



Culture, Heritage and Libraries Committee

Date: MONDAY, 14 NOVEMBER 2022
Time: 11.00 am
Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

Members:

| | |
|-------------------------------------|---|
| Wendy Hyde (Chair) | Andrew Mayer |
| Munsur Ali (Deputy Chairman) | Wendy Mead |
| Jamel Banda | Eamonn Mullally |
| Brendan Barns | Alderwoman Jennette Newman |
| Matthew Bell | Deborah Oliver |
| Emily Benn | Deputy Graham Packham (Ex-Officio Member) |
| Deputy Mark Bostock | Judith Pleasance |
| James Bromiley-Davis | Deputy Nighat Qureishi |
| Deputy Graeme Doshi-Smith | Alpa Raja |
| John Foley | Anett Rideg |
| John Griffiths | David Sales |
| Jason Groves | Ian Seaton |
| Deputy Madush Gupta | Tom Sleight (Ex-Officio Member) |
| Caroline Haines | Mark Wheatley |
| Jaspreet Hodgson | Dawn Wright |
| Frances Leach | Irem Yerdelen |
| Alderman Professor Michael Mainelli | Vacancy |
| Antony Manchester | |

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

Accessing the virtual public meeting

Members of the public can observe this virtual public meeting at the below link:
<https://youtu.be/F4zLUa7uBkQ>

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

John Barradell
Town Clerk and Chief Executive

AGENDA

NB: Certain matters 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. These information items have been collated in a supplementary agenda pack and circulated separately.

Part 1 - Public Agenda

1. **APOLOGIES**

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

3. **MINUTES**

To agree the public minutes and non-public summary of the previous meeting held on 18 July 2022.

For Decision
(Pages 7 - 10)

a) *Keats House Consultative Committee Minutes

To note the draft minutes from the Keats House Consultative Committee meeting on 28 October 2022.

b) *City Envoy Network Summary Minutes

To note the summary minutes from the City Envoy Network Meetings on 5 July 2022 and 22 September 2022.

4. ***FORWARD PLAN**

Members are asked to note the Committee's forward plan for 2023.

For Information

5. **ANNUAL REVIEW OF THE COMMITTEE'S TERMS OF REFERENCE**

Report of the Town Clerk.

For Discussion
(Pages 11 - 14)

6. **CAI RECOMMENDATIONS TO THE COMMITTEE**

Report of the Director of Innovation and Growth.

For Decision
(Pages 15 - 46)

7. **DESTINATION CITY IMPLEMENTATION PLAN**

Report of the Executive Director, Innovation & Growth (to follow).

For Decision
(Pages 47 - 62)

8. **CITY POLICE MUSEUM: DECLARATION OF SPACE AS SURPLUS TO IG REQUIREMENTS**

Report of the Executive Director of Innovation and Growth.

For Decision
(Pages 63 - 66)

9. **SMALL BUSINESS AND RESEARCH ENTERPRISE CENTRE AND CITY CENTRE SPACE SWAP**

Joint report of the Executive Director, Environment and the Director of the London Metropolitan Archives.

For Decision
(Pages 67 - 76)

10. **KEATS HOUSE COLLECTIONS DEVELOPMENT POLICY**

Report of the Executive Director, Environment.

For Decision
(Pages 77 - 94)

11. **KEATS HOUSE RISK MANAGEMENT UPDATE REPORT**

Report of the Executive Director, Environment.

For Decision
(Pages 95 - 108)

12. ***UPDATE REPORT FOR KEATS HOUSE CHARITY, APRIL - SEPTEMBER 2022**

Report of the Executive Director, Environment.

For Information

13. **UPDATE: BECKFORD & CASS STATUES INTERPRETATION PROJECT**

Report of the Executive Director, Innovation & Growth.

For Discussion
(Pages 109 - 118)

14. **LONDON METROPOLITAN ARCHIVES GENERAL UPDATE**

Report of the Director of the London Metropolitan Archives.

For Discussion
(Pages 119 - 122)

15. ***CHILDREN AND YOUNG PEOPLE'S PLAN 2022-25**

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

For Information

16. ***LEVELLING UP AND REGENERATION BILL**

Report of the Remembrancer.

For Information

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

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

19. **EXCLUSION OF THE PUBLIC**

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

For Decision

Part 2 - Non-public Agenda

20. **NON-PUBLIC MINUTES**

To agree the non-public minutes of the previous meeting held on 18 July 2022.

For Decision
(Pages 123 - 124)

21. **TEN KEATS GROVE, HAMPSTEAD - PROPOSED LICENCE RENEWAL BY KEATS HOUSE TO KEATS COMMUNITY LIBRARY**

Report of the Executive Director, Environment.

For Decision
(Pages 125 - 136)

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

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

For Decision
(Pages 137 - 144)

23. ***ARTIZAN STREET LIBRARY RENT EXEMPTION PROPOSALS**

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

For Information

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

25. **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

26. **CONFIDENTIAL MINUTES**

To agree the confidential minutes of the meeting held on 18 July 2022.

For Decision

CULTURE, HERITAGE AND LIBRARIES COMMITTEE

Monday, 18 July 2022

Minutes of the meeting of the Culture, Heritage and Libraries Committee held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Monday, 18 July 2022 at 11.00 am

Present

Members:

| | |
|------------------------------|-------------------------------------|
| Wendy Hyde (Chair) | Jason Groves |
| Munsur Ali (Deputy Chairman) | Jaspreet Hodgson |
| Jamel Banda | Alderman Professor Michael Mainelli |
| Brendan Barns | Antony Manchester |
| Emily Benn | Eamonn Mullally |
| Deputy Mark Bostock | Deborah Oliver |
| James Bromiley-Davis | Anett Rideg |
| Deputy Graeme Doshi-Smith | David Sales |
| John Foley | Irem Yerdelen |
| John Griffiths | |

In Attendance

Officers:

| | |
|-------------------|---|
| Ben Dunleavy | - Town Clerk's Department |
| Elizabeth Scott | - Innovation & Growth |
| Carol Boswarthack | - Community and Children's Services |
| Damian Nussbaum | - Executive Director of Innovation & Growth |
| Jack Joslin | - Bridge House Estates |
| Andrew Buckingham | - Town Clerk's Department |
| Mark Jarvis | - Chamberlain's Department |
| Tim Jones | - Innovation & Growth |
| Fiona McKeith | - City Surveyor's Department |

1. APOLOGIES

Apologies for absence were received from Caroline Addy, Matthew Bell and Ian Seaton.

Madush Gupta, Andy Mayer, Wendy Mead, Nighat Qureshi, Alpa Raja, Judith Pleasance and Dawn Wright observed the meeting online.

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

There were none.

3. **MINUTES**

The public minutes and non-public summary of the meeting held on 16 May 2022 were agreed as a correct record.

4. **FORWARD PLAN**

Members noted the Committees forward plan.

5. **CULTURE MILE**

Members received a report of the Executive Director of Innovation and Growth relative to the Culture Mile.

Members welcomed the report and presentation from the Culture Mile Manager.

A Member said that they felt there was a lack of an overall strategy for culture, and it was important that the City Corporation could demonstrate that it was a leading cultural sector. Officers replied that the key document for strategic planning was the City Plan.

A Member raised the issue of the development on London Wall West. They felt it was a strategically important site and the cultural options for the development could have been explored in greater depth. These comments were supported by several other Members. A Member said that the development was the responsibility of the Property Investment Board, which was why the opportunities for commercial revenue on the site were being maximised.

A Member commented that Business Improvement Districts (BID) were not always the most accountable of bodies, and urged caution on the governance arrangements for these. Officers replied that new BIDs must be convened by the City Corporation and that as the proposal for a Culture Mile BID developed there would be close collaboration between it, existing BIDs and the City Corporation. The City Corporation was also working on wider governance arrangements to supervise BIDs in the Square Mile.

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

6. **UPDATE: BECKFORD & CASS STATUES INTERPRETATION PROJECT**

Members received a report of the Executive Director of Innovation and Growth providing an update on the Beckford & Cass Statues Interpretation Project.

A Member asked if there was scope to connect Culture& and the Partnership for Young London. Officers undertook to connect the two groups.

A Member asked for further information on the timeline for the project. In reply, an Officer said that a detailed plan of the timeline would be made available to the Committee at its next meeting.

A Member asked if it was possible for the Committee to receive regular updates on the project. Officers undertook to provide an update to the Committee at the next meeting.

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

7. **CENTRAL GRANTS UNIT - ANNUAL REPORT**

Members received a report of the Managing Director of Bridge House Estates relative to the work of the Central Grants Unit.

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

8. **REVENUE OUTTURN - 2021/22**

Members received a joint report of the Chamberlain, Deputy Town Clerk, Director of Innovation and Growth, Executive Director of Environment and the Director of Community and Children's Services relative to the Revenue Outturn for 2021/22.

A Member asked for further information on the services overseen by the Committee. An officer replied that this information was available in the appendix to the report, and that when they started working on budget setting for autumn, they could provide greater detail.

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

9. **LIBRARY MANAGEMENT SYSTEM**

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

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

10. **MONUMENT 2021/22 FULL YEAR PERFORMANCE REPORT**

Members received a report of the Executive Director, Environment.

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

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

There were no questions.

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

Members received an update on the status of the semi-state coaches. Members heard that officers were currently exploring alternative options for the storage of the coaches and other equipment currently being held in the Southern Bridge arches.

The Chair informed Members that this was Carol Boswarthack's last meeting, and thanked her for all her work with the libraries.

13. **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.

14. NON-PUBLIC MINUTES

The non-public minutes of the meeting held on 19 May 2022 were agreed as a correct record.

15. DESTINATION CITY - NEXT STEPS ON IMPLEMENTATION

Members received a report of the Executive Director of Innovation and Growth relative to Destination City.

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

There were no questions in the non-public session.

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

There was no urgent business in the non-public session.

18. ROLE UPDATE

Members received a Joint Report of the CEO of the Barbican Centre, the Chief Operating Officer & Acting Deputy Chief Executive and the Executive Director of Innovation and Growth relative to a role update for an officer.

The meeting ended at 12.56 pm

Chairman

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

| | |
|---|-----------------------------------|
| Committee: Culture, Heritage and Libraries Committee | Dated: 14 November 2022 |
| Subject: Annual Review of the Committee's Terms of Reference | Public |
| Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly? | 3, 8, 10 |
| Does this proposal require extra revenue and/or capital spending? | |
| If so, how much? | |
| What is the source of Funding? | |
| Has this Funding Source been agreed with the Chamberlain's Department? | |
| Report of: Town Clerk & Chief Executive | For Discussion |
| Report author: Ben Dunleavy, Governance Officer | |

Summary

As part of the implementation of the 2021 Governance Review, it was agreed that the cycle and process of annually reviewing the Terms of Reference of all Committees/Boards should be revised, to provide more time for Committees to consider and discuss changes before they are submitted to the Policy and Resources Committee. Therefore, this report is initially being brought before the Committee at its November meeting to allow time for proposed changes to be considered and developed and subsequent meetings.

This will enable any proposed changes to be considered at the Policy and Resources Committee in March 2023, in time for the re-appointment of Committees by the Court of Common Council in April.

Recommendations

Members are asked to:

1. consider any changes to the Committee's Terms of Reference

Corporate & Strategic Implications

1. Members are asked to consider the scope of the Committee's Terms of Reference and bear in mind the impact of any proposed changes, particularly resource, legal and equalities implications.
2. The Terms of Reference impacts the following outcomes of the 2018-23 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, creativity and collaboration.

Appendices

- Appendix 1 – Terms of Reference of the Culture, Heritage and Libraries Committee (Order of the Court – April 2022)

Ben Dunleavy

Governance Officer

E: ben.dunleavy@cityoflondon.gov.uk

| | |
|---------------|---|
| ESTLIN, Mayor | RESOLVED: 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. |
|---------------|---|

CULTURE, HERITAGE & LIBRARIES COMMITTEE

1. **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)

2. **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;
- (m) 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.

| | |
|---|---------------------|
| Committee(s) | Dated: |
| Culture, Heritage, and Libraries – For Decision | 14 November 2022 |
| Subject: City Arts Initiative: recommendations to the Culture, Heritage & Libraries Committee | Public |
| Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly? | 3, 7 and 10 |
| Does this proposal require extra revenue and/or capital spending? | N |
| If so, how much? | N/A |
| What is the source of Funding? | N/A |
| Has this Funding Source been agreed with the Chamberlain’s Department? | N/A |
| Report of: Damian Nussbaum, Director of Innovation and Growth | For Decision |
| Report author: Nick Bodger, Cultural and Visitor Development Director | |

Summary

This report presents the recommendations of the City Arts Initiative (CAI) which met on 21 July 2022. At these meetings, the CAI considered public art proposals 1–3 below:

1. **William Jaggard Print House Memorial - Folio400**
2. **From the Thames to Eternity - CSK Architects, UCL and City of London Corporation**
3. **Amulet: An Icon of Future Finance - CDP / Modus Operandi**

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 –3 above as follows:
 - **William Jaggard Print House Memorial – Folio400:** approve subject to Planning permissions and engagement with Barbican Renewal team, Barbican residents and the Barbican Estates Office, as well as any other stakeholders as specified by Planning

- **From the Thames to Eternity - CSK Architects, UCL and City of London Corporation:** approve subject to ongoing consultation and permissions from Highways and Planning, as well as the other conditions as set out in the main report
- **Amulet: An Icon of Future Finance - CDP / Modus Operandi:** approve the new timelines requested subject to Planning Permission and Scheduled Monument consent being granted

Main Report

Background

1. The City Arts Initiative (CAI) was established to improve the management of public art in the City. It provides advice to your Committee on proposals for new public art. Included in its remit is the maintenance of the City's existing public art and decommissioning.
2. The CAI comprises elected Members drawn from your Committee and relevant officers across Planning, Highways, and Open Spaces. Officers with specific expertise in the visual arts are also included.
3. At your Committee in May 2022, Members reconfirmed that those occupying the roles of Chairman and Deputy Chairman on the Culture, Heritage and Libraries Committee should have permanent seats on the CAI. They also reconfirmed the permanent seat for the Chair of the Sculpture in the City Partner Board (noting this is the same person as your Chairman at the present time). Your Committee also elected Jason Groves, Madush Gupta, Judith Pleasance and Anet Rideg to serve for the 2022/23 committee year.
4. All applications are funded by external sources unless otherwise stated. Apart from officer time handling enquiries and managing the installations, there are no resource implications other than where specifically noted.

Current Position

5. The CAI met on 21 July 2022 to consider the proposals outlined below.
6. Further background information is circulated electronically with this report and is available in appendix 1. Full details of all the applications to the CAI are available on request from the Director of Innovation and Growth.

Proposals

William Jaggard Print House Memorial – Folio400

7. The CAI received an application from Folio400 for a permanent memorial to the William Jaggard Print House. The House printed Shakespeare's First Folio.

8. The memorial is of large bronze book, placed (approximately) on the site where the first edition of Shakespeare's collected plays, (known today as the 'First Folio'), was printed.
9. The application is proposed for the northwest corner of the Barbican Estate at Lauderdale Place, in the central arch. It is one of 5 empty arches that support the elevated walkway on the eastern side of the Aldersgate/Barbican intersection. Evidence suggests this was where (or very close to where) William Jaggard's Print House once stood.
10. Further information on artworks and locations can be found in appendix 1.
11. The applicant seeks to install in November 2023 to coincide with the 400th anniversary of the first folio being printed.
12. The CAI advised that consultation with Barbican Estates Office, Barbican residents and the Barbican Renewal team would be required.
13. The applicant will need to apply for planning permission. A pre-application meeting has already taken place.
14. **The CAI recommended this application for approval subject to Planning permissions and engagement with Barbican Renewal team, Barbican residents and the Barbican Estates Office, as well as any other stakeholders as specified by Planning.**

From the Thames to Eternity - CSK Architects, UCL and City of London Corporation:

15. The CAI received an application for the Thames to Eternity project, led by CSK Architects and UCL in partnership with the City Corporation.
16. The project is a proposal for the re-use and temporary installation of granite stones taken from the Thames riverside wall at Victoria Embankment. These will be deployed at several sites across the City of London to act as a way finding tool. The route will start from the Riverside Walk to St Pauls Cathedral and then in Culture Mile.
17. Further information on artworks and locations can be found in appendix 1.
18. Exact sites are still to be determined. However, organisers will work with officers in Highways and Planning to determine suitable areas.
19. Organisers seek to install in November 2022. The stones will be in situ for 12 months.

20. At their meeting, the CAI advised that interpretation of the stones would be necessary to ensure members of the public understood the project.
21. **The CAI recommended this application be approved subject to planning and highways permissions. Approval is also subject to:**
- a. **further development of the visible interpretation at each site;**
 - b. **artist or curatorial input (alongside the UCL students) to create an overall narrative and;**
 - c. **liaison with the Head of Offer, Destination City to align the duration of the installation (and the locations chosen) with the City's destination offer**

Amulet: An Icon of Future Finance - CDP / Modus Operandi

22. The CAI received an updated application from Modus Operandi on behalf of CDP and the Green Finance Sculpture.
23. The installation of their artwork, Amulet, was approved at your committee in November 2020. However, delivery and fundraising had been postponed due to impacts of the pandemic.
24. The anticipated installation date has changed from November 2021 to November 2023. The artwork will be in situ until November 2028.
25. The applicants therefore seek to receive approval for new installation dates and timelines. All other elements remain the same.
26. The relevant Committee report and appendix from November 2022 can be found in Appendix 2.
27. Organisers have been engaging with officers to ensure that Planning permissions and Scheduled Monument Consent are secured.
28. **The CAI recommended that this updated installation timeline be approved, subject to final planning permission, scheduled monument consent and other conditions set out as per their original application.**

Corporate & Strategic Implications

29. The City Arts Initiative was formed to support the City's management of public art. Animating the public realm was identified as a key area in the Destination City: Strategic Review.

Conclusion

30. This report summarises the discussions of the City Arts Initiative. It presents recommendations in relation to the public art applications considered on 21 July 2022.

