS



The existing library is situated over the lower two storeys beneath the Middlesex Estate in the City of London. This bid proposal deals only with the library space, which is situated on the ground floor. The existing library suffers from low ceilings and a lack of daylight. In addition, there is no consistency in the flooring finishes or light fittings, which creates a fragmented and dour interior.



# DEMOLITION PLAN





# PROPOSED FURNITURE

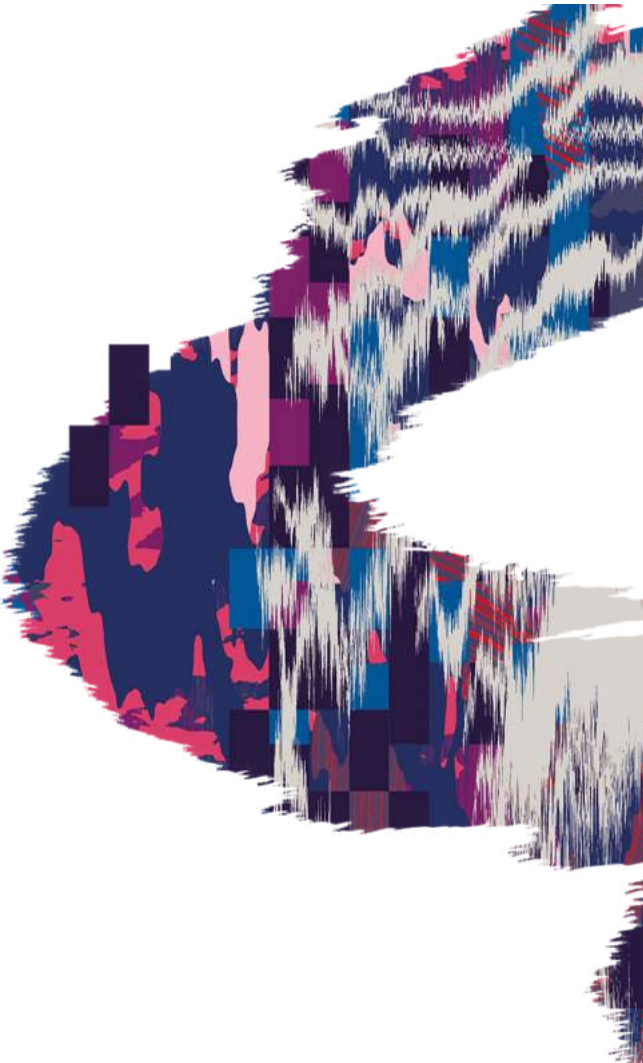
Opening the Book Library Designers have developed a furniture layout to create a feeling of warmth and welcome, different from formal straight rows. The children's area has been renewed and re-located to attract families with young children.



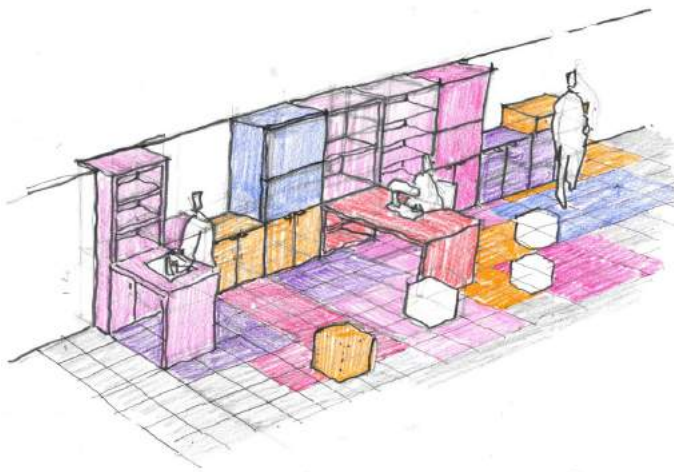


# HUGUENOT INFLUENCE

The Huguenots – French Protestants in the 16th and 17th Century – were this country’s first refugees. Many settled in London, primarily in Spitalfields and the City, close to the Artizan Library. They revitalized the silk weaving industry in the area, and created a rich legacy of silk patterns renowned around the world. It is hoped that the new Artizan maker space and lounge will draw upon this history of craftsmanship, supporting upskilling and creativity for the local population.

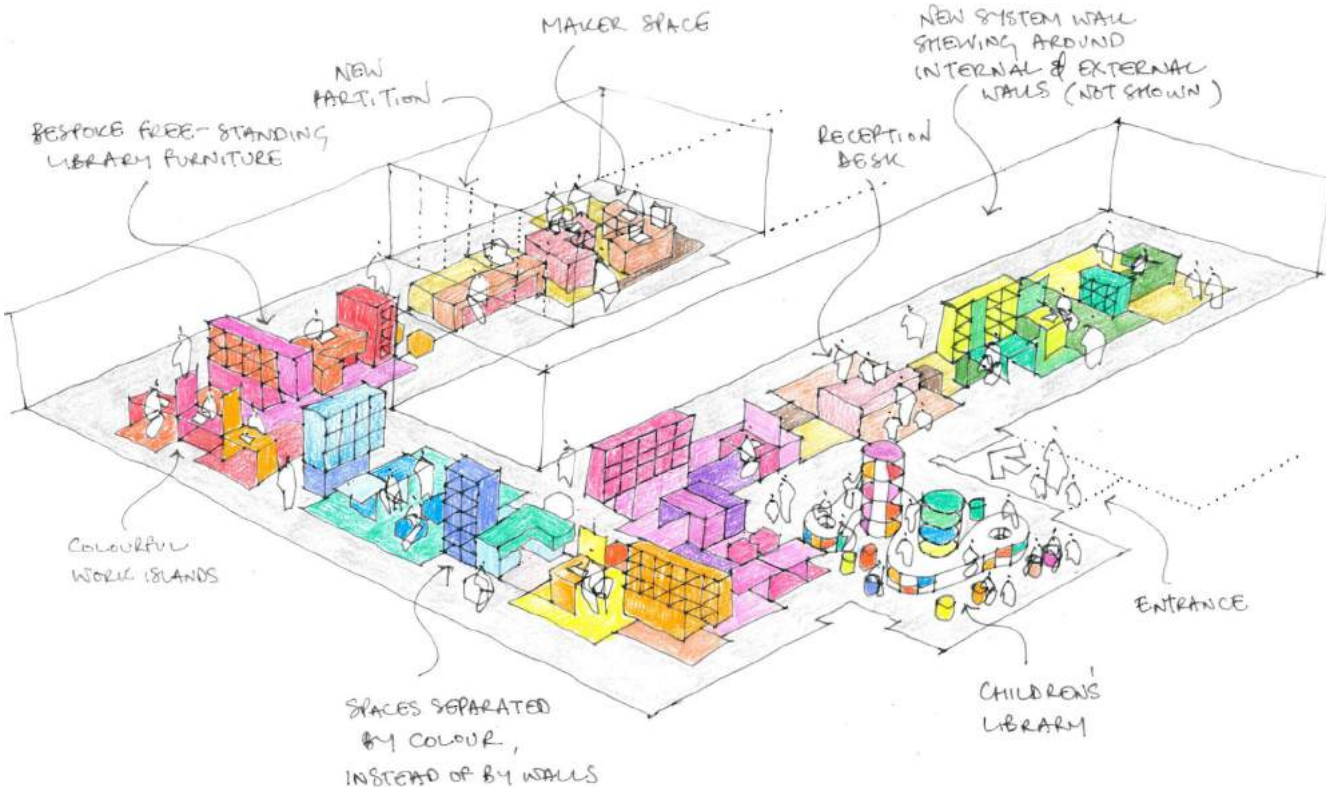






The new design proposes placing a new Artizan Lounge at the front of the library and new Artizan Maker Space at the rear. People will be able to make noise and create pieces of work undisturbed at the rear, whilst their work can be displayed and enjoyed in the lounge. The existing IT suite would be removed and the space re-purposed as the children's library.

The different areas of the library would be separated by colour instead of walls, and the children's library would be a kaleidoscopic celebration of learning!