Appendices

- Appendix 1: CAI Application Notes and Images, 21 July 2022
- Appendix 2: Nov 2020 – Recommendations of the City Arts Initiative to the Culture, Heritage and Libraries Committee

Background Papers

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

Nick Bodger

Cultural and Visitor Development Director

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E: Nick.Bodger@cityoflondon.gov.uk

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City Arts Initiative Application

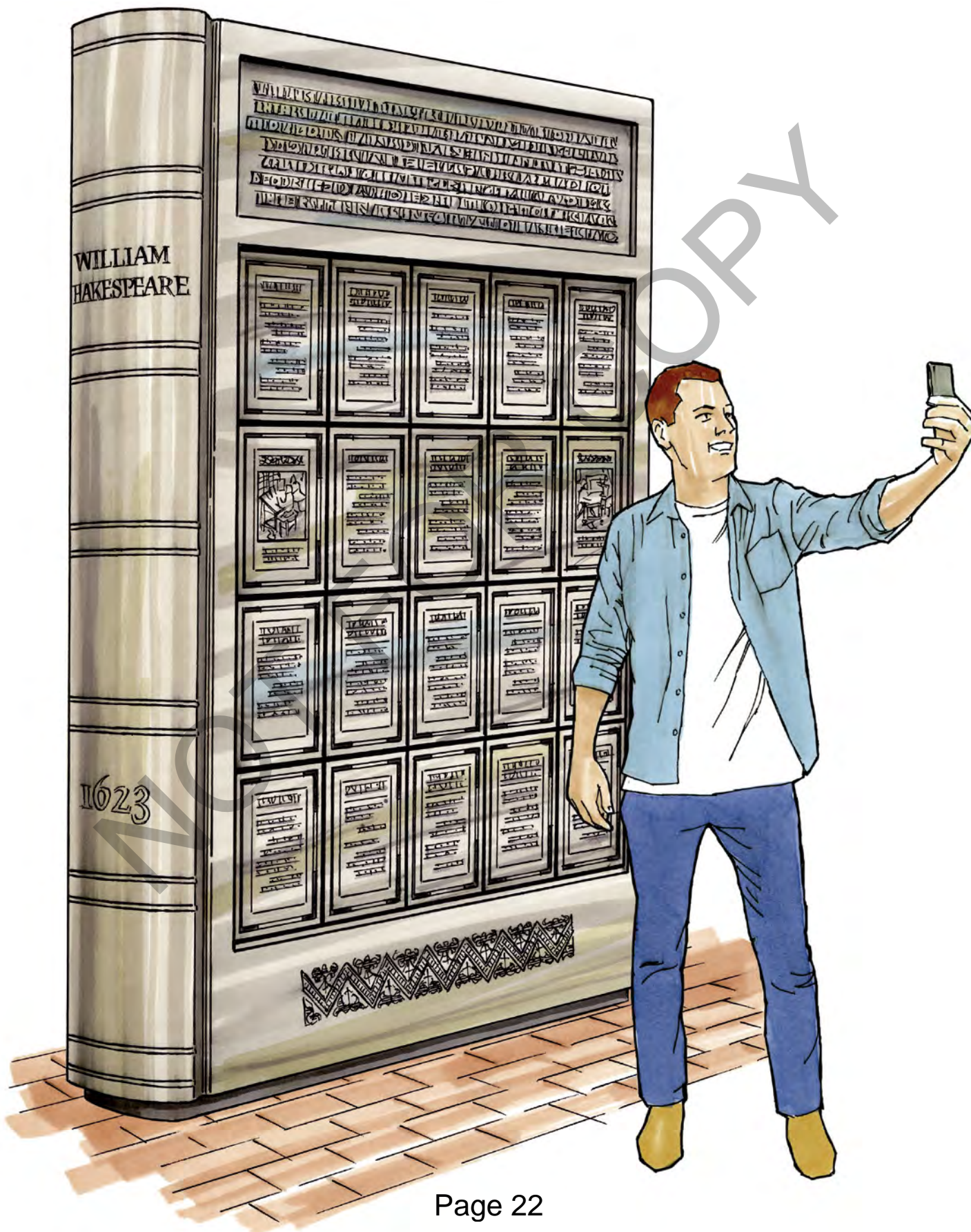
William Jaggard Print House Monument

Appendix A: **DESCRIPTION**

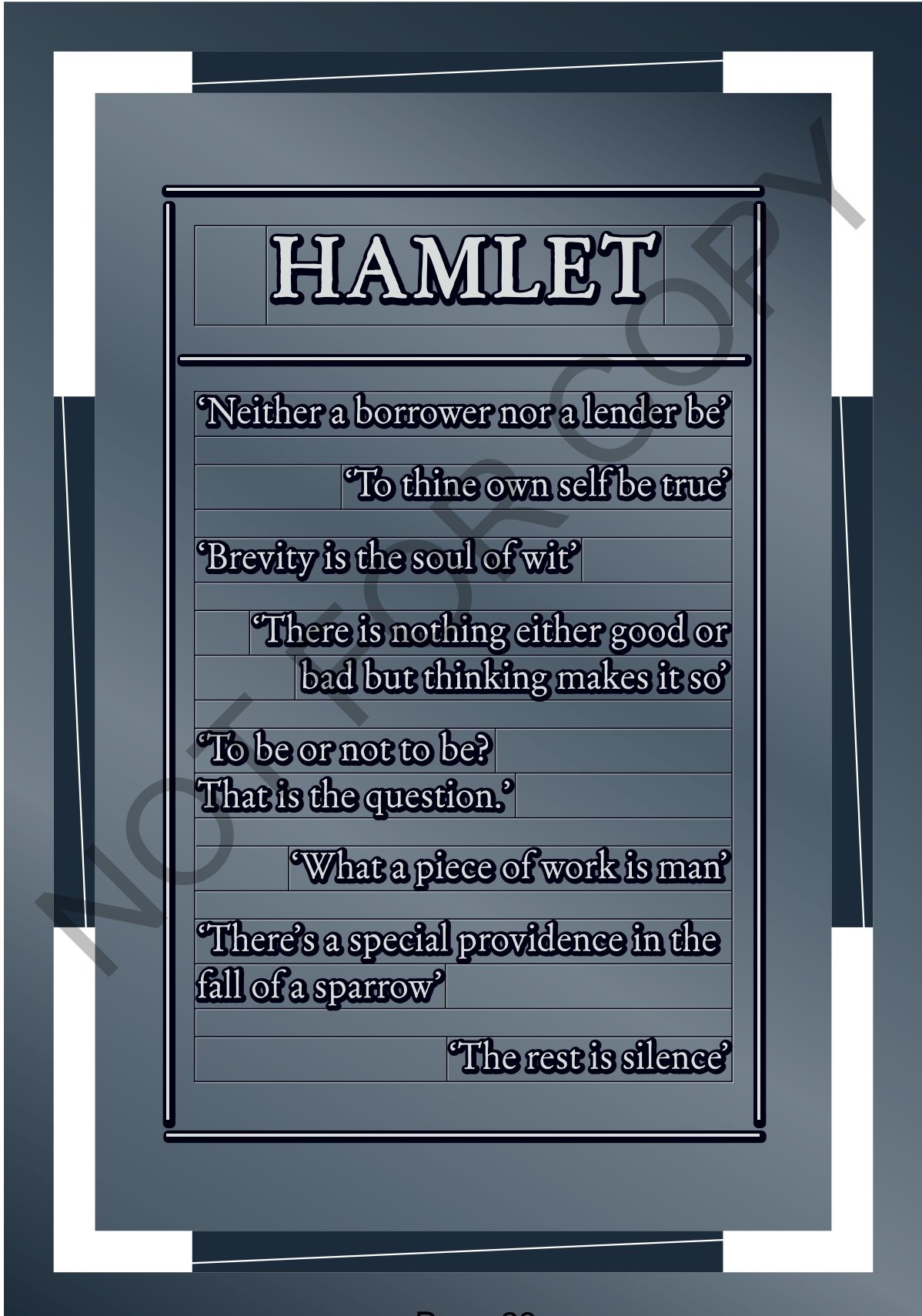
2. Artist impression of the monument in the walkway arch.



| | |
|----------------------------------|--|
| City Arts Initiative Application | William Jaggard Print House Monument |
| Appendix A; DESCRIPTION | 3. Artist impression of the monument's front (plays previously printed). |



| | |
|------------------------------------|---|
| City Arts Initiative Application | William Jaggard Print House Monument |
| Appendix B; ARTISTIC MERITS | I. Artist impression of individual play panel (Hamlet). |



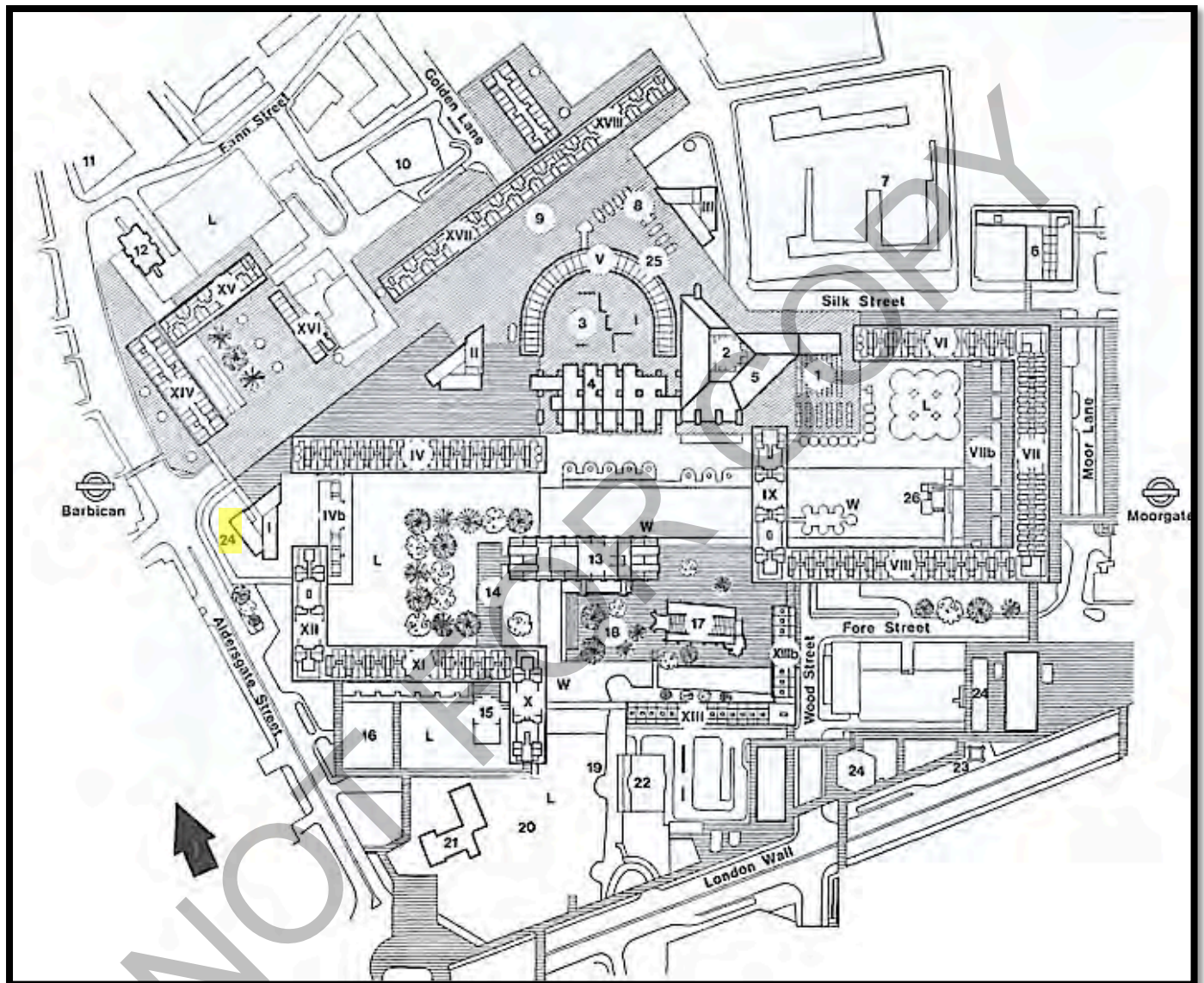
| | |
|------------------------------------|---|
| City Arts Initiative Application | William Jaggard Print House Monument |
| Appendix B; ARTISTIC MERITS | 2. Artistic impression of pictorial panel (Engraver scene). |



| | |
|----------------------------------|---|
| City Arts Initiative Application | William Jaggard Print House Monument |
| Appendix C; LOCATION | 4. Photographs showing existing empty arch that would 'house' the proposed Monument, in Lauderdale Place EC3. |



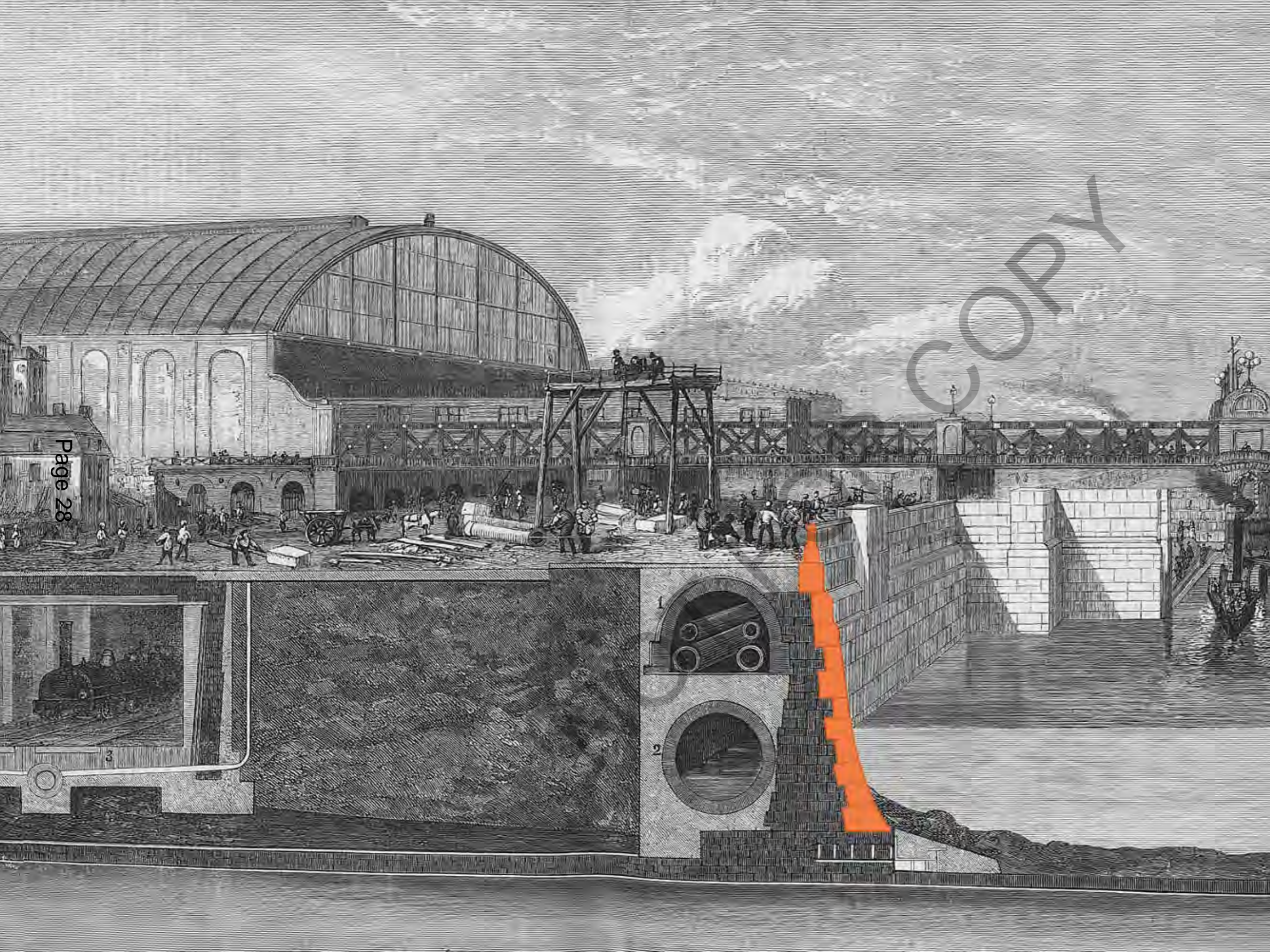
| | |
|----------------------------------|--|
| City Arts Initiative Application | William Jaggard Print House Monument |
| Appendix C; LOCATION | 5. Intended location of the Monument on the Barbican Estate. |



Lauderdale Place EC3 is marked here as **24**.

FROM THE THAMES TO ETERNITY . . .





Victoria Embankment also incorporates a part of the District Line and other urban infrastructure, with Charing Cross station in the background.

This contemporaneous section shows the granite blocks that form the embankment wall, sourced from several UK quarries.



VICTORIA
EMBANKMENT



Victoria Embankment is one of the Tideway sites, where construction of an interception chamber will link old and new sewers.

VICTORIA
EMBANKMENT



FROM THE THAMES TO



THE CULTURE MILE

RE-USE 01

Project Summary

Introduction

This is a project summary for the proposed temporary installation of granite stones taken from the Victoria Embankment. These will be deployed on a section through the City of London that starts down by the Thames, at the Millennium Bridge, and cuts up to St Pauls and then on to Smithfield Market on the Culture Mile, in the heart of the City. The stones will be configured to provide wayfinding, locations to rest and gather, and places to consider the role of these stones in the City. They can be understood as part of a broader flow of stones through the City, a place with no native stone, that has been ongoing for millennia and contributes much to its character today.

Context and aims

The granite stones used in this project have been removed from the iconic Victoria Embankment River Wall by Tideway, having become surplus to requirements due to the construction of Victoria Embankment Foreshore super sewer interconnector. They were originally extracted from the lithosphere at several English and Scottish quarries to form part of the Victoria Embankment River Wall, completed in 1870.

Granite is a very durable stone, and these still youthful stones have a potential lifespan of several thousand years. They also have significant cultural heritage value, with the Victoria Embankment being an icon of urban infrastructure from that era. Therefore, the general aim is to put these blocks to a range of uses over time, keeping them as much as possible in their current form, and assembling them in different configurations as befits each brief. So, this project can be understood as a first re-use of the stones, part of a stone multiple re-use and circular economy case study.

Stone has much history of re-use, including in the City. For example, some masonry from the Old St Pauls is reused in the current building, and Temple Bar was disassembled and relocated to the countryside before being recently relocated back to the City. At the same time, stone is not commonly the subject of current circular economy case studies, which will make this project particularly pertinent. The project title alludes to this potential multiple re-use of the stones over a timespan that exceeds a human lifespan by more than a factor of ten. This is a project that can contribute to matters of environmental sustainability in the built environment, at this pivotal time, and help to progress the current discourse on re-use and circular economy, which is still in its infancy. Specific contributions will relate to stone re-use, multiple re-use, and circular economy in relation to cultural heritage.

The Role of the Stones in the City

The design has been developed in close liaison with City partners and it is proposed that stones will be installed at multiple locations on a section that runs up from the Thames past St Pauls and into the Culture Mile. The installation will help people feel at home in the post-pandemic city, and will act as a guide and provide resting points on route up into the heart of the city. The intention is that this will be in place for around 1 year, at the end of which the stones will move on to their next project.

The design for each site is carefully tailored to what it can comfortably accommodate and is in sympathy with the broader urban character of the site. Configurations range from a handful of stones on some sites, a place for a short rest, up to larger configurations that could for example help facilitate talks or performances on these sites, or just provide a place to rest and soak up the remarkable atmosphere of the City for a little longer.

In addition to opportunities for informal enjoyment, we will make available a narrative regarding the project (detail tbc, possibly via the use of QR codes). We also plan to arrange some events with UCL students and with colleagues who have an interest in these matters, ranging from geologists to cultural historians. And we are also looking into potential links with the London Design Festival and other relevant events.

Conclusion

This relatively modest project can make a positive contribution to life in the City and contribute to discourse on stone re-use, circular economy and cultural heritage at a time when stone can make a significant contribution to a more sustainable built environment and this is only just starting to be recognised.



Initial design experiments for this first 'reincarnation' were undertaken using 1:20 scale versions of the granite blocks modelled in cork, enabling a playful exploration of forms and patterns - the most successful were simple geometric forms that would encourage occupation.





On this basis, a series of temporary stone installations have been developed that connect the River Thames to the City of London's 'Culture Mile'.

Note: exact locations and number of sites to be confirmed subject to discussions with City Highways Team and Accessibility Officer.



A configuration of stones has been proposed for each site to create places for people to rest, meet, talk, eat etc - a series of urban rooms will encourage social interaction in the post-pandemic city.

All the stones are the 'stretcher' blocks from the original river wall, oriented with the smooth river face facing upwards so that it is suitable for sitting on i.e. 1400 x 540mm in plan, and 450mm high. (All structures will be one stone high only.)

The blocks will be used 'as found', thereby maximising their potential for re-use in a longer term project . . .

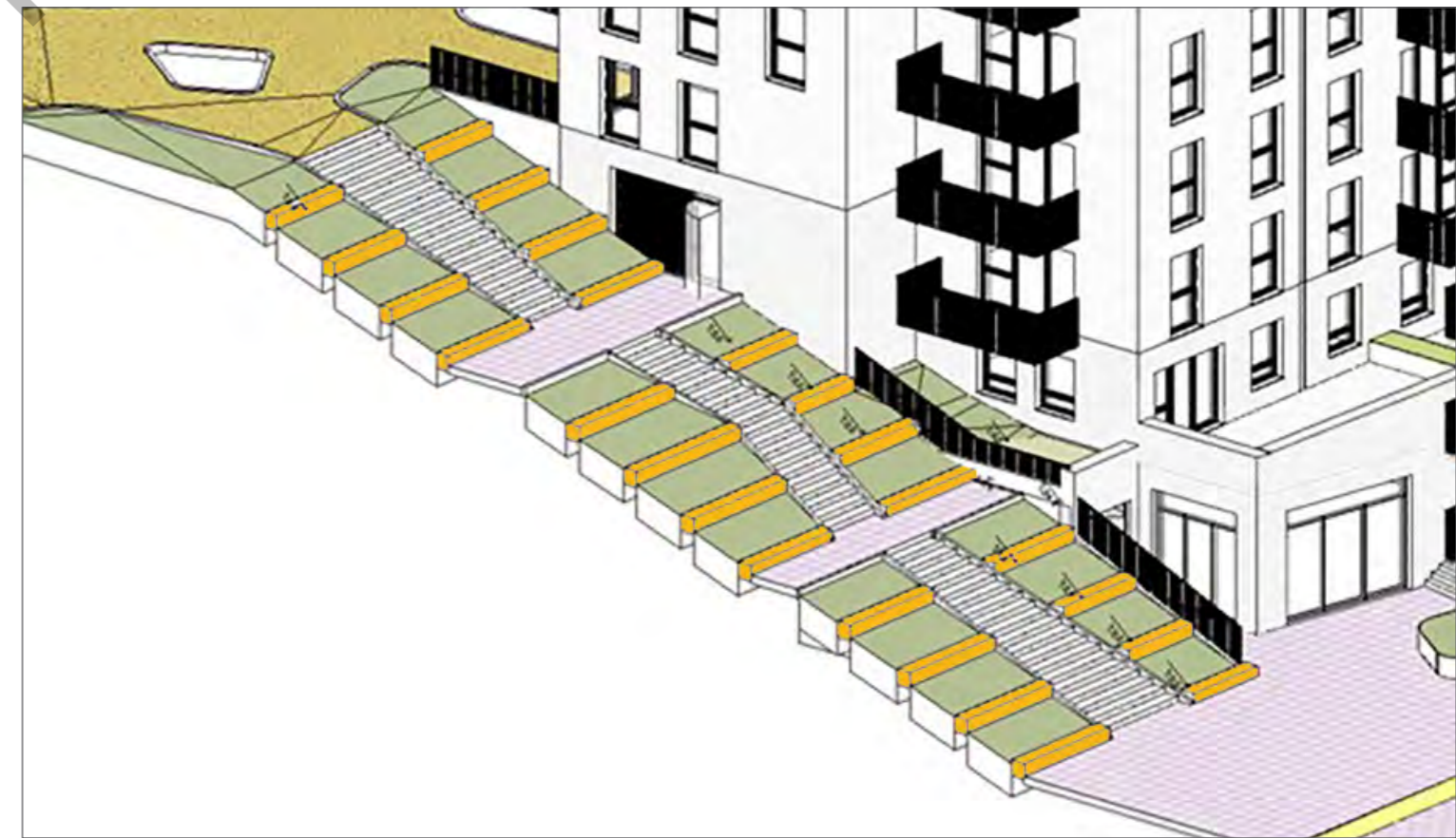




THE NEXT CYCLE OF RE-USE

The future of the stones beyond the end of the project would be part of the re-use narrative. The granite blocks could pass onto other projects in the City of London or another London Borough, or they could find a longer-term use as part of a landscape project – for example a major public regeneration project at Pydar in Truro, Cornwall has expressed strong interest. The granite blocks would be well-suited to the urban landscaping of the project, and could be used with minimal preparation required.

This longer term form of re-use would return the granite to one of the landscapes in which it was originally quarried from the lithosphere.





AMULET



SITE AERIAL VIEW



STREET VIEW



GARDEN VIEW 1



GARDEN VIEW 2

| | |
|---|---------------------|
| Committee(s) | Dated: |
| Culture, Heritage and Libraries – For Decision | 23 November 2020 |
| Subject: City Arts Initiative: recommendations to the Culture, Heritage & Libraries Committee | Public |
| Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly? | 3, 7 and 10 |
| Does this proposal require extra revenue and/or capital spending? | No |
| If so, how much? | £0 |
| What is the source of Funding? | N/A |
| Has this Funding Source been agreed with the Chamberlain’s Department? | N/A |
| Report of: Peter Lisley – Director of Major Projects | For Decision |
| Report author: Nick Bodger, Cultural and Visitor Development Director | |

Summary

This report presents the recommendations of the City Arts Initiative (CAI) which met on 24 September 2020. At this meeting, the CAI considered the following public art proposal:

- 1. Amulet: An Icon of Future Finance** - approval for the artwork to be installed in Autumn 2021 at Christchurch Greyfriars Churchyard, Newgate Street.

This report also presents the recommendations of the City Arts Initiative since its September meeting following the submission of an application under urgency:

- 2. Monument to Human Trafficking** - decline the application.

Recommendation(s)

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

- Ratify the City Arts Initiative’s recommendations in relation to proposal 1-2 above as follows:
 - **Amulet: An Icon of Future Finance:** approve subject to Planning Permission and Scheduled Monument consent being granted, as well as the other recommendations outlined in the main report.

- **Monument to Human Trafficking:** decline the application, noting the technical issues outlined in the main report.

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 and other service Committees as appropriate on proposals for new public art, the maintenance of the City's existing public art and, if necessary, decommissioning.
2. The CAI comprises elected Members drawn from your Committee and relevant officers across Planning, Highways, Open Spaces, and Cultural and Visitor Development, as well as those with specific expertise in the visual arts including some from external organisations.
3. At your Committee in September 2020, Members reconfirmed that those occupying the roles of Chairman and Deputy Chairman on the Culture, Heritage and Libraries Committee, and the Chairman of the Sculpture in the City Partner Board should have permanent seats on the City Arts Initiative. Your Committee also elected Judith Pleasance and Tom Sleigh to serve on the CAI for the 2020/21 committee year.
4. 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 24 September 2020 to consider the proposals outlined below.
6. Full-colour visual representations of the proposed artworks are 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 Major Projects.

Proposals

Amulet: An Icon of Future Finance

7. The CAI received a proposal for a new artwork to be sited at Christchurch Greyfriars Churchyard, Newgate Street, in Autumn 2021 on a temporary basis.
8. The proposal is being submitted by Modus Operandi Art Consultants on behalf of The Sustainable Finance Sculpture Project - a project of CDP Worldwide.

9. The artwork has been commissioned with the aim to promote and raise awareness of the transformative power of sustainable finance.
10. Following an invited competition, artists Dalziel + Scullion were selected by the Sustainable Finance Committee (led by experts in sustainable finance, climate change and art) to develop their Amulet sculpture concept design.
11. Sited in the heart of the City, the artwork's design and message will seek to inspire all of those who encounter it and especially those working in financial institutions nearby that are trying to deliver on the Sustainable Development Goals and the Paris Agreement.
12. This project is inspired by the work of the late Tessa Tennant, a pioneer of sustainable finance who died in 2018.
13. The proposed artwork, The Amulet, monumentalises a simple gesture: a twisted loop of grass. The circle is gilded, evoking monetary wealth but binding this to the earth and the notion of sustainability, as well as to the possibilities of other types of 'wealth'.
14. Binding together strands of plant fibre into cordage or rope dates back 30,000 years, enabling hunting, fishing, fastening and activities that physically bound the maker to the indigenous plants and animals within their habitat.
15. The Amulet sculpture will be hand-finished in liquid gold leaf. It will stand at 3700mm diameter, affixed to a reinforced concrete plinth 4700mm width, 1600mm depth, 490mm height. Full dimensions are available in appendix 1.
16. A regular maintenance and cleaning programme for the sculpture and plinth will be managed by the organisers and be in place for the duration of its time on site (until 2026, see item 24).
17. The proposed location for the artwork is Christchurch Greyfriars Churchyard, to the mid-south of the garden, set back from the site's railing boundary wall.
18. The land is owned by the Diocese of London, however it is managed by your Open Spaces Department using public funds. Applicants therefore require ratification from this Committee, as well as from the Diocese via a Faculty application.
19. It was noted in the application that in-principle support from the Archdiocese of London to apply for a site Faculty has been granted.
20. It is the applicant's plan for Amulet to be launched around the time of the UN Climate Summit (COP26) in November 2021.
21. The overall project costs are expected to be £250,000. To date, £80,000 has been raised and this has funded work involved in commissioning the artwork concept design, the subsequent detailed design and the archaeological and arboriculture reports required to inform the technical design and placement of

the sculpture within the proposed location.

22. Funds for the commissioning of the artwork, to include further technical revisions where needed, fabrication and installation, interpretation (plaque, information panel) maintenance and insurance, are yet to be raised. However, the applicant noted that several leading financial companies have stated their commitment to fund the commission.
23. Your CAI have recommended that all funds for the project need to be raised before any groundwork on the proposed site commences.
24. The applicant is seeking permission for the artwork to be on site for five years from the end of 2021 through to the end of 2026. However, given one of their objectives is to raise awareness on investing in the Sustainable Development Goals that end in 2030, they may aim to extend this to 2030 (subject to necessary permissions being granted, including Planning).
25. Your CAI supported the themes of this artwork, noting the City's new Climate Action Strategy and leading role in advocating for Green Finance initiatives.
26. However, officers agreed that the applicant would need to demonstrate that carbon offsetting will be integrated into the project, noting that the project would create a carbon total of 16,622kg of CO₂ during its lifetime.
27. Both the applicant and officers acknowledged the historic nature of the site as a Scheduled Monument. Planning Permission and Scheduled Monument Consent will be required.
28. An Arboriculture Impact Assessment & Method Statement and a Written Scheme of Investigation for an Archaeological Survey were both provided with the application.
29. **The CAI agreed to recommend the application for approval subject to all other permissions including Planning Permission and Scheduled Monument consent being granted, as well as the following:**
 - **Assurances that the foundations of the installation will not impact on the scheduled status of the site**
 - **Carbon offsetting is implemented into the project plan to render the installation carbon neutral**
 - **Regular cleaning and maintenance to be managed by the organisers**
 - **Full funding to be realised before any groundwork commences**

Monument to human trafficking: Let the Oppressed Go Free

30. The CAI received a proposal for a new artwork, Monument to human trafficking, by Timothy Schmalz
31. The artist describes the artwork as depicting 'all the various forms of human trafficking today'.
32. A bronze plaque would be installed near the sculpture providing up to date information via QR code about human trafficking, given by various local and international organisations
33. The artwork is funded by the Rudolph Bratty Family Foundation, which supports many charitable organisations with a focus on family, health and wellness, and cultural initiatives.
34. The installation weighs 2.5 tons and is cast in silicon bronze.
35. Its dimensions are: Length: 20ft. Width:4ft. Height: 7.5 ft.
36. The applicant noted that the sculpture would sit flush on the ground, creating the illusion that the figures are coming out from the natural city street. However, officers in Planning advised that a plinth would likely be necessary to ensure accessibility requirements are met.
37. There was no specified location in the application and your CAI advised that there were very limited spaces in the City that could accommodate an artwork of this size. Indeed, none could be identified where the installation could be accommodated together with a suitable viewing distance.
38. The weight of the structure was also of concern, noting that footways are not constructed to withstand over 2 tons. This further limits suitable locations in the City.
39. Officers noted that the project had not budgeted for maintenance costs, which may place further pressure on Departmental budgets if these are not met by the organisers.
40. From a statutory conservation perspective, officers also advised that the proposed bronze materials for the sculpture would not look aesthetically appealing in 3-5 years due to natural weathering within the City's environment.
41. **The CAI recommended that this proposal be declined.**

Corporate & Strategic Implications

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

Conclusion

43. This report summarises the discussions of the City Arts Initiative and presents recommendations in relation to the public art applications considered on 24 September 2020 and after this meeting.

Appendices

- Appendix 1: CAI Images, 24 Sep 2020

Background Papers

Full details of the applications received by the City Arts Initiative are available on request from the Director of Major Projects.

Nick Bodger

Cultural and Visitor Development Director

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Agenda Item 7

| | |
|---|---|
| Committee(s): Culture, Heritage and Libraries – For decision Policy & Resources – For decision | Dated: 14 November 2022 17 November 2022 |
| Subject: Proposals for the implementation of Destination City | Public |
| Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly? | 1,2,7,9 10 and 12 |
| Does this proposal require extra revenue and/or capital spending? | No |
| If so, how much? | N/A |
| What is the source of Funding? | N/A |
| Has this Funding Source been agreed with the Chamberlain’s Department? | N/A |
| Report of: Damian Nussbaum, Executive Director, Innovation and Growth (IG) | For Decision |
| Report author: Luciana Magliocco, Destination Director | |

Summary

Destination City launched in May 2022, following an independent review which set out a renewed vision for the City to be a leading destination for workers, visitors and residents.

Strong progress has been made since establishing Destination City including the recruitment of the new Destination Director and Programme Curator in September. October saw the launch of its first large scale event which attracted mass media traction and audience engagement.

However, Destination City is not just an events programme. Critical to its success will be an integrated approach to reinventing the City experience at every touch point. We must build a world class brand proposition that resonates with a diverse range of audiences and build a marketing and activation programme that inspires action and advocacy. Ultimately all contributing to the overarching objectives of reinvigorating the City’s vibrancy and drive continued economic growth.

Destination City’s Implementation Plan highlights the strategic priorities that need to be undertaken to set the foundations for a successful delivery programme. It also outlines the proposed direction of travel for future activity.

Recommendation(s)

Members are asked to:

- Approve the key strategic priorities as highlighted in the Implementation Plan, in Appendix 1. A summary of the priorities are listed in the table on page one.
- Approve the 3-Point Business Plan, for Destination City to elevate the Welcome, Wayfinding and Wow Factor experience across the Square Mile, in Appendix 1. The 3 Point Business Plan is detailed under Strategic Priority 5: Destination City Delivery Programme.

Main Report

Background

1. The review was completed at an exceptionally difficult time for the City, when footfall in the Square Mile was down 60% on pre-pandemic levels (November 2021). The review recognised the incredible challenges the pandemic continues to present for the City's businesses and its negative impact on the overall vibrancy of the Square Mile. It also considered the growing value of place and cultural vibrancy in enhancing the City's proposition.
2. Based on the feedback of over 70 stakeholders and meetings with staff from across the Corporation, it made ambitious recommendations to address these issues, and to enhance the City's leisure offer to one that is in line with its business proposition and benefits a global city.
3. The review made new ambitious recommendations to enhance the City's leisure offer and marketing to one that matches its business proposition and benefits a global city.
4. The review provided a blueprint for change and set ambitious targets to increase visitor numbers by 5%, from a peak of 21m in 2019 to 22m by 2025 and spend by 7.5% (from £2.1bn to £2.25bn). Given the huge fall in visitors and spend since 2019, this is a very ambitious target. The review is included at Appendix 2
5. The review was presented to the Court of Common Council (CCC) and approved in January 2022.
6. A Growth Bid of £2.3m was agreed in January and February 2022 to fund the destination strategy, which Members of your committees, RASC and Finance approved.
7. The previous Culture and Visitor Services Team was restructured, under TOM, and the new 'Destination Team' was approved by Culture Heritage and Libraries, and Establishment Committees in January 2022.

Current Position

8. On his election in May 2022, the Chairman of Policy and Resources announced Destination City publicly, securing positive media coverage in both the Financial Times and Telegraph, amongst others.
9. The Destination Director and Programme Curator started in September 2022. The Head of Promotion along with other team appointments are currently being recruited for. The Destination Team organisational chart is included at Appendix 3.
10. The Policy and Resources Committee (P&R) will have strategic overview of the Destination Strategy, with the Culture, Heritage and Libraries Committee (CHL) positioned as a key committee in the implementation of recommendations. Policy and Resource's overview will help to ensure the significant buy-in to the Review required across departments to achieve the stated ambitions and the team's focus on galvanising them to deliver.

11. New cross-Corporation governance structures have also been established. This includes a Chief Officer Steering Group, made up of the executive directors of Innovation & Growth, Environment, Communications, City Surveyor's, Town Clerk's and Police. The group will meet quarterly to drive forward the destination programme of work. It will be supported by an Officer Group, with membership drawn from these departments. The new governance structure for Destination City is included at Appendix 4.
12. An industry-led steering group has been established to provide strategic and independent council to all aspects of the Destination City Agenda. The City Envoy Network has met twice. Membership of the group is included at Appendix 5.
13. Destination City launched its first major event, the Golden Key on October 15th. The event was created to reappraise perceptions of the City of London and act as a catalyst to drive additional footfall and spend to the Square Mile on a weekend day. It was also created to baseline future Destination City activity, acting as a pilot scheme in which to trial new ideas and approaches but also gather data and learnings. The event had several challenges to contend with - an incredibly short lead time of 3 months, the absence of the full Destination City team being in post, a stop on all marketing and communications due to the unforeseen mourning period and the wider challenges in getting hospitality businesses to open. Nevertheless, the event was remarkably successful in achieving its key aims.
14. A fuller assessment will be made as the full information comes in. However, initial results/learnings were:
 - a. 81 pieces were achieved across print, digital, and broadcast formats at a national, London and local level. This included the Times, Telegraph, TimeOut and Evening Standard.
 - b. The dedicated event website achieved 491k visits in a two-week period. This was created ahead of the Destination Website which will be developed as part of the brand review, building on the learnings from the dedicated site.
 - c. Social media acted as a major communication and influential platform, achieving a reach of 373,119 with 63,450 engagements
 - d. Over 30,000 people attended the event, based on entrance and exists counts into activation zones and TfL data of taps into the City on the day
15. Whilst the event was successful in driving footfall and enhancing the customer experience, it has more importantly provided us with a fantastic legacy to build upon. With a new audience, it gives us the foundations on which to develop Destination City's narrative and programme of delivery to drive sustained growth across the Square Mile. We will use learnings and recommendations to inform future decisions and activity. As we scale up activations, it highlighted the need for more robust internal processes to be put in place to establish more effective stakeholder communication.