# ARTIZAN LIBRARY - SKETCH VIEW



# ARTIZAN MAKER SPACE - SKETCH VIEW



A series of coloured cabinets with fold-down tables and desks at varying heights would allow the creation of new maker spaces. This would allow embroidery, sewing, digital printing and other activities to take place. Equipment and materials would be safely secured in the furniture once closed, and the bold vibrant colours of the furniture and flooring would match the colours of the Artizan Lounge at the front of the library, creating a strong visual link between the two spaces.





General Notes:  
 1. All dimensions to be checked on site.  
 2. Do not scale from this drawing.  
 3. Drawing to be read in conjunction with all other relevant SCA and consultant information.

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P02	REVISED DWG	JV	AD	20.09.21
P01	PRELIMINARY ISSUE	JV	AD	07.09.21
Rev	Notes	BY	Check	Date
REVISIONS				

**reForm**  
ARCHITECTS

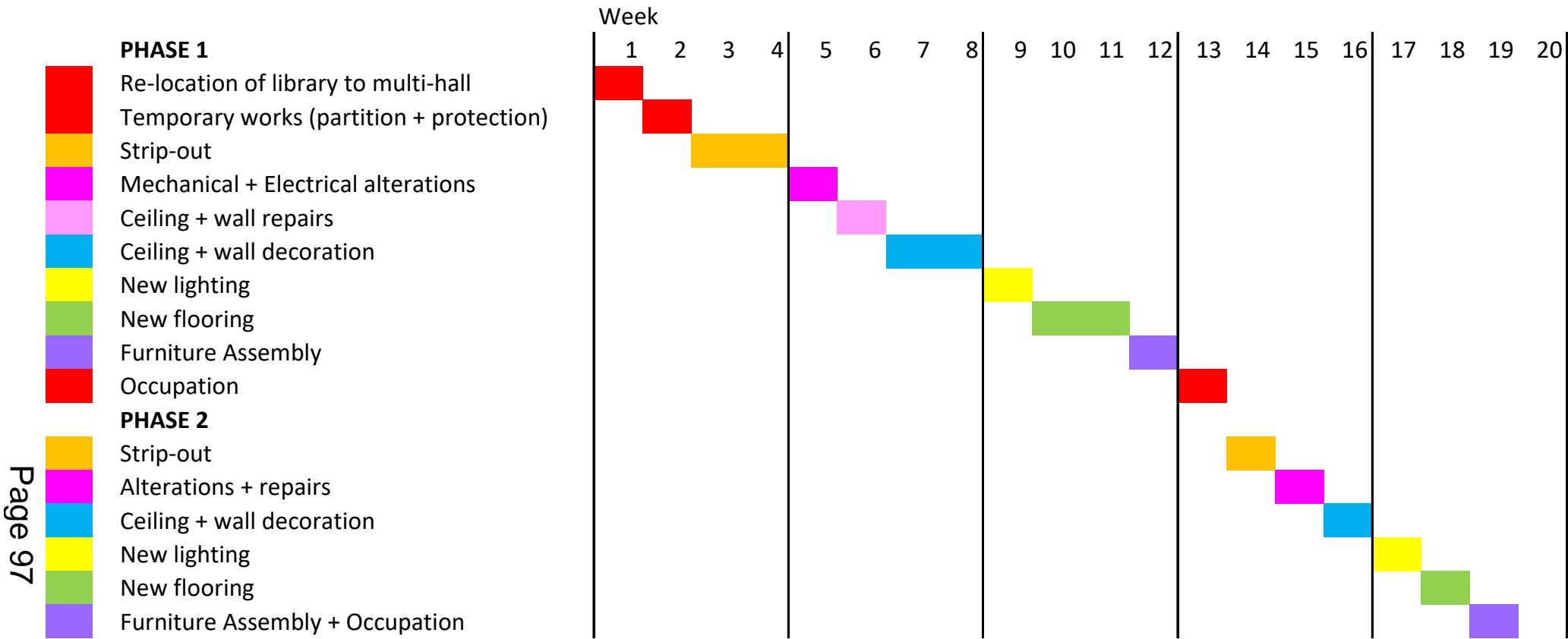
The Old School, 48a Union Street, London, SE1 1TD  
 Tel 020 3696 5700  
 enquiries@reForm-architects.london

Drawing Status: PRELIMINARY

Project:  
 Artizan Street Library  
 Drawing Title:  
 Proposed General Arrangement Drawing

job no.	drawing no.	revision	stage
692	(20)_200	02	02
scales	size	drawn	date
1:100	A3	JV	20.09.21

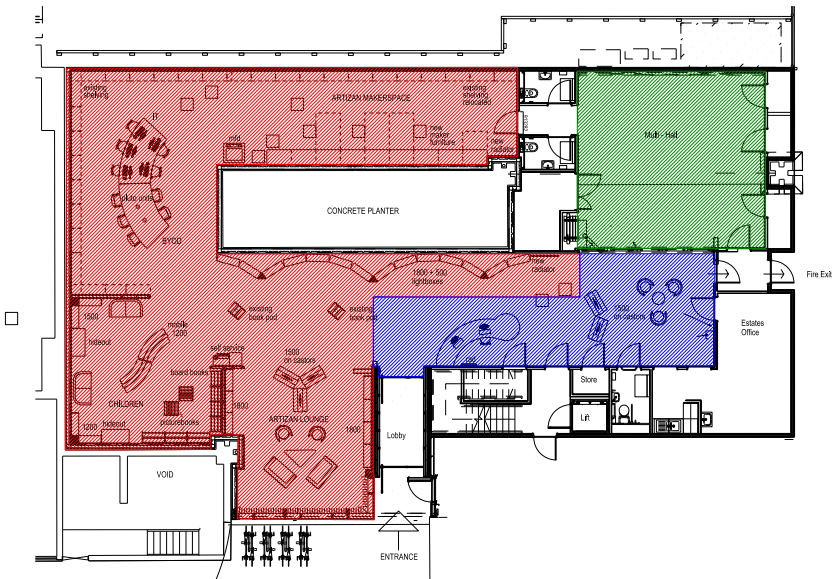
INDICATIVE OVERALL PROJECT PROGRAMME



An indicative programme is provided below showing an anticipated timetable for the construction phase of the project.

The programme assumes that a temporary library could be provided in the multi-hall during phase 1, and that the existing estates office could remain in use. During phase 2 the estates office would need to be provided with alternative temporary accommodation. The programme anticipates the closure of the library for 2 weeks at the start of the project, and for 1 week at the end of phase 1.

- PHASE 1
- PHASE 2
- TEMPORARY LIBRARY



## ARTIZAN STREET LIBRARY APPENDICES



<b>Committee:</b>	<b>Date:</b>
Community and Children's Services – For Decision Culture, Heritage and Libraries – For Information Education Board – For Information	18/02/2022 16/05/2022 28/04/2022
<b>Subject:</b> Draft DCCS 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>	<b>1,2,3,4</b>
<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> Andrew Carter, Director, Community and Children's Services	<b>For Approval</b>
<b>Report author:</b> Ellie Ward, Head of Strategy and Performance	

## Summary

This report presents for approval the Business Plan for the Department of Community and Children's Services for 2022/23.

## Recommendation

The committee is recommended to:

- i) Note the factors taken into consideration in compiling the Department of Community and Children's Services Business Plan; and
- ii) Approve, subject to the incorporation of any changes sought by this Committee, the departmental Business Plan for Community and Children's Services for 2022/23 (or the elements therein that fall within this committee's Terms of Reference).

## **Main Report**

### **Background**

1. Business Plans for 2022/23 are being presented based on current departmental structures. These will be adjusted, alongside budgets, when any changes to these structures are implemented.
2. Business Planning will be 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 2020-2021.

### **Current Position**

3. Business Plans are aligned to departments, so all financial information presented within the Business Plan reflects the departmental budget rather than the Committee budget.
4. All elements of the Business Plan presented are relevant to this committee apart from reference to libraries which are relevant to the Culture, Heritage and Libraries Committee.