Proposals

16. Noting progress to date as described in items 8 to 14 above, your Committee is now requested to consider and approve a new Destination City Implementation Plan. The Plan appears at Appendix 1.
17. Specifically, Members are asked to approve the key strategic priorities as set out in the Plan and the 3-Point Business Plan (also within the Implementation Plan document) which will seek to elevate the Welcome, Wayfinding and Wow Factor experience across the Square Mile.
18. This Plan builds on the work described above and will enable your newly formed Destination Team to focus on high-level priorities that will deliver the targets set and approved by Members when the growth bid was awarded in April 2022.

Corporate & Strategic Implications

- o **Strategic implications** include alignment with the [Corporate Plan](#) across all outcomes, supporting a flourishing society, a thriving economy and the shaping of outstanding environments.

All proposals cited in appendix 1 also reflect key pillars in the Destination City Review, which embeds the ambitions of the City Corporation's Recovery Strategy [Square Mile: Future City](#) into a longer-term plan.

- o **Financial implications:** all proposals (appendix 1) will be realised from within IG Destination City's local risk budget allocation (which includes the "growth bid" of £2.3m awarded earlier this year).

The proposals described also enable the delivery of a strategy that will form the foundation for achieving the aspiration of 3:1 ROI in annual partnerships.

Similarly, as proposals are realised, it is anticipated that visitor spend in the City will begin to increase, building towards the agreed 7.5% increase on the pre-Covid visitor spend figure (£2.1bn) by 2025.

- o **Resource implications:** a new Destination City team has been recruited with a few key positions still being advertised (eg the Head of Promotion). The new team is shown via organogram in appendix 3. All proposals will be realised within this resource except where specialist consultancy is required. The costs of this consultancy are accommodated within the figures shown and will be met from the Destination City's local risk budget.

- o **Legal implications:** none identified.

- o **Risk implications:** the growth of visitor markets, and thus City visitor footfall and spend, is subject to a series of macro-factors outside of the control of the Destination City team. These include but are not limited to the cost-of-living crisis; the reversal of VAT-free shopping for international visitors; train strikes; future pandemics; terrorist threat; fewer business visitors flying into the UK; and recruitment issues at leisure, retail and hospitality assets (resulting in some unable to meet demand).

These risk factors are considered within all proposals and where partial mitigations may be applied (eg pivoting audiences from an overseas focus to a domestic one), they have been built in.

- **Equalities implications:** all proposals will be purposefully developed to engage visitors from a wider range of backgrounds and characteristics. The cross-cutting theme of inclusivity runs through all Destination City work.
- **Climate implications:** the proposals seek to embed “good growth” principles at their heart. Sustainability is another cross-cutting theme that runs through all Destination City work.

Conclusion

19. An independent review, ‘Destination City’, set out a renewed vision for the City to be a leading destination for workers, visitors and residents. It made ambitious recommendations to enhance the City’s leisure offer and marketing to one that is in line with its business proposition and befits a global city.
20. Many of the foundations needed to deliver the review’s recommendations have been put in place. Further work now needs to be completed with regards to the City’s leisure brand, digital platform, data capture, commercial strategy and welcome approach.
21. Once these have been secured, the Destination Team will begin to develop and implement the Destination Strategy to achieve the desired footfall and spend targets.

Appendices

- Appendix 1 – Destination City Implementation Plan

Luciana Magliocco
Destination Director, Innovation and Growth
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Proposals for the implementation of Destination City - APPENDIX 1 – The Implementation Plan

Moving Forward

To fully realise the potential of Destination City, and to meet its ambitious targets for footfall and spend, high priority strategic projects will need to be undertaken over the next five months to inform and enable the long-term delivery programme.

Implementation Plan: Key Priorities for Destination City Business Plan

| Project | Oct 22 | Nov 22 | Dec 22 | Jan 23 | Feb 23 | March 23 |
|--|--------|--------|--------|--------|--------|----------|
| 1. Brand Identity | | | | | | |
| 2. Destination Website | | | | | | |
| 3. Insights Programme | | | | | | |
| 4. Commercial Partnership Strategy | | | | | | |
| 5. Destination City Delivery Programme | | | | | | |
| 6. Culture Mile Transition | | | | | | |
| 7. Stakeholder Engagement Strategy | | | | | | |
| 8. Partnership Promotion Strategy | | | | | | |
| 9. Measurement Framework | | | | | | |

To note: timing may change as projects evolve. This timeline assumes appointment of Head of Promotion by January 2023.

1. Brand Identity

The review recommended developing the City's identity and bringing its story to life, shining a light on its unique and diverse offer with confidence and pride. This is essential to challenge any negative perceptions that the City is closed or quiet, exclusive, expensive or just about work. Grounded in place-based research, it must be a compelling and 'distinctly City' proposition that drives local, national and global profile, increased footfall, dwell time and spend. The brand identity should capture the spirit and global significance of the City, past, present and future. It must be bold, and exceptional, to punch its weight as a global destination.

The brand will be defined by key pillars that champion our unique and rich proposition. The brand pillars will form the foundation of all outward messaging and shape the character of our tactical delivery programme. It will provide a tone of voice and visual identity to inspire, attract and engage with audiences both in the public domain and online. The brand will

create a distinct and authoritative voice for the Square Mile, ensuring it can stand out and be desirable in an increasingly crowded marketplace.

Outcome:

- i) the brand position: that is, the central message of the brand
- ii) the brand pillars: our key identity pillars and what we become known for
- iii) the brand identity; bringing our proposition to life through online and offline visualisation
- iv) the marketing strategy that communicates with and connects people to the City, giving them a reason to visit, stay, spend and return

Timings: The brand development work is due to complete in March 2023.

2. Destination Website

The review recommended that the Corporation create a new destination digital landing page or microsite to become the repository for the consumer leisure offer. Following further consideration, it was agreed to truly amplify the new brand and drive advocacy, it required a standalone website. An agency has been commissioned to design and develop the website as part of the branding project. A review of existing City branded digital channels will be undertaken and where possible these will be consolidated under the new brand to ensure clear and consistent messaging.

This will act as the gateway to the physical customer experience and should set the tone for what to expect when visiting but also improve the In Real Life experience. It will act as a showcase to the City's extensive and unique offer providing a vehicle in which to engage audiences and encourage footfall, dwell time and spend.

The website will not compete with but complement and amplify the promotional platforms of our partners including but not limited to Cultural Partners, local BIDs, SMEs, tourism and media platforms.

The website will act as an inspirational hub and directory to local workers, residents and visitors alike. Content will be dynamic so that audiences can tailor their use of the platform to their specific needs.

Outcome:

- i) A dynamic mobile optimised website with world class UX* design and functionality
- ii) An inspirational content hub that excites, inspires and converts visitors
- iii) A destination directory that enhances wayfinding and encourages dwell time
- iv) A promotional platform for Destination City activity, the wider business offering and future commercial partnerships

Timings: The website is due to complete and launch in the first half of 2023.

*user experience

3. Insights Programme

The review recommended a regular programme of benchmarking and data capture. Subsequent exploration of data sources available across the corporation and our limited access to advanced analytics from third party data providers has highlighted the need to build a Destination City insights programme. The current challenge faced is that the Corporation has limited and fragmented data sets and therefore reporting capability. For example, we do not track daily footfall data across the Square Mile but this is a target of success so this needs to be addressed.

The development of a data programme will require divisional leads to identify key data sets, gaps in reporting capabilities and define the insights brief. We recommend a taskforce is set up with representatives from the following teams: Corporate Strategy, Built Environment, Transport, Communications & Corporate Affairs, Research & Intelligence and Destination City.

We will work with key London, national and international partners across travel, tourism, media, tech and business sectors to access new and important data on market performance, customer behaviours, social and economic outlooks and future trends. This data will be critical in ensuring our decisions are made based on reliable insights over assumptions.

We will need to review best in class insights programmes that we can learn from, drawing upon their successes to inform our approach. London's West End works with PwC to gather deep dive insights that power local decision making at a BID and industry level (see: [Data Stories: New West End Company – PwC UK](#)).

Critical to the success of this programme's value at both an internal and external level will be the appointment of a data and insights intelligence operator to design, develop and manage the programme. It is intended that the brief will be drafted in December with a view to appointing a provider in early 2023. The successful supplier will advise on the approach, proposed data sets, proposed solutions to collating required data and the costings to bring together existing and new sources of data in a meaningful way to produce advanced analytics.

Whilst the programme is being developed, we will renew our membership with the GLA to continue to avail of its High Streets Data Service.

Outcomes:

- i) reliable and in-depth analysis of market and consumer performance and future trends
- ii) insight rich data to help inform strategic decisions, shape delivery programmes and KPI setting
- iii) a vehicle in which to assess performance against set targets and reassess priorities where necessary, aligning with Corporation's measurement dashboard

Timings: Data brief to be developed and strategic approach undertaken by March 2023. Dedicated Resource required for ongoing management and development of programme.

4. Commercial Partnership Strategy

The review recommended the Corporation bolster its resource through brand sponsorship and value in kind partnerships. Aspirational targets were set around the ambition to deliver a 3:1 ROI on activity.

In order to set targets and create a commercial strategy, we need to identify and differentiate fundraising avenues and partners groups based on the potential opportunity:

- 1) partners that present funding opportunities through involvement in their programmes
- 2) brands that drive value-in-kind opportunities through their promotional platforms
- 3) brands that drive budget relief through funding our infrastructure and activity
- 4) sponsor specific brands that drive commercial income through rights holder association

We will need to commission a Rights Holder Sponsorship agency to conduct an asset inventory list, create a sponsorship structure, build partnership packages, solicit sponsors, oversee negotiations and manage partner delivery against contractual agreements.

We will work closely with the Environment team to undertake the asset inventory and valuation process. This workstream should also work in conjunction with their Commercial Strategy. We will work closely with our Cultural partners and the BIDs to define the categories and criteria for partnership opportunities. All partnerships must align with our new brand pillars and complement the Square Mile's offering. Partnerships should not be focused on solely delivering revenue for the Corporation but also support our ambitions to enhance the destination's profile across key audience groups and ultimately drive footfall and conversion.

We must also carefully and clearly define our value proposition to potential partners. Well renowned brands will make decisions based on perceived brand alignment between as well as the desirability to activate in the City as a destination – asset value, potential eyeball reach etc. Data will play a key role in building out partnership packages and informing partner decision making. Commercial brands typically require a 12-month turnaround for new partnership deals and are represented by media buying agencies.

There are huge gains to be had from the realisation of establishing new and successful brand partnerships not least from a financial income and budget relief perspective but also in driving global awareness and impact, enhancing the City's brand credibility through association and building stronger audience advocacy.

Outcomes:

- i) set up sponsor brand guidelines that create a framework that members and external stakeholders agree with
- ii) create a rightsholder package that attracts and converts target sponsors
- iii) work with brands that drive impactful activations and connect with relevant customer bases to drive footfall and spend
- iv) drive additional revenue streams and budget relief to the corporation

Timings: The commercial brief will be set in December with the agency appointed in 2023. Sponsorship strategy to be finalised in 2023 and first major sponsorship deal delivered in 2024.

5. Destination City Delivery Programme

In order to drive change, we must embrace change. We propose that our brand promise – what people can always expect from us – is to be welcoming; innovative; inclusive; accessible; safe; and sustainable. This promise will run through all aspects of Destination City. Our mission is to create exceptional experiences that are distinctively city for residents, workers and visitors through a seasonal programme of Major and Mini activations and an Always On world class leisure offering.

We will work collaboratively through the Chief Officer and Officer groups to deliver our promise. We will use the City Plan as the primary way to implement approaches in cultural developments, transport, pedestrianisation, animation, safety and crime prevention, hygiene, facilities, wayfinding, the built environment and so on.

Underpinned by sustainability, inclusivity and innovation, Destination City's activation programme will be based around the brand pillars developed as part of the brand review. We will seek to create district identities around our brand pillars which will inform programming and partnership delivery across the Square Mile. These will be subject to refinement during the brand review process but seek to encompass with the below themes:

- **History and heritage.** A City dripping in treasures and stories of the past, present and future. A City founded on a spirit of enterprise and innovation, open to discovery and excited to share its story with the world.
- **Culture and creativity.** A City as comfortable with the roof top concert, as the conservatoire; the pop-up, pop-art as the gallery. A City that continues to inspire invention, making and design – and the talent who want to excel.
- **Shopping and socialising.** A City of fun, colour and lightness. With vibrant clusters and a destination retail-hospitality offer that entices people to stay.
- **Wellness.** A City where everyone is welcomed and included. A City of community and connections, education and enrichment, relaxation and renewal.

Over the next two months we will work closely with internal colleagues and partners to undertake research and development that will shape the creative ideas and programme of delivery for tactical activity. We will work with the BIDs and Cultural partners to understand their respective programmes so as to populate an umbrella calendar of activity across the City that we can promote. An overarching calendar will also enable us to identify opportunities where we can unite efforts to deliver more impact activity and drive greater footfall. A calendar of City and London activity will also enable us to identify the best times of year to active our Major Destination City activations. Working towards a more partner led ethos where 'the whole is greater than the sum of our parts.'

Our approach to delivering a successful Destination City will be to focus on:

- 1) The Welcome – promote connectivity and create a sense of arrival and atmosphere
- 2) Wayfinding – breakdown fortress like navigation barriers and create ease of discovery
- 3) Wow Factor – create a world class environment with incredible activations, events and a diverse Always On leisure offering

The aim during this period is to build a cohesive programme of animating the City to build durational consumer engagement. Integral to the research and development period is building relationships with all stakeholders including internally BIDs, Livery Companies, commercial and potential partners and consumers for realising a multi-layered and vibrant animation of the City as a global destination to work, visit and play.

Outcomes:

- i. **WELCOME:** We will build relationships with TfL, Heathrow and Central Activity Zone partnerships to leverage the Elizabeth Line opportunity. We will promote unprecedented intercity connectivity and create opportunities to drive cross-destination sharing of audiences.

Through our commercial strategy we will seek out street dressing opportunities to inject vibrancy into the public realm and create a sense of arrival. We will bring together Cultural Partners, asset managers and small businesses (through the BIDs) to set a standard for exceptional customer service across all front-of-house roles.

- ii. **WAYFINDING:** We will take a multi-layered approach to develop wayfinding across the Square Mile. We will look at animation opportunities and digital solutions to improve signposting. Drawing on the heritage on key mapping points and working with our relevant cultural partners we will commission artists to create physical and digital integrated Wayfinding around the Square Mile in the form of sculpture / soundscape / digital animation.

In addition to this Wayfinding initiative, we are working with CoL departments to map out famous film locations across the Square Mile to create instagrammable trails and encourage dwell time. These initial ideas will be grown as we develop our animation strategy and activation programme. We will work closely with colleagues in Planning and Policy to align workstreams on shared objectives.

- iii. **WOW FACTOR:** The review recommended a 'less is more' approach when it comes to delivering exceptional activations. We will work to establish a seasonal structure of animating the City, by establishing and leveraging Cultural Partner and BID level activity.

Our focus will be to create high impact seasonal activity that 1) generates global profile, 2) attracts sponsorship and 3) drives footfall and sales. Provisional timings for 2023 Activations are end of May and end of September /beginning of October. The objective is for seasonal programming in conjunction with cultural partners and attractions to create multiple events over a 2-4 week period under the umbrella of Destination City. The festival concept will maximize footfall and durational consumer engagement. The Wow Factor proposition will take time to commission to reflect the heritage, entrepreneurship and high quality that the City is renowned for.

Beyond our seasonal calendar of activations, it is essential that we reinvigorate the Always On offer to be enjoyed every day. Without this we cannot drive sustained economic growth. In order to future proof the City's desirability as a great place to invest, work, live and visit the leisure and cultural offering needs to be improved and reimaged. We will work closely with the local BIDs, developers, managing agents and colleagues to feed into the long-term retail and hospitality strategy.

In 2020, Westminster City Council work with the local BIDS to successful launch a Pilot Pop Up Programme. It was created as a necessary intervention to address the growing number of empty voids, attract new and diverse brand and ultimately improve its attractiveness as a destination to local workers and visitors. This continues to be a key priority for the West End and other central activity zone locations.

Timings: Build out Spring Programme between Oct – March. Build out Autumn Programme between March – September. Build out 2024 programme in 2023.

6. Culture Mile Transition

Over the coming months we will transition the City Corporation's existing Culture Mile project to become an integrated and significant component of Destination City.

Funded largely by the City Corporation since 2017, in its first 5 years Culture Mile has developed the credentials of the area between Farringdon and Moorgate as a culture and learning destination. As a project it has demonstrated agility, creative vision and exemplary collaboration between the partner organisations. As a project Culture Mile has provided a compelling context for the significant City Corporation led investment in the transformation, through major capital and public realm projects, of that part of the Square Mile.

The transition process will engage Culture Mile's substantial stakeholder base, explaining the positioning of Culture as a key component of Destination City. Existing Culture Mile branding and messaging will be weaved into the new Destination City brand proposition and website.

The Destination team will establish how Culture Mile's approach to using the arts and heritage to engage diverse visitor groups with places and spaces can now be scaled and strengthened as a defining aspect of Destination City.

Alongside these proposals, work continues to align the City Corporation's strategic intentions around Destination and the world class calibre of its cultural offer with the mechanisms in the planning system that can support these ambitions. A cross-departmental collaboration between Environment, Destination and Culture Mile has connected cultural expertise into planning assessment process and enabled a diverse range of commitments to culture (in the broadest sense) to be secured from developers, principally through Section 106 negotiations. Outline research has been undertaken into a Supplementary Planning Guidance document for Culture which may be proposed for adoption alongside the City Plan in 2023.

Outcomes:

- To be defined

This work is informed by the policy context of the London Plan, the City Corporation's own Planning Obligations SPD (adopted 2021) and the emerging City Plan 2040 (the development of which is informed by significant public enthusiasm, from public consultation in spring 2022, for cultural gains to be made through the planning system).

Timings: Communicate Transition to key stakeholders in November. Complete Transition by March.

7. Stakeholder Engagement Strategy

For Destination City to be successful it will require the establishment of collaborative private-public sector partnerships with a shared vision and unified approach to deliver sustained economic growth to the City of London.

We will work closely with the BIDs to shape this stakeholder plan, building in best practice processes to include more transparency in communication, longer lead times and input into

strategic and tactical programmes where relevant. We will work with them to unlock insights and budgets to fund the Destination City Programme where ideas are aligned with the BID's mandates. We cannot manage SME's directly nor should we propose doing so, rather we should work with the BIDs to create programmes that resonate with and secure participation across their respective business memberships.

Within the Destination City team, we will create a new CRM system that maps out, manages and maintains key stakeholder data sets. We will work closely with colleagues across the organisation to share important Destination City information and activities so that they can extend to relevant networks.

8. Promotional Partnership Strategy

To build upon existing audiences and attract new audiences, we will develop our relationships with key tourism bodies including the GREAT campaign and Visit London to ensure the City has a strong share of voice on a national and international level.

We will seek out opportunities to work with developers, landlords and managing agents to gain insight from, communicate with and convert local workers into advocates who not only want to spend their professional time but leisure time in the Square Mile.

We will work with travel partners and hotels to build up our hospitality offering and tourism proposition to attract overseas and domestic tourists. We will seek out opportunities to create new and exciting visitor programmes, working with our Cultural partners and using our destination channels to provide content and experiences that resonate with these audiences and their motivations.

We will work with the Communications Team to develop our marketing and communications strategy. We will seek out and develop relationships with influential media partners that have an authoritative voice and resonate with our target audiences. This will enhance Destination City's brand credibility and audience reach.

Outcomes for 7 and 8:

- i) City of London and City BIDs engagement framework
- ii) Destination City Marketing and Communications strategy

Timings: Build relationships over the next 5 months, to be implemented across the year.

9. Measurement Framework

In order to inform business planning, set targets and assess performance, we need to have a robust measurement framework in place. All KPIs must be measurable, and provisions made to address gaps in current reporting capabilities. Over the coming months, the Destination City team will work together to build out a RAG style reporting tracker in line with the development of the Insights Programme and the Corporation's measurement dashboard. It will enable projects to be benchmarked where there isn't historical data.

It will provide the team with a focused approach to delivery and measurable objectives that link strictly back to achieving our overarching goals – to increase footfall and sales.

Similarly initial targets that were set for Destination City may need to be recalibrated to ensure they are Specific, Measurable, Attainable, Relevant and Time Bound. This approach

will help us identify the building blocks required to meet these targets. It will also offer flexibility to allow for unforeseen changes that require a realignment of priorities and supporting strategies.

Outcomes:

- i) a framework in which to assess performance against set targets and reassess priorities where necessary, presented within a dashboard, and aligning with the Corporate Performance Framework.

Timings: April 2023

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| Committee(s): Culture, Heritage and Libraries Committee | Dated: 04/11/2022 |
| Subject: City Police Museum: declaration of space as surplus to IG requirements | Public |
| Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly? | N/A |
| Does this proposal require extra revenue and/or capital spending? | N/A |
| If so, how much? | N/A |
| What is the source of Funding? | N/A |
| Has this Funding Source been agreed with the Chamberlain’s Department? | N/A |
| Report of: Damian Nussbaum, Executive Director Innovation and Growth | For Decision |
| Report author: Nick Bodger, Cultural and Visitor Development Director | |

Summary

This report seeks your Committee’s approval to return the City Police Museum space to the Surveyor, noting that it is surplus to the Innovation and Growth department’s requirements.

Members will recall that the Museum was closed with your Committee’s approval in March 2021 as part of requisite savings targets under the TOM. This was balanced with consideration of its use as a Covid testing centre at the time and the then imminent expiration of the operational arrangement between the City Corporation and City of London Police (which expired on 30 October 2021).

Under that arrangement, ownership of the Museum collection remains with the City Police who are in discussion with the Surveyor about the potential to retain the Museum within the space (funded by them). This would be a separate arrangement between the Police and the Surveyor if agreed.

Staffing for the Museum was originally funded by your Committee and sat within the Cultural Services Team (now IG Destination City); with the loss of that staffing as part of the TOM savings, the Museum no longer has context within this team. Furthermore, IG Destination City employees are being migrated to IG West Wing first floor desks and so the space (which sits within the Guildhall Library footprint) will have no meaningful use for the team once the migration is complete.

Recommendations

Members are asked to:

- Declare the space previously occupied by the City of London Police Museum within Guildhall Library as surplus to the Innovation and Growth Department’s requirements and return the space to the City Surveyor.

Main Report

Background

1. In response to an opportunity to apply for a grant under the 'Our Heritage' programme from the Heritage Lottery Fund, the City of London Corporation successfully bid for and managed funding to deliver a new City of London Police Museum. The new museum opened on 7 November 2016.
2. A contract with Heritage Lottery Fund was signed on receipt of the monies. This listed various requirements about how the monies may be spent and the business managed. The contract has since expired (August 2018).
3. Following this, an operational arrangement that sought to lay out the division of duties between the two departments managing the Police Museum business was drawn up and agreed by your Committee and the Police Committee.
4. The departments managing the business were the then Cultural Services division which sat in Town Clerk's (now IG Destination City) and the City Police.
5. The operational arrangement described the governance arrangements for the Museum. Under that arrangement, ownership and maintenance of the Museum collection remained with the City Police, while curation, staffing and marketing were provided by your Cultural Services teams (now Destination City).
6. During the pandemic, part of the Police Museum collection was packed down and a Covid testing centre was opened in the space the Museum occupied. The test centre closed earlier this year and since then, the space has remained vacant.
7. The space was chosen as an appropriate site for a test centre at Guildhall because – at the time – the Museum's footprint and location prevented social distancing and other safety requirements being realised and thus could not open to the public until all Covid restrictions had been lifted.
8. The Museum was closed with your Committee's approval in March 2021 as part of requisite savings targets under the TOM. This was balanced with consideration of its use as a testing centre and the then imminent expiration of the operational arrangement between the City Corporation and Police (which expired on 30 October 2021).

Current Position

9. Ownership of the Museum collection remains with the City Police who are in discussion with the Surveyor about an ongoing arrangement to retain the Museum within the space (funded by them).
10. If not agreed, the Police would be asked to remove the collection from the space, where it is currently stored.
11. Following your Committee's approval of the TOM savings in April 2021 which included the cost of staffing and marketing for the Museum, there are no available resources to support the Museum's continuance from within the IG Destination City's Local risk budget.

12. With the loss of that support, the Museum no longer has context within IG Destination City and it is therefore recommended that it is returned to the Surveyor
13. Furthermore, Destination City employees are being migrated to IG West Wing first floor desks and so the space (which sits within the Guildhall Library footprint) will have no meaningful use for them once the migration is complete.

Proposals

14. The space is owned by the City Corporation and it is recommended it be handed back to the City Surveyor for consideration on future usage. Until such time the space will remain the responsibility of the Culture, Heritage and Libraries Committee.
15. The Police are currently considering this space, in discussion with the Surveyor, as interim accommodation for the Museum until such a time as headline exhibits from the collection may be subsumed within the new Museum of London, which opens in 2026. Alternatively, they may choose to remain in the space indefinitely, (funding the Museum under a new and direct arrangement with the City Surveyor).
16. The future of the City of London Police collection is – as yet – unclear. In any case, some or all of it will be accessible by the public in time through the options described above.

Corporate & Strategic Implications

- **Strategic implications:** the proposals in this paper will enable IG Destination City to better focus on the core objectives of the Destination City Plan which seeks to grow visitor footfall and spend in the City. Furthermore, it will enable the Surveyor to consider the most appropriate use for the space which is currently unoccupied.

Access to the City Police Museum Collection will be realised either under separate arrangement between the City Police and the Surveyor and/or through the inclusion of headline exhibits within the new Museum of London when it opens in 2026.

- **Financial implications:** IG Destination City resources are focussed on delivery of the IG Destination Plan. There is no available resource from within its local risk budgets to support the City Police Museum in the space which – with staffing and marketing – previously cost the team just under £144,000 per annum. This was a saving agreed by your Committee as part of the TOM process.
- **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

17. The City of London police Museum space is surplus to the Innovation and Growth Department's operational requirements and the department therefore seeks your approval to declare the property as surplus. If agreed, the City Surveyor will then consider future usage of the premises for consideration by the relevant Committee.

Appendices

- None

Nick Bodger

Cultural & Visitor Development Director

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Agenda Item 9

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| Committees | Dated: |
| Culture Heritage and Libraries Operational Property and Projects Sub Committee | 14 November 2022 23 November 2022 |
| Subject: Small Business and Research Enterprise Centre and City Centre space swap | Public |
| Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly? | 3,4,5,7,10 |
| Does this proposal require extra revenue and/or capital spending? | N |
| Has this Funding Source been agreed with the Chamberlain's Department? | Y |
| Report of: Executive Director Environment / Director London Metropolitan Archives | For Decision |
| Report author: Simon McGinn, Assistant Director Partnership and Engagement Alexander Leader, Business Engagement Manager | |

Summary

Following the pandemic, the Small Business Research and Enterprise Centre (SBREC) has changed its operating model to deliver a more hybrid service to reflect the needs of its users. The current ground floor footprint of the space occupied by SBREC in the Guildhall West Wing, is now not required to deliver a hybrid delivery model.

The City Centre is a service that is run for the City Corporation by New London Architecture as part of a five-year concession agreement expiring September 2025. The City Centre hosts a 1:500 scale model of the City and provides space that is utilised to host exhibitions, events and meetings to promote the City as a place to invest and do business. In addition to the City Model, NLA has a 1:1250 scale London Model that, following temporary housing in Coal Drops Yard, Kings Cross and most recently Stratford to celebrate the 10th anniversary of the 2012 Olympics, and was due to locate to a new home in the West End. Following the announcement of the Destination City strategy, NLA has revisited its business model and agreed to switch its next residency to the City to support the strategy and approached the City Corporation to see whether there were any temporary solutions that would provide for their Central London Model to be displayed in a larger space together with the City Model in a combined area that would allow an enhanced City Centre, whilst also supporting promotion of the Opportunity London campaign sponsored by the City Corporation, GLA and London Councils. The SBREC space has been identified as a larger space that would allow greater activation as an investor, visitor, and educational space, providing for an estimated 200,000 visitors a year.

As part of the concession agreement with NLA there is a three-month termination notice period that provides appropriate flexibility should proposals for refurbishment of

the West Wing need to be progressed. The existing concession agreement with NLA would be amended to allow for the move of the City Centre to the SBREC ground floor space for the remainder of the term.

It is considered that the delivery of the SBREC service would be more effectively provided from the existing self-contained City Centre space at ground and lower ground levels, providing accessible and appropriately connected space which could become an integrated small business centre. The space has dedicated kitchen and meeting room space that would provide for the ongoing event and training needs of users.

It is proposed that SBREC move to the City Centre space and the City Centre is reprovisioned in the ground floor SBREC space. If agreed, the move of SBREC and City Centre would take place in March 2023. The costs of moving SBREC to the City Centre has been identified as being £31,031 and can be paid for out of local risk budgets for the current financial year 2022/23. The City Centre costs of moving and fitting out the new space will be paid by NLA by utilising the annual management fee paid to them by the City Corporation for delivery of the City Centre service. This management fee is contained in existing local risk budgets and will be a significant investment from NLA at no additional cost to the City Corporation

Recommendation(s)

- I. To agree that SBREC is reprovisioned within the existing City Centre space and that the City Centre is reprovisioned within the current ground floor SBREC space.

Main Report

Background and current position

Small Business Research and Enterprise Centre

1. Like many other services during the pandemic, the Small Business Research and Enterprise Centre (SBREC) had to quickly change how it delivered its services. It was crucial that the service was able to support as many SME's as possible during that time and so all support was quickly moved to being delivered online. This support ranged from free webinars on various practical topics, online business advice and online business research support.
2. Now that SBREC's current space in the West Wing at the Guildhall has reopened for in-person support, there is still significant demand for online services to remain. This is making SBREC more accessible to SME's who are always time limited. However, it is evident that some support is always better delivered in-person and so for that reason the team are now running a hybrid delivery model. The hybrid delivery model offers a mixture of in-person research support, research training and business planning training, large in-person networking events, as well as offering remote access to business data through the subscription membership and an ever-growing webinar programme. The team

are also supporting the Samuel Wilson's Loan Trust which is a charitable loan scheme (administered by CoL) offering start-up business loans to young entrepreneurs in Greater London and other counties. SBREC oversees all operational aspects of the loan scheme including managing all enquiries and in-person group training combined with 1-2-1 support and advice which culminates in providing a report for the charity's Trustees for a loan decision.

3. The space requirements for SBREC have changed. Whilst having some physical space is important to support the hybrid service delivery, the team no longer needs the existing large physical footprint, with some of the existing footprint now no longer needed, and can therefore relocate to a smaller site. The current ground floor footprint occupies 680sqm and it is estimated that the space requirements could be reduced by a third to allow ongoing in person events, meetings, in person support and training. SBREC needs a flexible space that can be used in different ways to accommodate events, networking, research space and collaborative space. After reviewing the space available at the City Centre, which has a net usable area of 511sqm, it is considered that its services can be delivered from this space allowing for the appropriate flexibility needed. The relocation of SBREC to the City Centre space would also provide an opportunity to have a dedicated integrated small business centre which could support recently emerging ambitions to provide more support to small businesses.
4. The cost of fitting out the space for SBREC purposes relates primarily to providing new flooring and bringing the specification of power and data to the requisite standards, together with the associated move costs. The total cost for this would be £31,031 and due to a historical recharge received to the service, it will be paid for out of the local risk budgets for the current financial year.

City Centre

5. The City Centre (previously called the City Marketing Suite) has been run by NLA (previously sister company Pipers) for the City Corporation since the mid 1990's. In January 2020 the Corporate Asset Sub Committee agreed to approve the award of a concession contract for the provision of facilities management at the City Centre to New London Architecture for a period of three years with a two-year option to extend. The new contract was due to commence in April 2020 but due to the pandemic and the need to close the City Centre operation the contract was not agreed until September 2020 and will now expire in September 2025.
6. Following the agreement of the contract, the pandemic has resulted in difficult operating conditions for NLA to run the City Centre. The City Centre hosts a 1:500 scale model of the City and provides space that is utilised to host exhibitions, events and meetings to promote the City as a place to invest and do business. In person bookings and events are now on the increase and the City Model continues to form the centre piece of activity and interest. A key drawback of the existing City Centre space is that it provides a somewhat constrained environment for displaying the City Model meaning it has not been possible for

visitors to have 360-degree visibility of all sides of the model. NLA has been considering its business model post pandemic and having vacated its Store Street base in January 2021, has been reviewing whether to move its permanent home from the West End to the City. NLA has a 1:1250 scale Central London Model that, following temporary housing in Coal Drops Yard, Kings Cross and most recently Stratford to celebrate the 10th anniversary of the 2012 Olympics, and was due to locate to a new home in the West End. Following the recent announcement of the Destination City Strategy, NLA has taken the view that they wish to support Destination City by consolidating all their operations in the City, initially in a temporary home before finding permanent long-term space.

7. The vision of NLA is to create a new London centre for the built environment. NLA has identified the existing ground floor SBREC space as an area that could allow them to deliver the City Centre services, providing an enhanced area for showcasing the City Model, whilst also providing an opportunity to display the larger London Model which would be further extended to include the consolidated market site in the London Borough of Barking. The size and layout of the ground floor SBREC space would also allow appropriate space for exhibiting and hosting events and provides an opportunity to promote the Opportunity London campaign, currently supported by the City Corporation, GLA and London Councils and existing and emerging City Corporation strategies such as Destination City. The relocation of the City Centre into the larger SBREC space would allow for a significant scaling up of opportunities to bring a greater number of investors, businesses and visitors to the centre whilst providing an opportunity to establish a significant NLA schools learning resource to be utilised by those people/children who have an interest in the built environment. NLA have identified a target of 200,000 visitors per annum, which is significantly higher than the 50,000 people that visited the City Centre pre-pandemic.
8. NLA have confirmed that they would seek to utilise the existing annual management fee paid to them by the City Corporation, for undertaking the cost of the move and associated works in the new location, such as new flooring and lighting. This will be a significant investment at no cost to the City Corporation. The management fee is contained in the Environment Departments local risk budget. NLA will be seeking to re-open the entrance off Aldermanbury and have been in discussion with the Head of Security who is satisfied there will be sufficient controls at the point of entry to not warrant any additional security. Disable access into the new space will be from the east entrance, as is the case currently.
9. The current concession agreement is sufficiently flexibility to enable the parties to vary it to accommodate any decision by the City Corporation to bring forward proposals for refurbishment of the West Wing. At the expiry of the agreement in September 2025, it may be mutually convenient to extend the arrangement, but this will be subject to review and a further report.

Proposals

10. It is proposed that SBREC move to the City Centre space and the City Centre is reprovisioned in the ground floor SBREC space. If agreed, the move of SBREC

and City Centre would take place in March 2023 and the cost met from local risk budgets.

Options

11. The existing SBREC and City Centre services could remain in their existing locations, but this would result in existing space been ineffective for the purpose of delivering their respective services. The current quantum of space occupied by SBREC is no longer needed and a move to the City Centre space would provide for a stand-alone business centre for SME's which would support ongoing development of SME services. NLA consider a move of the City Centre to the SBREC space would provide significant opportunities to deliver a more comprehensive service to promote the City and London as a place to do invest and do business. The space would provide for both the City Model and Central London Model to be displayed alongside exhibition space that in combination would generate much increased footfall and an appropriate space for the City to support promotion of Opportunity London and our strategic policies such as Destination City.

Corporate & Strategic Implications

- **Strategic implications:** the relocation of SBREC into a dedicated small business unit will result in the more effective delivery of services which will provide opportunities to further develop services to SME's as part of a new emerging SME Strategy. The space provides an opportunity to welcome individuals and businesses through individual support, training, and events and through this will support individuals having equal opportunities and reaching their full potential, provide appropriate community facilities and support the business community in doing business in the Square Mile (Corporate Plan Outcomes 3,4,5)

The relocation and expansion of the City Centre to deliver an enhanced offer will support the ongoing Opportunity London campaign, Destination City the Climate Action Strategy and, the emerging City Pan 2040 and aligns with the City Corporation's corporate priorities in terms of supporting *a thriving economy , inspire enterprise, excellence, creativity and collaboration* and will be instrumental in helping to support our aspirations to create *a global hub for innovation in financial and professional services, commerce and culture* Corporate Plan Outcomes 7 and 10)

- **Financial implications:** the cost of moving SBREC to the City Centre, £31,031 will be met from SBREC's local risk budget. The cost of moving the City Centre to the SBREC space will be paid by NLA through utilising the management fee paid to NLA for delivering the City Centre services which is met from the Environment Departments local risk budget.
- **Resource implications:** none identified
- **Legal implications:** the existing concession agreement with NLA to deliver the facilities management services would be updated as part of a change control procedure contained in the existing agreement.