### **Proposal**

5. The draft high-level summary Business Plan for Community and Children's Services is presented at **Appendix 1**.

### **Key Data**

6. Key data is presented within the draft high-level summary Business Plan for Community and Children's Services is presented at **Appendix 1**.

### **Corporate & Strategic Implications**

7. Strategic implications – Strategic priorities and commitments are expressed in **Appendix 1**.
8. Financial implications – The draft high-level summary Business Plan at **Appendix 1** has been drawn up on the basis of a 6% reduction in the departmental budget compared to 202/22. This is to support the achievement of an overall budget reduction of 12%.
9. Risk implications – Key risks managed by the department and their flightpaths are included in the draft high-level summary Business Plan at **Appendix 1**.
10. Resource implications – Any changes to resources will be identified and delivered through the move to the Target Operating Model.

11. Equalities implications – The strategic commitments and actions outlined in this headline business plan are designed to improve outcomes for protected characteristic groups. Where any new services or initiatives are developed, Equality Impact Assessments are carried out as part of the process to inform their develop and consider their impact on different groups.
12. Climate Implications – The Department is committed to taking action to contribute to delivery of the Climate Change Action Plan. A major workstream is to deliver a number of housing projects, as set out in the Climate Change Action plan, to reduce the City Corporation’s carbon footprint.
13. Security implications – Actions highlighted in the headline business plan contribute to the departmental objective that people of all ages and all background live in safe communities, our homes are safe and well maintained and that our estates are protected from hard and the corporate priority that people are safe and feel safe.

## **Conclusion**

14. This report presents the draft high-level summary Business Plan for 2022/23 for Community and Children’s Services. This committee is recommended to approve it in respect of the elements relevant to its Terms of Reference (listed in paragraph 4).

## **Appendices**

- Appendix 1 – Draft High-level summary Business Plan 2022/23 for Community and Children’s Services.

## **Ellie Ward**

Head of Strategy and Performance

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## We support and enrich our diverse communities

### Our vision is:

To help individuals and communities to live their best lives by supporting

- Reading and Literacy
- Health and Wellbeing
- Social mobility
- Social interaction
- Culture & Creativity

### What we do is:

- Contribute to the art and culture offer of the City by supporting free / low cost access to culture, the arts, the very best literature, music and music making in the City
- Provide access to a range of books, reading materials, CDs/DVDs, sheet music and e-resources for customers of all ages
- Provide free access to the Internet and a range of digital services to support digital inclusion, social inclusion and social mobility
- Support people to achieve their full potential by providing a range of education, training and lifelong learning activities and resources for all ages
- Provide a key resource hub to support the development of stronger and thriving communities
- Provide an enquiries and information service delivered by trained staff
- Provide safe, welcoming, neutral spaces and a range of activities for all

### Our budget 2022/23 - £2,541,000:

	Local risk	Central risk
Artizan Street	(318)	0
Shoe Lane	(336)	(95)
Barbican Library	(1,315)	(188)
Lending libraries unallocated	(289)	0
Total	(2,258)	(283)

The above summary shows the total local and central risk budget – a detailed breakdown of total net expenditure is shown in the full DCCS Business Plan



## Our top line objectives are:

### Priority One - Safe:

- People of all ages live in safe communities, our homes are safe and well maintained and our estates are protected from harm

### Priority Two - Potential:

- People of all ages are prepared to flourish in a rapidly changing world through exceptional education, cultural and creative learning and skills which link to the world of work

### Priority Three - Independence, Involvement and Choice:

- People of all ages can live independently, play a role in their communities and exercise choice over their services

### Priority Four - Health and Wellbeing:

- People of all ages enjoy good mental and physical health and wellbeing

### Priority Five - Community:

- People of all ages feel part of, engaged with and able to shape their community

## What we will measure:

- Increased take up of the e-books, e-audiobooks, e-magazines, eComics and eNewspapers offer (target 65,000)
- Satisfaction with services for adults and children via feedback from customers
- Participation in and satisfaction with health and wellbeing and lifelong learning activities

## Corporate projects and programmes:

- Facilitate and deliver cross-departmental, partnership and coproduced customer events / programmes
- Ensure libraries deliver relevant services that promote informal lifelong learning, social mobility, self-help and skills development
- Offer a range of activities in our libraries that have a positive impact on our customers' health and wellbeing (particularly mental health)
- With internal and external partners, enable customers to participate fully in modern life through digital support and education

## Departmental projects & programmes:

- Work with Education & Early Years to offer a range of Children's Centre activities for parents / carers of the under 5s
- Support and enhance education, culture, leisure, health & wellbeing, employability and life-skills initiatives by providing our customers with a wide range of resources, activities and opportunities
- Support departmental safeguarding ambitions via trained staff, excellent communications and adherence to corporate policy

## What we will measure:

- Customer satisfaction with library events and activities
- The impact of our library service on customers' health and wellbeing, access to learning opportunities and their sense of feeling better informed
- Customer satisfaction with access to digital services & resources in our libraries
- Effectiveness of the Dragon Café in the City programme
- Achievement of the service level agreement for the early years programme
- Progress of the Artizan Transformation Project against the ACE project timeline

### **How we plan to develop our capabilities this year**

- Ensure recovery of all our services post COVID-19
- Using a £226k Arts Council Libraries Improvement Fund grant, work with local communities, businesses and colleges to transform Artizan Street Library into a vibrant and welcoming library and Makerspace.
- Embed the new TOM staffing structure and establish new ways of working for all staff
- Carry out reprocrements for the Libraries Management System and the Public Network
- Enter into non-binding discussions with relevant parties regarding a potential redevelopment of Hill House and Shoe Lane Library
- Carry out the 3-year customer surveys for adults and children
- Work with local residents to create a hireable space at Barbican Library
- Continue to provide Dragon Café in the City with twice monthly Wellness Wednesdays at Shoe Lane Library
- Ensure staff are trained / skilled to undertake every aspect of their jobs including Dementia Friends and mental health first aid training
- Make best use of the public computers, expert staff assistance and volunteers to assist people who are digitally excluded with 1 to 1 training, Universal Credit applications, visa application support and more

### **What we're planning to do over the following years**

- With Libraries Connected, bid for appropriate contracts on the government's digital framework as suppliers of Assisted Digital and Digital Inclusion

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<b>Committee(s):</b> Culture, Heritage & Libraries Committee	<b>Date(s):</b> 16/5/2022
<b>Subject:</b> End of Year Update Report for Keats House Charity, 2021/22	<b>Public</b>
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	<b>2, 3, 4, 5, 6, 7, 8, 9, 10 &amp; 12</b>
Does this proposal require extra revenue and/or capital spending?	No
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>
<b>Report of:</b> Executive Director, Environment	<b>For Information</b>
<b>Report author:</b> Rob Shakespeare, Principal Curator (Keats House), Environment Department	

## Summary

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

Members last received a mid-year update, covering the period April to September 2021, at their meeting held on 13 December 2021. Presented at Appendix 1 for information and discussion is the draft full-year report on activities at Keats House in 2021/22, updated with activities from April 2021 – March 2022.

An update on Keats House Divisional Plan projects for 2022/23 is presented at Appendix 2 and the draft Keats House Activities Plan 2022/23 is included for the information of Members at Appendix 3.

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

## Recommendations

It is recommended that:

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



Corporation's Cultural Strategy, the Environment Department Business Plan 2022/23 and the objectives of the Keats House Charity.

## **Main Report**

### **Background**

1. Keats House is a registered charity (number 1053381) with the City Corporation acting as sole trustee.
2. As a registered charity it is required to submit an annual report and financial statement, detailing its activities and to ensure compliance with the Charities Act 2011. The draft update included at Appendix 1 forms the basis of the report for 2021/22.
3. As a matter of best practice and as an Accredited Museum, Keats House is required to have a Forward Plan which demonstrates how it plans to meet its stated aims and objectives within the wider strategies and desired outcomes of its governance arrangements. The Corporate Plan and Departmental Business Plan determine the strategic outcomes and objectives, while the Divisional Plan outlines how these are delivered through priority projects over a three-year period. The Keats House Divisional Plan updated for 2022/23 is presented at Appendix 2.
4. Following the culmination of Keats200 in 2021 and the ending of Covid-19 restrictions, Keats House aims to prioritise longer-term projects to enhance physical access to its premises and virtual access to its collections as identified in its Divisional Plan for 2022-25. While we have received planning and listed building consent for access improvements to the grounds and the new visitor entrance, these have yet to be delivered and we are still seeking feedback on the proposals for the replacement of the front boundary fence. Similarly, while preparatory work has been conducted, the new Collections Management System has yet to be procured and implemented. We hope to be able to progress these projects in 2022/23 and 2023/24.

### **Current Position**

5. Prior to the COVID-19 pandemic, Keats House was open to the public Wednesday to Sunday, 11am – 5pm and Keats Community Library (KCL) opened for a total of 42 hours per week, Tuesdays to Sundays. At the beginning of April 2021 however, the entire site remained closed to the public due to the third National Lockdown, which had been in place since January 2021.
6. With the phased lifting of restrictions under the UK Government's COVID-19 Response – Spring 2021 (Roadmap), Keats Community Library reopened initially for 10 hours per week on Tuesdays and Saturdays from Tuesday 13 April 2021. Keats House and garden reopened from Thursday 3 June 2021, initially on two days per week rising to three days per week from mid-July, when KCL also added an additional day of operation.

7. From 1 July 2021, the five officers from the Keats House team who had been furloughed in proportion to how their roles were impacted by the closure of the House to the public, were brought back to their full contract hours. At the same time, 'furlough' payments to Keats House casuals were stopped to coincide with the reopening of the house resulting in opportunities for casual work.
8. Throughout most of 2021/22, both Keats House and Keats Community Library continued to open with restrictions on opening times and specific measures in place to ensure that the site remained COVID-19 Secure for our workforces and visitors. The safety measures were removed in phases with the lifting of legal requirements, with regard to Government and sector guidance, visitor sentiment, as well as the safety requirements of our workforce and visitors.
9. By March 2022, Keats House was open to the public on Thursdays, Fridays and Sundays, 11am – 1pm and 2 – 4pm, and school visits, live events and private hires had all resumed, albeit at lower levels than pre-pandemic. Keats Community Library's opening hours had already returned to their pre-pandemic level and their live events programme was also being re-established.
10. During 2021/22, Keats House continued to work with partner organisations, individuals and stakeholder groups to deliver public engagement, particularly relating to the Keats200 bicentenary programme. From summer 2021, the live events programme at Keats House and Keats Community Library resumed, with some notable events to support Hampstead Summer Festival, Highgate Festival 2021, the Heath150 and Keats200 anniversary programmes, and Open House London Festival 2021. These events contributed to the local cultural and community offer, as well as wider initiatives and campaigns to encourage visitor confidence and the reopening of the economy.
11. A small number of private hires resumed at Ten Keats Grove, although these tended to be small, one-off hires, rather than larger scale or regular hires, which have still not returned to their former levels.
12. The Principal Curator and City Surveyor's Department are working to deliver the access improvement project, to be funded through the London Borough of Camden's Community Infrastructure Levy, along with associated works to maintain, preserve and enhance the Grade 1 listed house and garden. Cyclical and reactive maintenance works to Keats House and Ten Keats Grove (library building) are also ongoing, with projects to improve the safety and security of both buildings scheduled to take place in 2021/22 now deferred to 2022/23.
13. The Principal Curator continues to work with Paul Vick Architects and London Borough of Camden's Planning Department to develop a proposal to replace the current dilapidated, wooden boundary fence on Keats Grove. The proposals are for a dual-height brick wall with metal fencing over, which would be more durable and in keeping with this Grade 1 listed site situated within the Hampstead Conservation Area. This proposal has yet to be formally shared with local stakeholder groups for consultation, prior to submitting to Members and London Borough of Camden for the required approvals.

14. The licence for Keats Community Library (KCL) to operate from Ten Keats Grove, which expired on 19 April 2020, has not yet been renegotiated. It is in the hands of the City Surveyor to make arrangements for the new licence agreement. In the meantime, KCL are paying a fee based on actual usage. As previously reported, the designation of KCL as an Asset of Community Value (ACV), as nominated by Hampstead Neighbourhood Forum, was renewed by London Borough of Camden for five years with effect from 14 April 2021. The Principal Curator recommends that any new licence agreement is for the same period as the ACV nomination.
15. The response to, and ongoing recovery from, the COVID-19 pandemic continues to have a profound impact on the activities of the Keats House Charity. In particular, income targets for admissions, shop sales, events and private hires were again not met in 2021/22. Some reductions in operating costs, including furloughing of Keats House officers, were achieved, protecting the Charitable Reserves for spending against future priority projects, such as the Collections Management System software and enhancements to the visitor entrance.
16. Over the next three years, Keats House will need to determine and demonstrate how it can best respond to the challenges of recovering from the impacts of the COVID-19 pandemic, the implementation of the City Corporation's Target Operating Model, and any recommendations arising from the Charities and Governance Reviews.
17. Following the deletion of a vacant post, resignation of one part-time officer and maternity leave of another part-time officer from January 2022, the Keats House team currently comprises 2.77 fte staff, made up of four individuals in three main roles. These officers are prioritising opening the house to the public and rebuilding the public offer, including live events and school sessions both online as well as at the house and elsewhere. Divisional Plan projects, some of which are reliant on other parties as described above, are being progressed where capacity allows.

## **Proposals**

18. Members indicate their continued support for the activities and priorities of Keats House in delivering the Charitable Objectives, as well as contributing to Corporate, Departmental and wider strategic and community outcomes.

## **Corporate & Strategic Implications**

19. The projects and works outlined in this report contribute towards the achievement of the three aims set out in the City of London Corporate Plan 2018-23: Contribute to a flourishing society; Support a thriving economy; and Shape outstanding environments.
20. The projects and works outlined in this report also support the Environment Department to Shape Sustainable Future Environments through its Primary and Supporting Aims and Objectives.

## **Conclusion**

21. While activities continued online throughout lockdowns and the site and museum are again open to the public, the operation and programming of Keats House has been profoundly impacted by the COVID-19 pandemic. As a result, its operating model, medium-term plan, and desired outcomes need to be reviewed to ensure the future sustainability of the museum, its continued Accredited status, and alignment with the structures and principles of the Target Operating Model.
22. The Keats200 bicentenary programme culminated in autumn 2021, with an outdoor, touring exhibition and associated programming as part of the City Corporation's Outdoor Arts Programme theme for 2021: 'A Thing of Beauty'.
23. A number of delayed projects designed to increase physical and virtual access to Keats House and its collections, will need to be prioritised for delivery in 2022/23 and 2023/24. These will contribute to the legacy outcomes of the Keats200 bicentenary programme, supporting the post-pandemic recovery and a sustainable future for the Keats House Charity.

## **Appendices**

- Appendix 1 – [Draft] Annual Report for Keats House Charity 2021/22
- Appendix 2 – Keats House Divisional Plan 2022-25, April 2022 update
- Appendix 3 – Draft Keats House Activities Plan 2022/23.

## **Rob Shakespeare**

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## **Appendix 1 – [Draft] Annual Report for Keats House Charity 2021/22**

### **Origins and Objectives of the Charity**

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

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

The objective of the Charity is:

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

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

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

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

The activities of the Keats House Charity are guided by its Charitable Object as stated above and developed within the framework of the City Corporation's Corporate Plan 2018-23 and the Environment Department's Business Plan 2022/23. Our activities also support the City Corporations' Cultural Strategy and the Hampstead Heath Management Strategy 2018 - 2028, as well as the wider aims of heritage sector organisations such as Arts Council England, the Heritage Lottery Fund and The National Archives.