- **Risk implications:** none identified
- **Equalities implications:** the proposed relocation of SBREC and the City Centre will not negatively impact on people protected by existing equality legislation. Both the spaces are accessible to disabled people through existing arrangements with access to the existing SBREC space from the level west wing entrance and access to the existing City Centre at grade with recently replaced platform lift to lower levels.
- **Climate implications:** none identified
- **Security implications:** NLA will be seeking to re-open the entrance off Aldermanbury and have been in discussion with the Head of Security who is satisfied there will be sufficient controls at the point of entry to not warrant any additional security. Arrangement for the new SBREC space will align with existing controls

Conclusion

12. The proposed exchange of space between SBREC and the City Centre would provide for more effective and efficient delivery of services. Following the pandemic and move towards a more hybrid offer all of the existing SBREC space is no longer required for it to deliver its services. By moving into the City Centre space, SBREC will be able to deliver an appropriate and welcoming environment to support SME's and the emerging SME strategy.
13. The move of the City Centre to the SBREC space will provide a more appropriate environment from which to support the promotion of the City as a place to invest and do business. NLA will invest in upgrading the space at no additional cost to the City Corporation and through that investment will be able to co-locate the Central London Model alongside the City Model, curate appropriate exhibitions and an education programme with ambitions to bring in over 200,000 visitors a year. The new enhanced City Centre will be a key area of focus that will support the Destination City strategy

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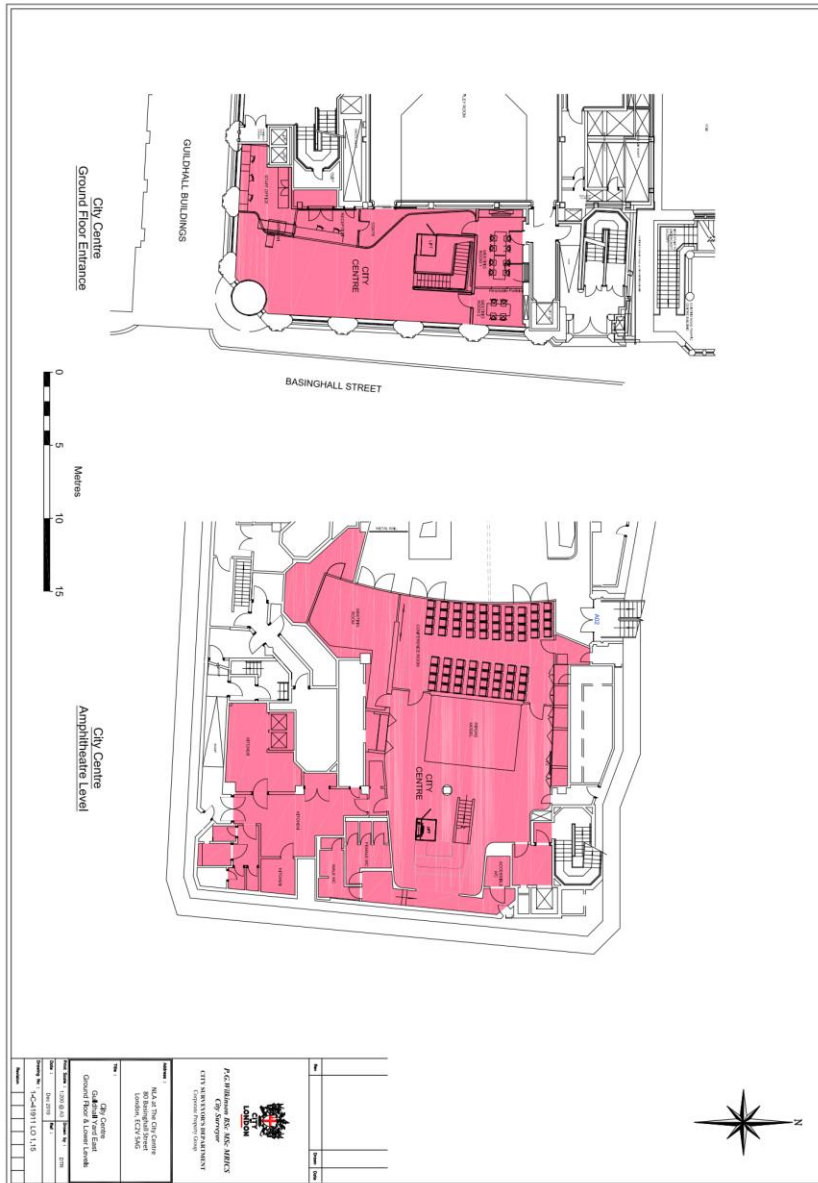
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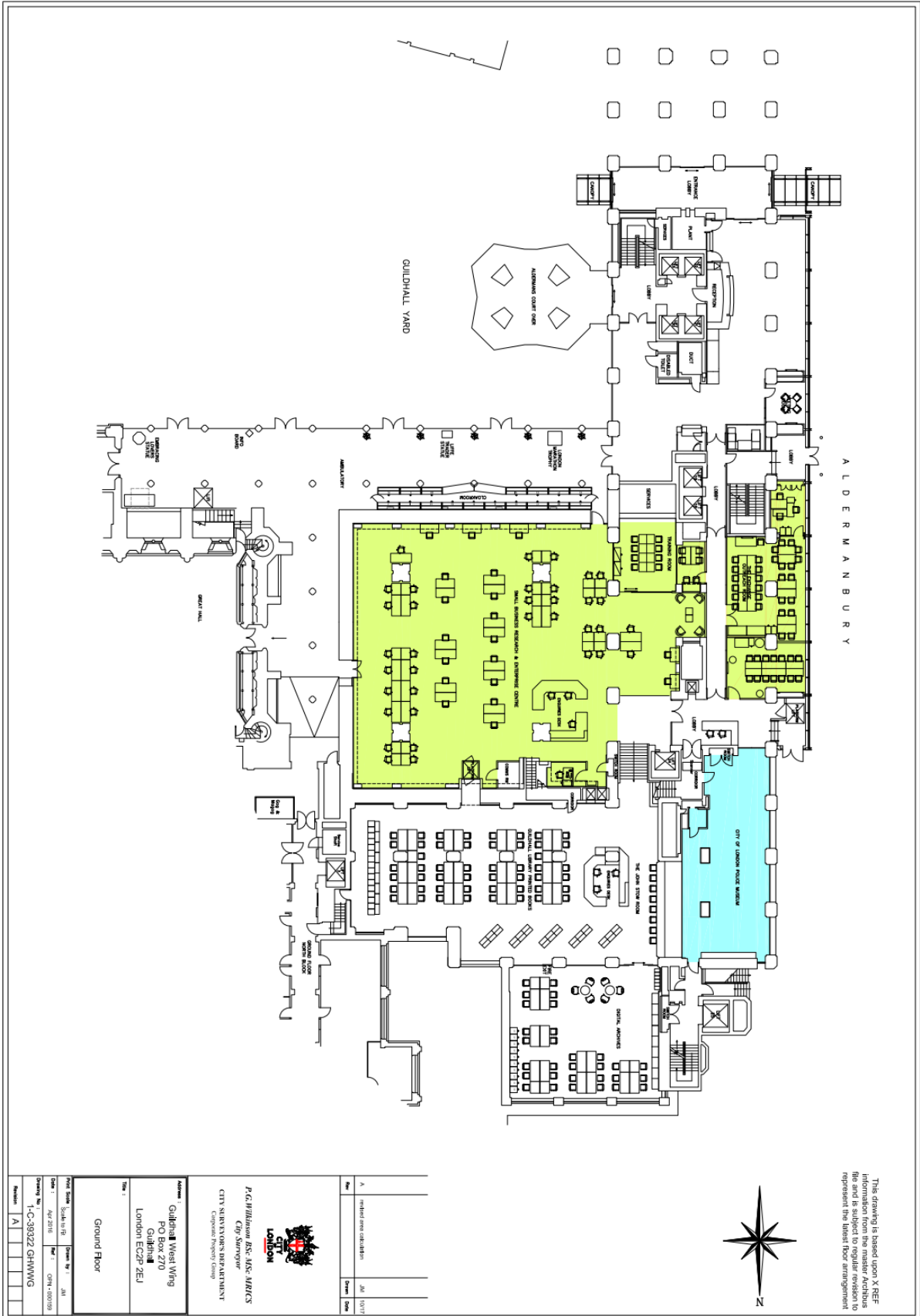
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Appendix 1 Plan of existing City Centre Space



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Appendix 2 Plan of existing ground floor SBREC space



This drawing is based upon X-REF information from the master Archibus file and is subject to regular revision to represent the latest floor arrangement.



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|--|-------------------------------|
| Committee(s): Culture, Heritage & Libraries Committee | Date(s): 14/11/2022 |
| Subject: Keats House Collections Development Policy | Public |
| Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly? | 4, 5, 7, & 12 |
| Does this proposal require extra revenue and/or capital spending? | No |
| If so, how much? | N/A |
| What is the source of Funding? | N/A |
| Has this Funding Source been agreed with the Chamberlain's Department? | N/A |
| Report of: Executive Director, Environment | For Decision |
| Report author: Rob Shakespeare, Principal Curator (Keats House), Environment Department | |

Summary

As an Accredited Museum, Keats House is required to submit an Accreditation return to Arts Council England every five years. Keats House was awarded Full Accreditation status on 21/09/2017 and in 2020 this was extended by 12 months due to the COVID-19 pandemic. We are therefore preparing our next submission, of which a Collections Development Policy which has been approved by the museum's governing body is a key requirement.

Recommendation

It is recommended that:

- Members approve the Keats House Collections Development Policy, 2022 (see Appendix 1).

Main Report

Background

1. Keats House is a registered charity (number 1053381) with the City Corporation acting as sole trustee. It is also a fully Accredited Museum (award number 097).
2. Keats House was first awarded Full Accreditation status by Arts Council England in February 2014 and this was renewed in 2017 on the, then, three-year re-application cycle. The new (2018) Accreditation Standard guidance states that the award lasts for five years, but this was extended by 12 months with effect from April 2020, due to the COVID-19 pandemic. The reapplication deadline for Keats House is now expected to be in 2024.

3. The Museum Accreditation Scheme is managed by Arts Council England and acts as the industry standard for UK museums and galleries, demonstrating that Accredited Museums are governed appropriately, manage their collections properly, and engage with their visitors. Although it does not come with funding attached, Accredited status can help museums access sources of funding, support, training and advice which are not available to non-accredited museums.
4. A Collections Development Policy, which is approved by the museum's governing body, is a key requirement of Museum Accreditation, as it identifies what collections a museum holds, how it seeks to manage and add to these and, where appropriate, dispose of items from its collections according to an approved, legal and ethical process.

Current Position

5. Keats House's Collections Development Policy was last approved by your Committee at its meeting on 24 October 2016. This formed part of the most recent and successful application for Museum Accreditation, which was awarded in September 2017.
6. The Collections Development Policy is based on a template provided by Arts Council England, with the majority of policy statements adopted as provided. The template itself has not changed since it was last seen by your Committee and is the nationally agreed model for all UK museums.
7. In preparation for our next Accreditation application, now expected in 2024, the policy has been reviewed and revised by Keats House staff, to reflect changes in our knowledge of the collections and how we describe, organise and manage them, including noting any significant new acquisitions. These changes are mostly contained in Sections 2, 3 and 8 of the Collections Development Policy attached at Appendix 1.
8. Arts Council England have yet to formally invite Keats House to re-apply for Museum Accreditation, but we have identified the review and revision of the policies and procedures which underpin a successful reapplication as a priority for 2022/23, so that we are in a position to finalise our application by the revised due date, now expected to be in 2024. In addition, it is expected that a Collections Development Policy is reviewed and submitted for approval every 5 years, which is now due.

Proposal

9. Members approve the Collections Development Policy included at Appendix 1, to support Keats House's application for Museum Accreditation, which is expected to be in 2024.

Corporate & Strategic Implications

10. Keats House's status as a fully accredited museum contributes 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.

11. Keats House's fully accredited status also supports the Environment Department to Shape Sustainable Future Environments through its Primary and Supporting Aims and Objectives and contribute to the outcomes identified in the new Natural Environment Division's emerging strategic framework.

Conclusion

12. The Museum Accreditation Scheme is managed by Arts Council England 'to build people's confidence in how museums manage collections in trust for society, and how they manage public resources'. It also helps 'reinforce a shared, ethical way of doing things for everyone involved in running a museum'.

13. As a leading museum and visitor attraction within the City Corporation's cultural portfolio, Keats House aspires to the highest standards of governance, collections care, and visitor engagement and access. One way in which we can demonstrate this to our stakeholders, visitors and actual and potential funders is by retaining full Museum Accreditation status.

14. Reviewing, revising and implementing our key policies and processes as part of our reapplication for Museum Accreditation will help Keats House recover from the impacts of the COVID-19 pandemic and develop a sustainable future operating and business model for the next five years.

Appendices

- Appendix 1 – Keats House Collections Development Policy, 2022.

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Collections development policy

Revised 2022, written using ACE's 2014 template, reprinted November 2018.



Keats House is provided by the City of London Corporation as part of its contribution to the cultural life of London and the nation

Name of museum:

Keats House

Name of governing body:

City of London Corporation – Culture, Heritage and Libraries Committee

Date on which this policy was approved by governing body:

TBC – to be presented for approval on 14 November 2022

Policy review procedure:

The collections development policy will be published and reviewed from time to time, at least once every five years.

Date at which this policy is due for review:

TBC – 14 November 2027

Arts Council England will be notified of any changes to the collections development policy, and the implications of any such changes for the future of collections.

1

Relationship to other relevant policies/ plans of the organisation:

1.1 The museum's statement of purpose is:

Keats House is a registered charity (for which the City of London Corporation is the sole trustee) whose object 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'.

1.2 The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.

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

1.4 Acquisitions outside the current stated policy will only be made in exceptional circumstances.

1.5 The museum recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using Spectrum primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.

1.6 The museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.

1.7 The museum will not undertake disposal motivated principally by financial reasons.

2

History of the collections

Keats House, originally known as Wentworth Place, was built between 1814 and 1816, originally as two separate houses. John Keats lived in one of the houses as a lodger between 1818 and 1820, during which time he wrote much of his most important poetry. Keats died in Rome in 1821 and the house remained in private ownership, being knocked through to create a single dwelling in the 1830s. In 1920, the property was offered for sale at £3,500 and a Memorial Committee was formed to raise the £10,000 necessary to buy the house, repair it, and maintain it as a memorial to Keats. After a successful fundraising effort in the United States and Britain, the property was formally acquired on 24th March 1921, and in April of the following year the Committee resolved to offer the house to Hampstead Borough Council. Keats House opened to the public on 9th May 1925.

Prior to this, in 1911 Sir Charles Dilke bequeathed his collection of books, letters and artefacts relating to Keats to Hampstead Borough Council. The Council subsequently transferred this collection to Keats House, along with numerous books and prints held by the Borough that were selected as relevant to Keats, Hampstead and the Romantic Poets. The books formed the basis of the Keats Memorial Library. A building was erected next to Keats House to display the collection and serve as a branch library, opening on 17th July 1931.

The core of the collection was established in the 1920s and 1930s. Further gifts from Sir Charles Dilke's estate were supplemented by numerous items relating to Keats's circle of friends, including gifts from the descendants of George Keats, Fanny Keats, Leigh Hunt, Charles Brown, Joseph Severn and Fanny Brawne, including the engagement ring given to her by Keats. Other major gifts at the time were from scholars and collectors, such as Harry Buxton Forman and his son Maurice, Edmund Blunden, George Ambrose Potter, Louis A. Holman and the photographer Fred Holland Day. The poet Edmund Blunden also helped to expand the Keats Memorial Library. Among the significant additions to the collection at this time were Anne Whitney's marble bust of Keats, Joseph Severn's deathbed portrait of Keats, prints of Hogarth's 'Rake's Progress' that were at the house in Keats's time, and a copy of Milton's 'Paradise Lost' with Keats's signature.

Fred Edgcumbe, the first curator of Keats House, was particularly active in promoting and expanding the collection, but his efforts were interrupted by the Second World War. During the war the collection was removed for safekeeping to Wales.

Gifts continued to arrive in the 1950s and 1960s, particularly from the descendants of Charles Brown and Fanny Keats. Fanny Brawne's

biographer, Joanna Richardson, was active in persuading her descendants to gift items to the collection. The number of items purchased for the collection also increased. Another significant purchase in 1968 was a large collection of letters relating to the Keats Memorial House Committee in the early 1920s. This correspondence helped to document the history of the house as many records were lost during the war when Hampstead Town Hall was bombed.

In the 1970s various pieces of Regency and Victorian furniture were purchased for the refurbishment programme, which was completed in 1975. More items from the descendants of Charles Brown and Leigh Hunt arrived in the 1980s. Two major purchases at this time were a portrait of Charles Wentworth Dilke and Joseph Severn's 1849 memorial painting of 'Keats Listening to the Nightingale on Hampstead Heath'. Both paintings are now displayed in the house.

In 1997 Camden Council passed the house to the Corporation of London (now the City of London Corporation). After 1999 the collection was moved off site to London Metropolitan Archives in Clerkenwell and catalogued. Significant additions to the collection since then include the deposit of a portrait of the actress Eliza Jane Chester (resident in the house from 1838 to 1848); a gold expanding bracelet that belonged to Fanny Brawne; a letter from Keats's friend John Hamilton Reynolds; Joanna Richardson's research papers; correspondence between Edmund Blunden and Fred Edgcumbe; a 19th century upright parlour piano manufactured by Charles Cadby, another resident of the house; and an Italian genre painting by Keats's friend Joseph Severn. In 2011, a letter from John Keats to Fanny Brawne, written at the house in March 1820, was purchased at auction, with financial support from The V&A Purchase Grant Fund and The Friends of the National Libraries. In February 2020, a watercolour painting of 'Wentworth Place, Ham[p]stead' by Fred Holland Day, was purchased with funding from the Keats House Reserve, as part of the Keats200 bicentenary programme.

The collections described above were catalogued by London Metropolitan Archives from 1999. Since then there have been no significant disposals from the collections. We continue to actively add to the collections, when items of particular interest which meet our priorities for future collecting become available.

3

An overview of current collections

The Keats House collections consist of three main categories:

The **Provenance Files** are 3,994 records, comprising artefacts, manuscripts, books, prints and paintings relating to the poet John Keats (1795-1821), his work and his circle of family, friends and

associates, including a small number of items from other Romantic writers such as Percy Bysshe Shelley and Mary Shelley. Later 19th and 20th century material reflects the emergence of Keats as a major English poet and the development of the charity. The provenance files contain historically important 'sub-collections' (e.g. the Buxton Forman collection) which throw light on the historiography and provenance of the collection.

The **Keats Memorial Library** has 6,437 records, comprising books of poetry, biography, criticism, bibliography, periodicals and journals, etc. on Keats and other Romantic poets, particularly Shelley and Lamb.

The **Pamphlet Collection** is 4,391 records of published and non-published cuttings, postcards and photocopies.

The overall strength of the Keats House Collection, as summarised above, is on items relating specifically to Keats and his circle and the history of Keats House.

4

Themes and priorities for future collecting

Keats House will continue to build upon its existing collections both in subjects and theme, focussing particularly on the life and works of John Keats and his circle.

Collecting will focus on the period of John Keats's own life (1795-1821) and the lifetimes of his circle (roughly the first half of the nineteenth century) based in the UK, mainly around Hampstead and London where Keats spent the majority of his life.

Between 2022 and 2027, our major collections development theme will be material and records relating to the history of the house in the 19th century, the saving of the house and its opening to the public in the 1920s, the establishment of the Keats House Charity, and its subsequent history.

This approach supports our charitable objective 'as a museum and live memorial to John Keats'.

The acquisition of new material for the collections will be informed by our ability to display or use it for educational purposes and the finances of the charity, including fundraising where relevant.

5

Themes and priorities for rationalisation and disposal

- 5.1** The museum recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.
- 5.2** The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.

During the period covered by this policy the museum intends to conduct a high-level review of items in the Keats Memorial Library to inform their future management. The aim of the review is to improve our understanding of the scope of the collection, including its strengths and weaknesses, the way it is catalogued, and identify duplicate copies and material which may benefit from conservation or be considered for disposal. The recommendations of this high-level review will be used to inform our Collections Development Policy from 2027 – 2032.

6

Legal and ethical framework for acquisition and disposal of items

- 6.1** The museum recognises its responsibility to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal.

7

Collecting policies of other museums

- 7.1** The museum will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define areas of specialism, in order to avoid unnecessary duplication and waste of resources.
- 7.2** Specific reference is made to the following museum(s)/organisation(s):

8

Archival holdings

The collections include material which, by its nature, could be seen as archival holdings, e.g. manuscripts, letters and research materials. All items in the Keats House collections have been accessioned and catalogued as museum objects, regardless of whether they are artefacts, books or archival material.

The collections not on display are stored at and conserved by London Metropolitan Archives, which is also governed by the City of London Corporation and is an Accredited Archive Service.

9

Acquisition

9.1 The policy for agreeing acquisitions is:

Donations and acquisitions with a value up to £10K are discussed by the Keats House Curatorial and Interpretation Teams and may be approved by the Principal Curator provided that appropriate internal external funding is available. Acquisitions over £10K must be approved by the Divisional Director, and any acquisitions over £50K must also be referred to the Culture, Heritage & Libraries Committee for approval. Funding for expensive acquisitions beyond the resources of Keats House budgets may be sought from the central funds of the City of London Corporation, and/or from external sources, with decisions taken on a case-by-case basis as appropriate.

We also liaise and work closely with our colleagues in London Metropolitan Archives, where the collections not on display are stored, regarding practical issues of storage, security, and preservation and conservation of our collections, including any new acquisitions.

9.2 The museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).

9.3 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

10

Human remains

10.1 As the museum holds or intends to acquire human remains from any period, it will follow the procedures in the 'Guidance for the care of human remains in museums' issued by DCMS in 2005.

11

Biological and geological material

11.1 The museum will not acquire any biological or geological material.

12

Archaeological material

12.1 The museum will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

12.2 In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).

13

Exceptions

13.1 Any exceptions to the above clauses will only be because the museum is:

- acting as an externally approved repository of last resort for material of local (UK) origin
- acting with the permission of authorities with the requisite jurisdiction in the country of origin

In these cases the museum will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority. The museum will document when these exceptions occur.

14

Spoliation

14.1 The museum will use the statement of principles 'Spoliation of Works of Art during the Nazi, Holocaust and World War II period', issued for non-national museums in 1999 by the Museums and Galleries Commission.

15

The Repatriation and Restitution of objects and human remains

15.1 The museum's governing body, acting on the advice of the museum's professional staff, if any, may take a decision to return human remains (unless covered by the 'Guidance for the care of human remains in museums' issued by DCMS in 2005), objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.

15.2 The disposal of human remains from museums in England, Northern Ireland and Wales will follow the procedures in the 'Guidance for the care of human remains in museums'.

16

Disposal procedures

16.1 All disposals will be undertaken with reference to the Spectrum primary procedures on disposal.

16.2 The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.

16.3 When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the proceeds if the item is disposed of by sale.

- 16.4** When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort – destruction.
- 16.5** The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum’s collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.
- 16.6** A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- 16.7** Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.
- 16.8** If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA’s Find an Object web listing service, an announcement in the Museums Association’s Museums Journal or in other specialist publications and websites (if appropriate).
- 16.9** The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

- 16.10** Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England.
- 16.11** The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.
- 16.12** Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with Spectrum procedure on deaccession and disposal.

Disposal by exchange

- 16.13** The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.
- 16.13.1** In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 16.1-5 will apply.
- 16.13.2** If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- 16.13.3** If the exchange is proposed with a non-Accredited

museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).

- 16.13.4** Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

Disposal by destruction

- 16.14** If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 16.15** It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.
- 16.16** Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.
- 16.17** Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.
- 16.18** The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, eg the destruction of controlled substances, a police certificate should be obtained and kept in the relevant object history file.

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| Committee(s) | Dated: |
| Culture, Heritage and Libraries Committee | 14 November 2022 |
| Subject: Keats House Risk Management Update Report | Public |
| Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly? | 3, 7, 10 |
| Does this proposal require extra revenue and/or capital spending? | No |
| If so, how much? | N/A |
| What is the source of Funding? | N/A |
| Has this Funding Source been agreed with the Chamberlain's Department? | N/A |
| Report of: Juliemma McLoughlin, Executive Director Environment | For decision |
| Report author: Joanne Hill, Business Planning and Compliance Manager | |

Summary

This report provides the Culture, Heritage and Libraries Committee with assurance that risk management procedures in place within the Environment Department and its Natural Environment Division, which includes Keats House, are satisfactory and meet the requirements of the Corporate Risk Management Framework and the Charities Act 2011.

Your Committee is responsible for the Keats House Charity (registered charity number: 1053381). In accordance with the Charity Commission's Statement of Recommended Practice (SORP), Trustees are required to confirm in the charity's annual report that any major risks to which the charity is exposed have been identified and reviewed and that systems are established to mitigate those risks. By following the processes defined in the Corporate Risk Management Framework, the management of these risks meets the requirements of the Charity Commission.

Following the formation of the Environment Department in April 2022, a detailed review of all risks has been undertaken with risk owners and management teams. The outcome of this review is reflected in the Keats House Risk Register summarised in this report and included in full within the appendices.

Recommendation

The various risks faced by the charity have been reviewed. Members are asked to consider, and if agreed to confirm, on behalf of the City Corporation as Trustee,

whether the register attached as Appendix 2 satisfactorily sets out the key risks to the charity and that appropriate systems are in place to identify and mitigate risks.

Main Report

Background

1. The Risk Management Strategy of the City of London Corporation requires each Chief Officer to report regularly to Committee on the risks faced by their department.
2. Risk owners are consulted, and risks are routinely reviewed, with the updates recorded in the corporate risk management information system (Pentana).
3. The Charity Commission requires Trustees to confirm in a charity's annual report that any major risks to which the charity is exposed have been identified and reviewed and that systems are established to mitigate those risks. These risks are to be reviewed annually. Your Committee will be presented with the Keats House Risk Register every six months which fulfils this requirement.
4. The Executive Director assures your Committee that all risks held by Keats House, which is part of the Natural Environment Division of the Environment Department, continue to be managed in compliance with the Corporate Risk Management Framework and the Charities Act 2011.
5. The requirements of the Charities Act 2022, which is due to be implemented over the coming year, will be monitored. Should there be any implications for the management and reporting of risks, processes will be amended as necessary to ensure continued compliance with the appropriate legislation.

Current Position

6. Over recent months, a full review has been undertaken of all risks and risk management processes across the Environment Department. The outcome of this review is reflected in the Keats House Risk Register presented in this report (Appendix 2).
7. The scores, descriptions and mitigating actions of all risks have been fully reviewed and updated; they have been assessed in accordance with the City of London's Risk Matrix (Appendix 1). New risks have been added where necessary and others have been removed.
8. The Keats House Risk Register is summarised in the main body of this report and provided in full at Appendix 2. For each risk, officers are undertaking a range of actions to mitigate the effects.

Keats House Risks

9. The Keats House Risk Register contains no RED risks, four AMBER risks and two GREEN risks owned and managed by the Principal Curator and his Management Team. For each risk, appropriate actions are undertaken to mitigate the effects. The detailed register is presented at Appendix 2.
10. The risk review identified one new risk: ENV-NE-KH 006: Delivery of major projects'.
 - **ENV-NE-KE 003:** Insufficient maintenance (AMBER, 12)
 - **ENV-NE-KH 006:** Delivery of major projects (AMBER, 12)
 - **ENV-NE-KE 001:** Health and Safety (AMBER, 8)
 - **ENV-NE-KH 005:** Financial sustainability (AMBER, 8)
 - **ENV-NE-KE 002:** Theft or damage (GREEN, 4)
 - **ENV-NE-KH 004:** Loss of staff expertise (GREEN, 4)

Risk Management Process

11. Across the Environment Department, risk management is a standing agenda item at the regular meetings of local, divisional and departmental management teams.
12. Between management team meetings, risks are reviewed in consultation with risk and action owners, and updates are recorded in the corporate risk management information system (Pentana).
13. Regular risk management update reports are provided to this Committee in accordance with the City's Risk Management Framework and the requirements of the Charities Act 2011.

Identification of New Risks

14. New and emerging risks are identified through several channels, including:
 - Directly by senior management teams as part of the regular review process.
 - In response to ongoing review of progress made against Business Plan objectives and performance measures, e.g., slippage of target dates or changes to expected performance levels.
 - In response to emerging events and changing circumstances which have the potential to impact on the delivery of services.

Corporate and Strategic Implications

15. Effective management of risk is at the heart of the City Corporation's approach to delivering cost effective and valued services to the public as well as being an important element within the corporate governance of the organisation.
16. The risk management processes in place in the Environment Department support the delivery of the Corporate Plan, our Departmental and Divisional Business Plans and relevant Corporate Strategies such as the Climate Action;

Cultural; Sport and Physical Activity; and Volunteering Strategies. Risks are also being considered as part of the development of the Natural Environment Division's emerging strategies.

17. Risks which could have a serious impact on the achievement of business and strategic objectives are proactively identified, assessed, and managed in order to minimise their likelihood and/or impact.

Conclusion

18. The proactive management of risk, including the reporting process to Members, demonstrates that Keats House, which is part of the Natural Environment Division of the Environment Department, is adhering to the requirements of the City of London Corporation's Risk Management Framework and the Charities Act 2011.

Appendices

- Appendix 1 – City of London Corporation Risk Matrix
- Appendix 2 – Keats House Risk Register

Contact

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City of London Corporation Risk Matrix (Black and white version)

Note: A risk score is calculated by assessing the risk in terms of likelihood and impact. By using the likelihood and impact criteria below (top left (A) and bottom right (B) respectively) it is possible to calculate a risk score. For example a risk assessed as Unlikely (2) and with an impact of Serious (2) can be plotted on the risk scoring grid, top right (C) to give an overall risk score of a green (4). Using the risk score definitions bottom right (D) below, a green risk is one that just requires actions to maintain that rating.

(A) Likelihood criteria

| | Rare (1) | Unlikely (2) | Possible (3) | Likely (4) |
|-------------|--|--|---|---|
| Criteria | Less than 10% | 10 – 40% | 40 – 75% | More than 75% |
| Probability | Has happened rarely/never before | Unlikely to occur | Fairly likely to occur | More likely to occur than not |
| Time period | Unlikely to occur in a 10 year period | Likely to occur within a 10 year period | Likely to occur once within a one year period | Likely to occur once within three months |
| Numerical | Less than one chance in a hundred thousand (<10-5) | Less than one chance in ten thousand (<10-4) | Less than one chance in a thousand (<10-3) | Less than one chance in a hundred (<10-2) |

(B) Impact criteria

| Impact title | Definitions |
|--------------|--|
| Minor (1) | Service delivery/performance: Minor impact on service, typically up to one day. Financial: financial loss up to 5% of budget. Reputation: Isolated service user/stakeholder complaints contained within business unit/division. Legal/statutory: Litigation claim or find less than £5000. Safety/health: Minor incident including injury to one or more individuals. Objectives: Failure to achieve team plan objectives. |
| Serious (2) | Service delivery/performance: Service disruption 2 to 5 days. Financial: Financial loss up to 10% of budget. Reputation: Adverse local media coverage/multiple service user/stakeholder complaints. Legal/statutory: Litigation claimable fine between £5000 and £50,000. Safety/health: Significant injury or illness causing short-term disability to one or more persons. Objectives: Failure to achieve one or more service plan objectives. |
| Major (4) | Service delivery/performance: Service disruption > 1 - 4 weeks. Financial: Financial loss up to 20% of budget. Reputation: Adverse national media coverage 1 to 3 days. Legal/statutory: Litigation claimable fine between £50,000 and £500,000. Safety/health: Major injury or illness/disease causing long-term disability to one or more people Objectives: Failure to achieve a strategic plan objective. |
| Extreme (8) | Service delivery/performance: Service disruption > 4 weeks. Financial: Financial loss up to 35% of budget. Reputation: National publicity more than three days. Possible resignation leading member or chief officer. Legal/statutory: Multiple civil or criminal suits. Litigation claim or find in excess of £500,000. Safety/health: Fatality or life-threatening illness/disease (e.g. mesothelioma) to one or more persons. Objectives: Failure to achieve a major corporate objective. |

(C) Risk scoring grid

| | X | Impact | | | |
|------------|--------------|------------|-------------|-------------|-------------|
| | | Minor (1) | Serious (2) | Major (4) | Extreme (8) |
| Likelihood | Likely (4) | 4 Green | 8 Amber | 16 Red | 32 Red |
| | Possible (3) | 3 Green | 6 Amber | 12 Amber | 24 Red |
| | Unlikely (2) | 2 Green | 4 Green | 8 Amber | 16 Red |
| | Rare (1) | 1 Green | 2 Green | 4 Green | 8 Amber |

(D) Risk score definitions

| | |
|--------------|--|
| RED | Urgent action required to reduce rating |
| AMBER | Action required to maintain or reduce rating |
| GREEN | Action required to maintain rating |

This is an extract from the City of London Corporate Risk Management Strategy, published in May 2014.

Contact the Corporate Risk Advisor for further information. Ext 1297

October 2015

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ENV NE Keats House

Report Author: Joanne Hill

Generated on: 02 November 2022

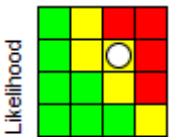
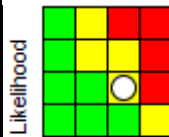


Rows are sorted by Risk Score

| Risk no, Title, Creation date, Owner | Risk Description (Cause, Event, Impact) | Current Risk Rating & Score | | Risk Update and date of update | Target Risk Rating & Score | | Target Date/Risk Approach | Flight path |
|--|--|---------------------------------|----|---|---------------------------------|---|---------------------------|-------------|
| ENV-NE-KH Insufficient maintenance 101 07-Apr-2017 Rob Shakespeare | <p>Cause: Building deteriorates due to insufficient maintenance.</p> <p>Event: City of London required to carry out maintenance on property which may cause inconvenience to visitors, including closure of building for extended periods.</p> <p>Impact: Reputational damage, poor visitor experience, poor working conditions, long-term survival of the heritage asset compromised, damage to collection due to poor environmental conditions (e.g. in case of heating failure).</p> | <p>Likelihood</p> <p>Impact</p> | 12 | <p>CWP budgets have reduced across the department, and maintenance works are currently outstanding for both Keats House and Ten Keats Grove. The risk score has been raised from Amber 8 to Amber 12 to reflect an increased likelihood of the risk occurring because Ten Keats Grove is currently affected by a number of maintenance issues.</p> <p>The risk will be maintained at Amber 12 pending completion of the works programme scheduled for 2022/23. We are actively working with the City Surveyor's Department to reduce this risk.</p> <p>02 Nov 2022</p> | <p>Likelihood</p> <p>Impact</p> | 8 | 31-Mar-2023 | |
| | | | | | | | Reduce | |

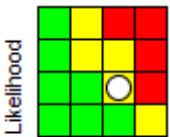
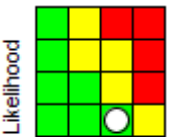
Appendix 2

| Action no, Title, | Action description | Latest Note | Action owner | Latest Note Date | Due Date |
|---|--|---|-----------------|------------------|-------------|
| ENV-NE-KH 003a Relationship management | Keats House to continue developing relationship with City Surveyor's Department (CSD) and attend, when necessary, client liaison meetings. | A representative from Keats House is invited to, and attends, divisional client liaison and specific project meetings as required. The Principal Curator is liaising with the City Surveyor's Project Team to schedule urgent maintenance works for 2022/23 | Rob Shakespeare | 02-Nov-2022 | 31-Mar-2023 |

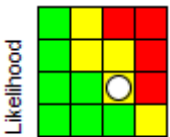

| Risk no, Title, Creation date, Owner | Risk Description (Cause, Event, Impact) | Current Risk Rating & Score | | Risk Update and date of update | Target Risk Rating & Score | | Target Date/Risk Approach | Flight path |
|---|---|---|----|---|---|---|---------------------------|-------------|
| ENV-NE-KH 006 Delivery of major projects 27-Jul-2022 Rob Shakespeare | Cause: Lack of staff capacity and relationships to deliver major projects beyond the scope of the Keats House team's expertise. Event: Priority projects unable to progress. Effect: Reduced outcomes for Keats House and the CoL. |  Likelihood | 12 | A number of major projects are currently stalled due to reduction in team capacity across departments, including the City Surveyor's and IT Departments. Major priorities have been identified for progression in 2022/23: Access improvements to Keats House grounds; and implementation of the recently procured Collections Management System. 02 Nov 2022 |  Likelihood | 8 | 31-Mar-2024 Reduce | |