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

#### Our vision

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

#### We aim to...

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

Keats House aims to support the Environment Department to Shape Sustainable Future Environments through its Primary and Supporting Aims and Objectives, particularly:

- Provide excellent frontline services
- Deliver key strategies (climate action and volunteering)
- Support sustainable growth, vibrancy, heritage and culture
- Provide thriving, biodiverse, relevant spaces
- Financial, Information and Talent Management, Innovation, Engagement & Collaboration and inclusivity.

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

### **Achievements and Performance**

#### **Achievement against the key priorities for 2021/22:**

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

Prior to the COVID-19 pandemic, Keats House was open to the public Wednesday to Sunday, 11am – 5pm and Keats Community Library (KCL) opened for a total of 42 hours per week, Tuesdays to Sundays. At the beginning of April 2021 however, the entire site remained closed to the public due to the third National Lockdown, which had been in place since January 2021.

With the phased lifting of restrictions under the UK Government's COVID-19 Response – Spring 2021 (Roadmap), Keats Community Library reopened first, initially for 10 hours per week on Tuesdays and Saturdays from Tuesday 13 April 2021. Keats House and garden reopened from Thursday 3 June 2021, initially on two days per week rising to three days per week from mid-July, when KCL also added an additional day of operation.

The key measures previously put in place to ensure that the entire site at 10

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

While these same measures allowed the site to reopen in phases dictated by the Spring 2021 Roadmap, with the further lifting of most legal restrictions from Monday 19 July, some of these measures, such as social distancing signage, were physically removed and our messaging to visitors changed from enforcement to encouragement, especially with regard to face coverings. Similarly, the requirement to pre-book was removed although the facility to do so was retained, as it provides a useful way for us to directly communicate the days and times at which people can visit.

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

The reopening of the house was publicised as an opportunity to see Keats200 Artist in Residence Elaine Duigenan's beautiful and moving floral tributes to Keats, which were installed at the house during lockdown and on display there until January 2022.

Unfortunately, much of our partnership work was inevitably curtailed by COVID-19 and it was again not possible to hold Keats Foundation's annual conference in May 2021. We were however delighted to work with them and the Remembrancers Office to deliver a Keats200 celebratory event, including a keynote speech by Professor Nicholas Roe, Chair of the Keats Foundation and Keats's biographer, on 1 November 2021.

Our social media channels have helped us remain connected to our audiences, engaging them with the Keats200 bicentenary and publicising online and in person events. As at March 2022, Keats House had over 6,770 followers on Twitter (+4% on April 2021), more than 4,000 on Facebook (-2%), and over 2,800 on Instagram (+20%). All officers have contributed to our online and social media outputs throughout lockdowns and reopening, working closely with, and benefitting from the support of, the City Corporation's Cultural & Visitor Development team.

The City Corporation's #OurCityTogether platform, which was initiated within weeks of the first lockdown in March 2020, continued to provide an important



channel through which to publish our cultural content and reach new audiences online until it was taken offline in February 2022. Keats House contributed a number of new articles in 2021/22 focussing on the events and reaction following Keats's death and, more recently, the lead up to #Shelley200. Collectively the 55 articles researched, written and published by the Keats House team during the lifetime of the site received nearly 19,000 page views and also generated a large amount of social media activity and engagement in the form of likes, shares and re-posts.

Keats House made its full educational offer available online, before school sessions could resume in the garden from June and in the house itself from autumn 2021. Numbers were inevitably lower than previous years, but we were proud to have delivered 28 sessions to 24 different schools, engaging 623 students and 82 teachers / assistants with Keats's life story, poetry and creative writing. Six of these sessions were part of our continued participation in the Young City Poets programme, along with other City Corporation cultural venues.

Our Creative Writing Summer School again took place online at the start of July, featuring workshops by Keats House poet Laila Sumpton and novelist Sara Taylor, on the theme of 'Escape'. This was our most successful Summer School so far in terms of numbers, the online format meaning that we could include students from schools outside London. 70 students from eight different secondary schools took part, including schools in Hampshire and Buckinghamshire. Over the three days of the course we achieved a total of 181 student and 12 accompanying adult engagements, with a mixture of students joining individually from home, individually within school groups and in teacher-led whole-class groups (from two schools). Despite the technical challenges presented by this mixed format, the response to the 2021 Summer School by students and teachers in the accompanying Chat and subsequent emails was engaged and overwhelmingly positive. Students produced high-quality creative work on all three days, which is being collected for an online anthology to be made available to all participating schools.

Our part-time Interpretation Officer - Learning, worked with Culture Mile Learning colleagues to develop an 'Inspiration' session involving both art and creative writing, as part of a planned after-school club scheme across a range of City Corporation venues and green spaces. We also collaborated with Keats200 Poet in Residence Laila Sumpton, to create three new school sessions on the theme of Keats and Colonialism, which combine an introduction to Keats's life and times with an exploration of colonialist themes linked to objects in the house, as stimulus for students' creative writing.

Following the successful reopening of Keats House, and especially since the lifting of legal restrictions from 19 July, our events programme resumed, both online and with live events at Keats House and elsewhere. Virtual events included two editions of our 'The Feast of the Poets' cultural discussions, attended by a total of 95 people from over 12 countries across Europe, North America and Asia. We were delighted to be asked to repeat our 'Keats Meets Coleridge' event for Highgate Festival 2021, which was enjoyed by 26 people

and more as we progressed across the Heath 'talking of many things'. Two 'Late Night Keats' events were programmed in October and December and the launch of a poetry anthology book launch edited by our Poet in Residence was well attended. We were also pleased to welcome 12 individuals from the Afghan refugee families resident in the City to Keats House, for a Nowruz Festival celebration on Sunday 20 March 2022. In total, 420 people attended 15 programmed events in 2021/22. In addition, two online talks were delivered to local community groups, engaging a further 92 people with the Keats200 programme and activities of Keats House.

Keats House officers also supported the delivery of exhibitions and events for Heath150, celebrating the 150<sup>th</sup> anniversary of the passing of the Hampstead Heath Act 1871. We also facilitated a number of events for Hampstead Summer Festival by working with our local partners Keats Community Library and Hampstead School of Art to ensure these much-loved and, in terms of fundraising for these two local charities, vital events could go ahead in 2021. The Keats House garden hosted Hampstead Art Fair, two performances of 'Twelfth Night' by Drama Impact, a performance of 'A Country Diary of An Edwardian Lady' and a family garden party. In total over 1,200 people enjoyed attending these events, at a time when many had been denied access to cultural events in their local communities.

Our volunteers have continued their support for Keats House, initially by providing outdoor introductions for our visitors, then, when allowed, tours of the interior of the house, adding extra value to our visitor's experiences. Engagement with our volunteer workforce was maintained through regular mailings and requesting support for specific projects, including the phased resumption of our live events programme. A virtual engagement meeting was held with our paid and voluntary workforce in May 2021, and a Christmas celebratory get-together was followed by a hybrid event in January 2022, to re-engage individuals with the aims and activities of the Charity. Our Poetry Ambassadors have also revived our monthly Afternoon Poems readings, delivering six events between September 2021 and March 2022. In total 14 volunteers have provided over 200 hours support for Keats House in 2021/22 and, as always, we would like to acknowledge and thank all our volunteers for their continued support for the Charity and its activities, especially in light of the impact of the pandemic on their own lives.

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

At the end of August, we worked with colleagues from London Metropolitan Archives (LMA) to conserve, digitise and display items from the Keats House collections. Included in the displays for autumn / winter 2021, were a letter

from Shelley to his cousin and fellow poet Medwin, which had not been displayed in over 25 years, along with the first English edition of 'Adonais: An Elegy on the Death of John Keats', which Shelley wrote in the aftermath of Keats's death. As well as forming part of the culmination of the Keats200 bicentenary programme, these form part of our contribution to Shelley200 and the wider Romanticism bicentenaries which will be one of our priorities for the next few years, as we move into the legacy phase of Keats200. In February 2022, the Fanny Brawne to Fanny Keats letters and miscellaneous items related to Joseph Severn and Keats's grave in Rome were displayed at the house in time for the spring visitor season.

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

As previously reported, officers produced the Keats200 exhibition for publication online on [ourcitytogether.london](https://ourcitytogether.london) and Google Arts & Culture in time for the bicentenary of Keats's death in February 2021. This same content was then used to develop an outdoor exhibition to support the City Corporation's Outdoor Art Programme for 2021: 'A Thing of Beauty', which toured three London venues in autumn 2021: Hampstead Heath during September, Aldgate Square in October and Guildhall Yard for the first two weeks of November. The tour was accompanied by an events programme at all venues to coincide with Open House London Festival 2021, Keats birthday celebrations at the end of October, and the Keats200 lecture and celebratory event at The Guildhall in partnership with the Keats Foundation.

Towards the end of 2021/22, Keats House officers have worked with their colleagues at Guildhall Hall Art Gallery to loan a number of paintings for their 'Inspired!' exhibition, April – September 2022, ensuring these works are seen by new audiences and in a different context to their normal display at the house.

Between 20 May 2021 and 31 March 2022, Keats House opened to the public on 114 days, with a total of 2,575 recorded visits to the house during that period. For comparison, 12,451 people visited Keats House in 2018/19 – the last full business year before the pandemic - so the number of people visiting Keats House is down by 80% on pre-pandemic levels, with a fall in income from admissions and shop sales in particular as a consequence.

The shop also reopened from May with a new ticketing, sales and contactless payment system. Due to the reduction in visitor numbers income from shop sales remains below the annual income target of -£15,000, with £6,216 taken in 2021/22.

The private hire offer also restarted, with a small number of hires to community groups, organisations and individuals. However, it has not yet

been possible to achieve the levels of income previously derived from hires, events or visiting school groups. In addition, the licence for Keats Community Library (KCL) to occupy Ten Keats Grove, which contributes towards our income, expired on 19 April 2020 and is currently in the hands of the City Surveyors Department to renegotiate with the current licensees. In the meantime, KCL continue to operate from the site on a 'pay as you go' basis.

As a condition of the premises licence for 10 Keats Grove, Keats House Consultative Committee receive a twice-yearly report of licensable events held at the House, to ensure that the operating schedule and conditions are being upheld. To report that no activities have taken place under Keats House's premises licence in the period 2021/22. As referred to above, four events were delivered from the premises for Hampstead Summer Festival which involved the sale of alcohol and other licensable activities under TENs obtained by the organisers. The Premises Licence for 10 Keats Grove was renewed for the period to 11 September 2022 at a cost of £180.00.

## **2. Deliver maintenance and access improvement projects at Keats House**

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

The London Borough of Camden's Planning Department determined in favour of the proposals as submitted to improve physical access to the premises through new pathways, subtle, ground-level lighting to pathways for safety reasons and the refurbishment of the external toilets. The intention is for these works to be funded by the London Borough of Camden's Community Infrastructure Levy grants programme and are currently being progressed with the City Surveyor's Department. The sub-project to refurbish the external toilets at Keats House was completed in early 2021, with funding from the City Corporation according to the original project agreement.

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

The gardens, which form an essential and much-loved aspect of the heritage site, continue to be maintained by the Golders Hill Park team and this work was continued throughout the periods of lockdown and subsequent reopening. Hampstead Heath officers also supervise the work of a dedicated



team of 'Heath Hands' volunteers who have continued to be active in maintaining the beautiful garden when allowed by COVID-19 restrictions.

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

While a Draft Activities Plan for 2022/23 has been produced (see Appendix 3), the development of a three-year forward plan for Keats House, which is required as part of the City Corporation's documentation framework and for our Museum Accreditation return, has been severely delayed by the COVID-19 pandemic. The Divisional Plan, which is for a three-year rolling period, has been updated for 2022/23 to inform the plans, priorities and activities for future periods. The Principal Curator proposes that the development of a three-year Management Plan for Keats House should follow the timeline of the Target Operating Model, before being submitted to Members for consultation and approval, before being presented in any future Museum Accreditation return.

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

## **Plans for Future Periods**

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

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

## **KPIs for 2022/23**

1. **To increase visitor numbers to Keats House.** 2021/22 outturn: 2,575.
2. **Improve Visit England Annual Quality Attraction Assessment Scheme score at Keats House.** Not available due to pandemic. [2019/20 score: 82%]
3. **Achieve budgeted income and expenditure targets for Keats House Charity.** Despite reduced income levels during the year, with just 39% of the target achieved, planned savings resulted in expenditure of just 85% of budget. This therefore resulted in a net budget position of 99% of final budget for 2021/22.

# Keats House Divisional Plan 2022-25 (April 2022 update)

Ref	Project Project Details	Key Dates	HH Management Strategy Outcomes	Corporate Plan Outcomes	Notes on progress
KH1	<b>COVID-19 Impact Recovery Programme</b> Continuous review ongoing during post-pandemic recovery period, particular focus on opening hours, event programming, visitor numbers and engagement, and income from all sources.	October '22; April '23.	Outcome A Priority 2 & 3  Outcome B Priority 4  Outcome D Priority 9	Contribute to a flourishing Society  Support a thriving economy	<ul style="list-style-type: none"> <li>• New ways of pre-booking and cashless payments retained as offer efficiencies and savings.</li> <li>• Reductions in staff costs and some operating costs to offset loss of income from admissions, sales and private hire in particular during COVID-19 recovery.</li> <li>• TOM Phase 2 (spring / summer 2022) is opportunity to review business model and priorities.</li> </ul>
KH2	<b>Deliver Efficiencies and Savings</b> Identify customer service priorities and efficiencies to deliver savings required.	Quarterly monitoring: July, October 2022 and January, April '23.	Outcome A Priority 3  Outcome D Priority 10	Contribute to a flourishing society  Support a thriving economy	<ul style="list-style-type: none"> <li>• Reductions in expenditure to meet budgets available.</li> <li>• Charitable Reserves, donations and external funding streams identified for delivery of priority development projects and activities.</li> </ul>

# Keats House Divisional Plan 2022-25 (April 2022 update)

Ref	Project Project Details	Key Dates	HH Management Strategy Outcomes	Corporate Plan Outcomes	Notes on progress
KH3	<b>Support Implementation of the Target Operating Model</b> Review operational arrangements to align with the Target Operating Model / Review the business and operating model of Keats House and Ten Keats Grove to ensure sustainability for period 2021-25.	April – October 2022.	Outcome A Priority 3  Outcome D Priority 10	Contribute to a flourishing society  Support a thriving economy  Shape outstanding environments	<ul style="list-style-type: none"> <li>Environment Department have implemented TOM Phase 1 and Phase 2 ongoing.</li> <li>TOM Phase 2 (spring / summer 2022) is opportunity to review business model and priorities.</li> </ul>
KH4	<b>Develop our Workforce</b> Deliver a range of initiatives to ensure the health, well-being, learning and development of our workforce.	April / May and September / October, plus ongoing through PDA and TOM frameworks.	Outcome C Priority 5 & 6  Outcome D Priority 7 & 10	Contribute to a flourishing society  Support a thriving economy	<ul style="list-style-type: none"> <li>End of 2021/22 year PDAs completed and 2022/23 targets set by May 2022.</li> <li>Mandatory and professional development training needs to be reviewed and supported where linked to priorities.</li> </ul>
KH5	<b>Develop Management Plan and policy framework for Keats House Museum</b> Management Conservation Plan for Keats House; Risk Management and Disaster Plan; Collections Development Plan; Collections Documentation Plan; Audience Development Plan;	Divisional Plan 2022-25 and Activities Plan, 2022/23 updates, to KHCC / CHLC in spring 2022. Policies to support Accreditation	Outcome A Priority 2 & 3  Outcome B Priority 4  Outcome C Priority 5 & 6  Outcome D Priority 10	Contribute to a flourishing society  Support a thriving economy  Shape outstanding environments	<ul style="list-style-type: none"> <li>CHL paper for meeting on 16 May completed, referencing this Divisional Plan and need for three-year forward plan.</li> <li>Awaiting timeline for Accreditation renewals to be announced by ACE.</li> <li>Required policies placed on forward plan for CHL</li> </ul>

**Keats House Divisional Plan 2022-25 (April 2022 update)**

Ref	Project Project Details	Key Dates	HH Management Strategy Outcomes	Corporate Plan Outcomes	Notes on progress
	Marketing and Fundraising Plan.	for approval by CHL in summer / autumn 2022, prior to Accreditation submission expected from autumn 2022.			Committee meetings in 2022.
KH6	<b>Capital Projects to improve access</b> Deliver LB Camden CIL funded access improvements to Keats House garden and progress enhancements to Keats House visitor entrance and boundary.	Completion of garden works as approved by March 2023. Consult on and submit proposals for replacement of front boundary in spring / summer 2022. New visitor entrance and front boundary delivered in 2023/24.	Outcome A Priority 2 & 3  Outcome B Priority 4  Outcome D Priority 9	Contribute to a flourishing society  Shape outstanding environments	<ul style="list-style-type: none"> <li>• Package of works for garden works sent to City Surveyors for costing.</li> <li>• Application for LB Camden CIL funding to deliver garden works pending.</li> <li>• Proposals for the replacement of front boundary available for stakeholder consultation via local meetings / KHCC and CHL in spring / summer 2022.</li> </ul>



**Keats House Divisional Plan 2022-25 (April 2022 update)**

Ref	Project Project Details	Key Dates	HH Management Strategy Outcomes	Corporate Plan Outcomes	Notes on progress
KH7	<b>Deliver online public access database of the Keats House collections</b>	Procure and test from April 2022, with public launch by March 2023. Population of database and enhancement of records and public access ongoing 2022-2025.	Outcome A Priority 3  Outcome C Priority 5 & 6  Outcome D Priority 7 & 9	Contribute to a flourishing society  Support a thriving economy	<ul style="list-style-type: none"> <li>• Preparatory work to audit and cleanse existing collections data / records / assets completed.</li> <li>• Procurement and implementation of CollectionsIndex+, subject to final approval by Procurement and IT.</li> </ul>
KH8	<b>Deliver Keats200 legacy and 100<sup>th</sup> Anniversary of Keats House Charity projects</b> , including: digitisation of collections, partnership research projects and public engagement projects.	Ongoing from April 2022 – 2025.	Outcome A Priority 3  Outcome B Priority 4  Outcome C Priority 5 & 6  Outcome D Priority 7 & 9	Contribute to a flourishing society  Support a thriving economy	<ul style="list-style-type: none"> <li>• Fanny Brawne to Fanny Keats letters project ongoing;</li> <li>• TECHNE funded research project in partnership with Roehampton University ongoing;</li> <li>• Research into history of formation of Keats House Charity and opening of the house to the public underway and ongoing;</li> <li>• Grant funding for developmental projects to be determined.</li> </ul>

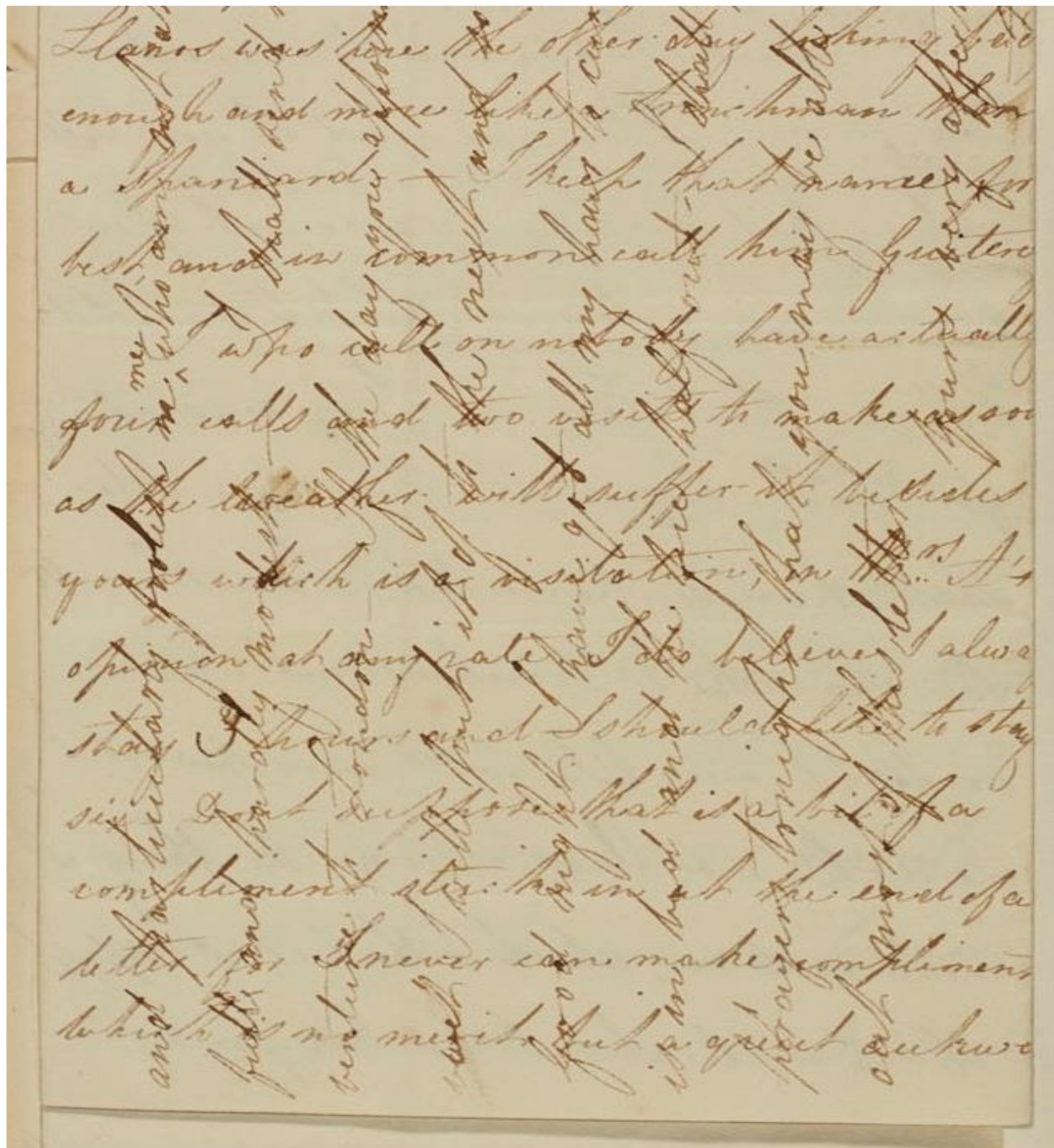


Image: Fanny Brawne's letter to Fanny Keats, written between 17 November and 12 December 1821, page 4, showing cross-hatched writing.  
Image courtesy of Keats House, City of London Corporation. K/MS/02/049.

# Keats House Charity

## Activities Plan 2022/23

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

The object of the Keats House Charity is:

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

### About Keats House today

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

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

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

In 2022/23, Keats House will rebuild and reconfigure its services to ensure it remains accessible, relevant and sustainable following the COVID-19 pandemic and recovery period, which will continue to affect the cultural and tourism sectors for some years.

Following the successful delivery of the #Keats200 bicentenary programme from 2018 – 2021, the period 2022 to 2025 will see Keats House: reveal the lives of people connected with Wentworth Place after Keats's death, including Fanny Brawne and Fanny Keats; support the wider Romanticism 200<sup>th</sup> anniversaries, particularly Shelley200; reapply for Museum Accreditation; and celebrate the centenary of the opening of the house to the public in May 1925.

Despite the ongoing impacts of the COVID-19 pandemic, this is an exciting opportunity to re-evaluate the significance of Keats and the Romantic poets generally, the ways in which their legacies were preserved, created and reinterpreted, as well as the ongoing significance of these individuals and their poetry to our lives today.

## Our achievements in 2021/22

Despite the ongoing impacts of the COVID-19 pandemic, between April 2021 and March 2022, we:

- Continued to **celebrate the Keats200 bicentenary programme**, delivering special exhibitions, events and projects celebrating Keats's life and works.
- **Developed and delivered the Keats200 outdoor exhibition**, which toured three London venues - Keats House, Aldgate Square and Guildhall Yard - from September to November 2021, being seen by thousands of people.
- **Contributed a combined total of 55 digital resources**, including articles, talks and creative activities for the City Corporation's **ourcitytogether.london** channel, **receiving over 19,000 page views** and generating positive social media activity.
- Researched and **developed the Keats200 outdoor display**, which was seen by thousands of people at three London venues - Keats House, Aldgate Square and Guildhall Yard – from September to November 2021.
- Devised and **delivered a virtual Summer School programme**, which resulted in a total of 181 instances of engagement with heritage and culture for 70 young people aged 16 -19 from eight different schools.
- Delivered 28 taught sessions, both online and at Keats House, which **engaged with 623 students and 82 teachers / assistants from 24 different primary and secondary schools**.
- **Continued to work with our Keats200 partners** (the Keats Foundation and Keats-Shelley Memorial Association / Keats-Shelley House, Rome), as well as community and sector partners such as London Metropolitan Archives, Keats Community Library, Roehampton University / Techne DTP and The Poetry Society, and creative individuals and organisations, to deliver special projects and events.
- **Supported our Poet in Residence, Laila Sumpton, to decolonise our collections** through research, and public and staff training events such as 'Poetry Versus Colonialism', supporting her creative practise and Culture Mile Learning outcomes.
- **Displayed the outputs of Artist in Residence, Elaine Duigenan, at Keats House**, including the beautiful 'Daisy Bed' installation in Keats's bedroom, which was installed in February '21 and on display until January '22.
- **Delivered 17 events, attended by 512 people** both online and at Keats House.
- **Supported over 200 hours of volunteering by 14 individuals**, who resumed tours and poetry readings for our visitors, following our reopening to the public.
- **Reopened Keats House** as a COVID-Secure workplace and 'We're Good to Go' visitor attraction, **receiving 2,575 visits in person between May '21 and March '22**.

Thank you to everyone who has contributed to our activities and outcomes during the year, which have helped Keats House Charity continue to deliver its objectives despite the ongoing impacts of the COVID-19 pandemic and recovery.



## Our governance and strategic context

Keats House operates as a registered charity (no. 1053381) with the City of London Corporation as its sole Trustee. It is managed within the City Corporation's Environment Department and reports to the Cultural, Heritage & Libraries Management Committee. The Keats House Consultative Committee, which acts as an advisory body, meets twice a year and includes representatives from the City Corporation and local community / sector stakeholder groups.

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

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

We aim to...

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

Keats House aims to support the Environment Department to **Shape Sustainable Future Environments** through its Primary and Supporting Aims and Objectives, particularly:

- Provide excellent frontline services
- Deliver key strategies (climate action and volunteering)
- Support sustainable growth, vibrancy, heritage and culture
- Provide thriving, biodiverse, relevant spaces
- Financial, Information and Talent Management, Innovation, Engagement & Collaboration and inclusivity.

The main objectives of Keats House Charity in 2022/23 as stated in our annual Charity Report are:

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

The resources we have to deliver our objectives in 2022/23 include:

### Staffing:

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

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

Interpretation Officer (Collections) – Vacant (0.5fte)

Interpretation Officer (Programming) – Maternity leave until 2023 (0.5fte)

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

Information Officer – Alison Lister (0.34fte)

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

We also provide, and benefit from, volunteer opportunities in five main roles: front of house; tour guides; poetry ambassadors; collections care; and event support. Approximately 14 individuals give their time and experience to support our work throughout the year.

### Financial:

In 2022/23, the City Corporation will deficit fund Keats House through its City's Cash Fund as follows:

Category:	Annual budget:	Description:
Staff costs:	£219k	Officer salary and on-costs, inc. training.
Revenue costs:	£53k	To pay for the running costs of the premises and our programmes.
Income target:	-£110k	Generated through admissions, shop sales, private hire, events & learning programmes and licences.
Net budget:	£162k*	* In 2022/23 spend may exceed this amount to fund Keats200 legacy projects and other priorities from the Charity's Reserves / grants received.
Other costs covered:	£159k	Support services /works.

## Between April 2022 and March 2023, we plan to:

### Shape outstanding environments

- Continue to safely open our site to the public and rebuild our services & audiences.
- Support City Surveyors to deliver the project to improve access in the garden of 10 Keats Grove, funded by LB Camden's Community Infrastructure Levy programme.
- Make our collections more accessible by developing our new collections management database, including an online, searchable catalogue.
- Reapply for and seek to secure Full Museum Accreditation status and our Visit England Quality Assured Visitor Attraction Scheme performance.
- Work with Open Spaces colleagues & Heath Hands volunteers to further enhance the garden at 10 Keats Grove.

### Contribute to a flourishing society

- Develop and deliver a new 'Keats Inspired' exhibition at Keats House and online, exploring the influences on Keats and how his poetry continues to inspire and be relevant to our lives today.
- Rebuild our year-round events programme, including poetry readings, talks, family creative workshops and walking tours, both in person and online.
- Continue to support formal learning in primary, secondary and higher education institutions, by providing online learning resources and taught sessions at Keats House and elsewhere.
- Support Culture Mile Learning outcomes and initiatives, specifically their Dual Site Visits programme and actively engaging with schools with a high pupil premium.
- Provide poet / artist in residence opportunities at Keats House.
- Work with strategic partners, North London Open Spaces and local community stakeholders to deliver cultural events, including the Keats Bicentenary Conference 2022, Shelley200 Conference and events for Hampstead Summer Festival 2022.

### Support a thriving economy

- Work with our governing body and all stakeholders to recover from the COVID-19 pandemic and to develop a sustainable and deliverable Management Plan for the period 2022 – 25.
- Review and develop our income streams, including project grants and charitable donations.
- Continue to work with our major partners (the Keats Foundation, K-SMA, KSAA, London Metropolitan Archives, The Poetry Society, Roehampton University / Techne, Culture& and Keats Community Library) and establish new partnerships, to increase our resilience and enhance our cultural offer.
- Continue to support and diversify our workforce by providing a range of paid and volunteer opportunities, including for young people aged 16 - 18.

To find out more and follow our progress visit:

[www.cityoflondon.gov.uk/keats](http://www.cityoflondon.gov.uk/keats)



keatshouse



keatshousemuseum

<b>Committee:</b> Culture, Heritage and Libraries Committee	<b>Date:</b> 16 May 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?	<b>3, 7 and 10</b>
Does this proposal require extra revenue and/or capital spending?	No
If so, how much?	N/A
What is the source of Funding?	N/A
Has this Funding Source been agreed with the Chamberlain's Department?	N/A
<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 urgency procedures since your last meeting.

## Recommendation

Members are asked to note the report.

## Main Report

### **Request for Decision Under Urgency (Standing Order 41A) – 1. City of London Corporation – Gillie and Marc**

1. The City Arts Initiative (CAI) received a new public art application, a proposal for a new installation by Gillie and Marc in Paternoster Square on a temporary basis.
2. Paternoster Square Management support the proposal and have granted permission to install. Officers in Highways advised that it was operationally feasible. The applicants will need to apply for Planning permission.
3. This intention was to install the artwork by the end of May 2022. As the applicants wanted to secure the relevant permissions in good time before this date, an urgent decision was required.
4. The Town Clerk therefore agreed, in consultation with the Chair and Deputy Chair of your Committee, to ratify the CAI's recommendation to approve the installation of approve the installation of the Gillie and Marc artwork, The Wild Table of Love, subject to Planning permission being granted and any other requirements as set out by Highways and Access Advisors..



**Ben Dunleavy**

Committee & Members Services Officer

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

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