Page 03 of 03

| Action no, Title | Action description | Latest Note | Action owner | Latest Note Date | Due Date |
|--|---|--|-----------------|------------------|-------------|
| ENV-NE-KH 006a Liaison with City Surveyor's Department | Maintain ongoing liaison with the City Surveyor's Department. | Working with City Surveyor's Department to establish revised costs and schedule works once budgets have been approved. | Rob Shakespeare | 02-Nov-2022 | 31-Mar-2023 |

| Risk no, Title, Creation date, Owner | Risk Description (Cause, Event, Impact) | Current Risk Rating & Score | | Risk Update and date of update | Target Risk Rating & Score | | Target Date/Risk Approach | Flight path |
|---|--|---|---|--|---|---|---------------------------|-------------|
| ENV-NE-KH 001 Health and Safety Page 104 07-Apr-2017 R. Shakespeare | Cause: Poor understanding and/or delivery of H&S policies and procedures; inadequate training; failure to implement results of divisional H&S audits; security; anti-social behaviour; dealing with members of the public. Event: Staff, volunteer or contractor undertakes unsafe working practice. Impact: Death or injury of staff, contractor, member of public or volunteer. |  Likelihood Impact | 8 | Understanding of health and safety has been strengthened through: regular item for discussion at team meetings; adoption of high level and bespoke risk assessments produced for property and specific activities/events; representative attends service area Health & Safety meetings as appropriate. Fire risk audits for Keats House and Ten Keats Grove have been completed and are being acted upon in liaison with City Surveyors to the required deadlines. Projects to replace the fire monitoring systems for both buildings are in process but the likelihood of the risk occurring has been raised from 'rare' to 'unlikely' pending their completion. |  Likelihood Impact | 4 | 31-Mar-2023 | |
| | | | | | | | Reduce | |

| Action no, Title, | Action description | Latest Note | Action owner | Latest Note Date | Due Date |
|---|---|--|-----------------|------------------|-------------|
| ENV-NE-KH 001a Participation in H&S meetings | Keats House staff attend Health and Safety meetings as appropriate. | A representative of Keats House attends North London Open Spaces Management Team meetings, where H&S is a standing agenda item, and divisional/departamental meetings as required. The Principal Curator is liaising with the City Surveyor's Project Team to progress fire alarm replacement works at both buildings. | Rob Shakespeare | 02-Nov-2022 | 31-Mar-2023 |

| Risk no, Title, Creation date, Owner | Risk Description (Cause, Event, Impact) | Current Risk Rating & Score | | Risk Update and date of update | Target Risk Rating & Score | | Target Date/Risk Approach | Flight path |
|---|--|---|---|---|---|---|---------------------------|-------------|
| ENV-NE-KH 005 Financial sustainability 25-May-2022 Rob Shakespeare | <p>Cause: Pandemic response and recovery.</p> <p>Event: Covid-19 pandemic caused closure of site and subsequent reduction of income from all sources, particularly admissions, sales and hires.</p> <p>Impact: Inability to meet income targets resulting in reduction/elimination of the Keats House Charity's Reserves and increased liability of the City Corporation as sole Trustee.</p> |  <p>Likelihood</p> <p>Impact</p> | 8 | <p>There was a significant reduction in the Keats House Charity's Reserves in 2021/22 and this is also the case, although to a lesser extent, in 2022/23 and possibly 2023/24.</p> <p>Measures taken to reduce expenditure and rebuild income streams are in progress, but these will need to be monitored and, in the medium to long term, diversified to ensure the future financial sustainability of the Keats House Charity.</p> <p>02 Nov 2022</p> |  <p>Likelihood</p> <p>Impact</p> | 4 | 31-Mar-2024 | |
| | | | | | | | Reduce | |

| Action no, Title, | Action description | Latest Note | | | Action owner | Latest Note Date | Due Date |
|--|---|--|--|--|-----------------|------------------|-------------|
| ENV-NE-KH 005a Policy and staff development | Develop a three to five year Management Plan for Keats House, supported by a realistic fundraising strategy to be implemented by all staff. | A three to five year Management Plan, supported/followed by a fundraising strategy, is a key priority for 2022/23, both to support the Museum Accreditation and to guide the future sustainability of the Keats House Charity. | | | Rob Shakespeare | 02-Nov-2022 | 31-Mar-2023 |

Appendix 2

| Risk no, Title, Creation date, Owner | Risk Description (Cause, Event, Impact) | Current Risk Rating & Score | | Risk Update and date of update | Target Risk Rating & Score | | Target Date/Risk Approach | Flight path |
|--|--|---------------------------------|---|--|---------------------------------|---|---------------------------|-------------|
| ENV-NE-KH 002 Theft or damage 07-Apr-2017 Rob Shakespeare | <p>Cause: Theft by people visiting the museum during opening hours, or a break in when the museum is closed; deliberate or accidental damage to items during museum opening or events.</p> <p>Event: City of London are unable to open the property to the public to show items of interest due to theft of item, or damage caused in effecting theft, and necessity to carry out repair or install new collection.</p> <p>Impact: Loss of or damage to heritage collection items; loss of equipment or personal belongings; reputational damage.</p> | <p>Likelihood</p> <p>Impact</p> | 4 | <p>The current risk score remains at Green. Keats House is open to the public and staff attend site regularly. Despite a delay from 2021/22 to 2022/23 for replacement of security systems, an intruder alarm and CCTV are still in place and functional. We accept the current level of risk.</p> <p>02 Nov 2022</p> | <p>Likelihood</p> <p>Impact</p> | 4 | Accept | |

| Action no, Title, | Action description | Latest Note | Action owner | Latest Note Date | Due Date |
|--|---|---|-----------------|------------------|-------------|
| ENV-NE-KH 002a Security maintenance | Keats House to ensure City Surveyor's Department (CSD) address the regular maintenance and upkeep of effective security system in the Cyclical Works Programme (CWP). | PPMs are being completed and CWP projects including future replacement of CCTV, fire alarm and security alarm are in place for 2022/23. | Rob Shakespeare | 02-Nov-2022 | 31-Mar-2023 |

| Risk no, Title, Creation date, Owner | Risk Description (Cause, Event, Impact) | Current Risk Rating & Score | | Risk Update and date of update | Target Risk Rating & Score | | Target Date/Risk Approach | Flight path |
|---|--|---------------------------------|---|---|---------------------------------|---|---------------------------|-------------|
| ENV-NE-KH 004 Loss of staff expertise Apr-2017 Rob Shakespeare | <p>Cause: Staff move on to new roles.</p> <p>Event: Difficulties in recruitment and new staff not experienced in collection; unable to offer positive visitor experience.</p> <p>Impact: Loss of expertise; recruitment and training costs; short-staffing leading to operational issues.</p> | <p>Likelihood</p> <p>Impact</p> | 4 | <p>There has been some change to the core staff team at Keats House, with one Interpretation Officer role remaining vacant pending the outcome of the Target Operating Model process.</p> <p>A module of the same Collections Management System which is in use at Guildhall Art Gallery has been procured and once implemented will maximise efficiency, including staff training and knowledge transfer. This database will be implemented during 2022/23, following which the risk will reduce to the target score of Green (2).</p> <p>02 Nov 2022</p> | <p>Likelihood</p> <p>Impact</p> | 2 | 31-Mar-2023 | |
| | | | | | | | Reduce | |

| Action no, Title, | Action description | Latest Note | Action owner | Latest Note Date | Due Date |
|--|---|---|-----------------|------------------|-------------|
| ENV-NE-KH 004a Staff training | All staff to be familiarised with the collection and database to ensure retention of collections-related knowledge. | Training on new database to be rolled out from Autumn 2022. | Rob Shakespeare | 02-Nov-2022 | 31-Mar-2023 |
| ENV-NE-KH 004b Collections management system | Improved Collections Management System to be purchased and commissioned. | As per the main risk update, this has been procured and is expected to be initiated by the end of the 2022/23 financial year. This action will reduce the risk of staff change and the commensurate loss of specialist knowledge. | Rob Shakespeare | 02-Nov-2022 | 31-Mar-2023 |

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| | |
|---|---|
| Committee(s): Culture, Heritage and Libraries – For Discussion Policy & Resources – For Decision | Dated: 14 November 2022 17 November 2022 |
| Subject: Update: Beckford & Cass Statues Interpretation Project | Public |
| Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly? | 3, 4, 10 |
| Does this proposal require extra revenue and/or capital spending? | N |
| If so, how much? | N/A |
| What is the source of Funding? | N/A |
| Has this Funding Source been agreed with the Chamberlain’s Department? | N/A |
| Report of: Damian Nussbaum, Director Innovation & Growth | For Discussion For Decision |
| Report authors: Elizabeth Scott, Head of Gallery & Amphitheatre | |

Summary

This report provides an update to the Beckford and Cass Statues Interpretation Project, highlighting actions undertaken since your last update.

On 17 February 2022 Policy & Resources Committee approved the proposal for a co-creation/collaborative approach across age groups to develop the statues’ interpretation. This proposal was also endorsed by Members of CHL and included a recommendation that officers work with an intergenerational panel and a separate youth panel.

Delivery of this next phase is now underway. Following a competitive selection process, Culture& have been appointed. Culture& is a leading Black led arts and education charity. They work in partnership with institutions and artists to develop programmes that promote diversity in the workforce and expand audiences.

To provide information in the interim, temporary signs have been produced and are currently on display alongside the statues. These enable visitors to Guildhall to understand the historical context of the statues and learn about plans for interpretation.

Actions since last report:

- The contract with Culture& is now signed and a timeline has been agreed (see appendix 1)
- A callout letter has been drafted and approved
- Intergenerational panel members and youth panel members are recruited
- The first meetings of the intergenerational panel and youth panel have taken place.

Recommendation(s)

Members of the Policy & Resources Committee (P&R) and Culture, Heritage, and Libraries Committee (CHL) are asked to:

- Note the contents of this report

Members of the Policy & Resources Committee (P&R) are asked to:

- Delegate authority over the project to Culture, Heritage, and Libraries Committee (CHL) as elected by Court

Main Report

Background

1. In October 2021, your Court of Common Council endorsed the recommendation of your Statues Working Group to retain the William Beckford and John Cass statues in Guildhall. This recommendation instructed officers to work collaboratively with the City Arts Initiative, in consultation with all relevant stakeholders, to develop appropriate explanatory plaques to be placed alongside the statues.
2. This report relates specifically to the actions endorsed by Court to arrange wording for the plaques and deliver further content using QR coding so that further information is available for those who wish to seek it. All other actions within the Court report, including arrangements for educational activities are being, or will be, considered separately by relevant officers and Committees.
3. The agreed approach was subsequently endorsed by your Culture, Heritage and Libraries Committee (CHL) in January and approved by Policy & Resources (P&R) in February. The proposal is as follows:
 - a. Officers and a consultant to work with a youth panel and intergenerational panel to examine and interpret the two statues. These groups to be representative, including special educational needs and disability (SEND) communities, additionally amplifying the voices of those whose lives are most affected by Beckford's and Cass's legacies today.
 - b. Both panels to work with the consultant and your Head of Gallery to commission contemporary artists to create artistic responses to the statues (to include a poet but which may also include other art forms).
 - c. The plaques, located on the monument or on a wall near them, to combine information, stating why the statue is present in Guildhall and discussing the subject's involvement in the Transatlantic Slave Trade alongside a poetic response (as per item 3b above).
 - d. A QR code to be featured on the plaque which links to further information about the historical context of the statues, as well as further artistic responses, which will be hosted on the City Corporation's website (on the Gallery's and/or Great Hall's webpages).
 - e. Officers with the City Surveyor and Historic England to agree a high-quality plaque design that is fabricated but could be easily updated in a

cost-effective way as and when required.

4. Temporary signs have been installed at both Cass and Beckford statues. They provide interim information on the statues and their historical context in Guildhall. These include information on:
 - a. The significance of the Transatlantic Slave Trade within the City's history
 - b. The connection between the subject of each statue (e.g. Beckford or Cass), the City and the Transatlantic Slave Trade.
 - c. Plans for future interpretation of the Beckford and Cass statues.
 - d. The City Corporation's commitment to equality, inclusivity and diversity and tackling slavery and racism in all its forms.

Current Position

5. Sufficient time must be given for the development, consultation and commissioning process which must be treated with appropriate sensitivity due to the nature of the project and the Grade I listed setting. However, interim informative devices have been introduced.
6. Culture& - the consultants appointed to run the panels and interpret findings – have proposed a 12-month timeline for the project. While the officers are keen to progress the project, they are mindful that it must move forward at an appropriate pace for the participants to ensure trust is built. Using their significant experience and expertise of projects of this nature, the consultants recommend this timetable to deliver the project. This will enable the plaques to be produced with a focus on inclusivity and with suitable sensitivity.
7. Following Member requests to expedite the project, your Head of Gallery and Culture& have revised the timetable to deliver the consultation in 7 months (May 2023 - enabled by the support of additional project management resource. See Appendix 1 for timetable). Note, if Listed Building Consent is required (the application process will take eight weeks), it is anticipated the plaques will be installed September 2023. If Listed Building Consent is not required, it is anticipated the plaques will be installed July 2023.
8. Court elected your Culture, Heritage and Libraries Committee (CHL) to oversee the project as outlined in the Statues Working Group Recommendation Implementation and Governance schedule (Appendix 2). In order to help expedite the projects delivery we ask the Policy & Resources Committee (P&R) to agree to this governance structure which would save officer time reporting to two committees.
9. Recruitment of the intergenerational panel members and youth panel members began in October. A callout letter inviting participants was sent to the following groups:
 - a. London Transport Museum's *Legacies* intergenerational exhibition panel members
 - b. CLEAR, City of London Corporation staff network
 - c. Partnership for Young London
 - d. Huntley Archive Friends Group

e. New Museum School Alumni

10. The first meeting of the intergenerational panel and youth panel took place in early November.
11. While the installation of temporary signs was introduced swiftly, it is anticipated that any more permanent fixtures will take longer to implement, due to the Grade I listed setting and depending on the approach agreed with City Surveyor's and Historic England. Culture& and your Head of Gallery have conducted research and discussed options signs with heritage organisations who have experience in this area.
12. Following July Committee, the Remembrancer has been advised about Member concerns regarding the removal of the temporary signs at events and has confirmed that this has not been the case and nor will it be going forward. Noting the events function at Guildhall does not fall under Destination City, if signs are moved for events, Members are advised to contact the Remembrancer.
13. Costs for this programme of work to date were taken from the Destination City local risk budget for the 2021/22 financial year. To deliver the next phase of the project, a carry forward request was made and has been approved.

Corporate & Strategic Implications

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

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

- **Financial implications:** Work to date has been met by the Destination City local risk budget in the budget year 2021/22. A request for a carryover of £30,000 to the 2022/23 year was submitted and approved. Some funding towards fabrication and installation of the plaques is included in this figure but the full cost of this may only be accurately estimated once the content of the plaques (including the artistic responses) has been determined. This may require a modest bid for funding later this financial year.
- **Resource implications:** The timetable has been revised at Members request and a temporary Project Manager will be brought on board to support the project.

- **Legal implications:** an application for Listed Building Consent will need to be submitted via the City Surveyor's department to enable the installation of the plaques, subject to their format and fixtures.
- **Risk implications:** sufficient time must be given for the development and commissioning process. This process must be treated with appropriate sensitivity (e.g., other similar projects at national organisations have taken 12 months and are still ongoing). Temporary freestanding signs have been placed in front of both statues which give the statues context and explain the re-interpretation project until the permanent plaques are ready for installation.
- **Equalities implications:** the proposals consider the opportunity to engage with communities across the spectrum. Additionally they aim to commission artists who will consider Black experiences and amplify the voices of those whose lives are most affected by Beckford and Cass's legacy today.
- **Climate implications:** none
- **Security implications:** none

Conclusion

14. This report provides an interim update to the Beckford and Cass Statues Interpretation Project. Participants of the intergenerational panel and youth panel have been recruited and the first meeting with the two groups took place in early November.

Appendices

- Appendix 1: Project timetable
- Appendix 2: Statues Working Group Recommendation Implementation and Governance schedule

Elizabeth Scott

Head of Gallery & Roman Amphitheatre

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| | Culture& (Youth & Intergenerational Panel and commissions) | CoL Project management (commissions & plaque fabrication) |
|-----------------------|---|---|
| July 2022 | <ul style="list-style-type: none"> • Rewrite proposal • Early design ideas for plaques • Scope digital outputs | |
| August 2022 | <ul style="list-style-type: none"> • Agree proposal and contract • Agree parameters for the intergenerational and youth panel • Reach out and meet with participant organisations/groups | |
| September 2022 | <ul style="list-style-type: none"> • Draft panel callout letter • Approve panel callout letter • Reach out and meet with participant organisations/groups | |
| October 2022 | <ul style="list-style-type: none"> • Agree Comms plan • Recruit intergenerational and youth panel members | <ul style="list-style-type: none"> • Hire freelance Project Manager • Draft report (CHL & P&R) |
| November 2022 | <ul style="list-style-type: none"> • First intergenerational and youth panel meeting held - outline of project and role as participant Early ideas on the digital aspect of the project • Input on design brief • Write commissioning brief for poet (input from CoL) • Input on commission brief for Talking Statues • Appoint researcher/historian to draft plaque texts | <ul style="list-style-type: none"> • Draft design brief (in collaboration with Culture&) • Early conversations with Historic England re Listed Buildings Consent (LBC) to agree acceptable mode of installation • CHL (14/11) and P&R (17/11) Committee update |
| December 2022 | <ul style="list-style-type: none"> • Second consultation group meeting - Poets brief • Assess designer returns • Assess interested parties for the poetry commission | <ul style="list-style-type: none"> • Appoint designer for the plaques in consultation with C& • Assess interested parties for the poetry commission • Research ideas for delivery of QR links • Draft report (CHL) • Draft text for plaques • Write brief for Talking Statues partner (input from Culture&) |
| January 2023 | <ul style="list-style-type: none"> • Third consultation meeting - versions of the text and concept designs • Review concept designs • Appoint poet – contract drafted and signed | <ul style="list-style-type: none"> • Concept design options for plaques – consult internal teams • Talking Statues partner appointed in consultation with C& – contract drafted and signed • CHL report deadline – 9 January • CHL (23/01) Committee update |

| | | |
|-----------------------|--|---|
| February 2023 | <ul style="list-style-type: none"> Review Talking Statues scripts Re-draft/amend texts | <ul style="list-style-type: none"> Research and quote from fabricators (feasibility, cost & installation) First draft of Talking Statues scripts written and agreed in consultation with C& Draft report (CHL) |
| March 2023 | <ul style="list-style-type: none"> Review first draft Talking Statues content Re-draft/amend texts | <ul style="list-style-type: none"> CHL report deadline – 13 March CHL (27/03) Committee update – text and concept design |
| April 2023 | <ul style="list-style-type: none"> Fourth consultation meeting - agree final texts and design, review Talking Statues scripts Poem(s) complete | <ul style="list-style-type: none"> Concept design progressed to detail design in consultation with C& Detail design (plaques) Draft report (CHL & P&R) Production of Talking Statues content |
| May 2023 | <ul style="list-style-type: none"> Fifth and final consultation meeting - ideas and submissions for QR links | <ul style="list-style-type: none"> Detail design sign-off and artworking (plaques) in consultation with C& Webpage designed and digital outputs embedded CHL report deadline – 8 May CHL (22/05) Committee update – final text and detail design Talking Statues content delivered |
| June 2023 | <ul style="list-style-type: none"> Evaluation meeting to feed back on the process and make recommendations for the future | <p>If LBC required - submit application for LBC – 8-week approval time</p> <p>If LBC not required – production of plaques</p> |
| July 2023 | <ul style="list-style-type: none"> Draft evaluation report | <p>If LBC required – 8-week approval time</p> <p>If LBC not required – install plaques, test QR links, unveil plaques</p> |
| August 2023 | <ul style="list-style-type: none"> Deliver evaluation report | <p>If LBC required – LBC granted – production of plaques can begin</p> |
| September 2023 | <ul style="list-style-type: none"> Thank you event for participants and plaques open to public | <p>If LBC required – install plaques, test QR links, unveil plaques</p> |

Statues Working Group – Recommendation Implementation

| Action | Department | Body/Member Oversight | Progress Update |
|--|--|---|---|
| Arrange wording for plaque | Culture w/ City Arts Initiative (CAI) | Culture, Heritage and Libraries | Officers to advise CAI recommend decision be taken by P&R due to reputational risk involved. Culture team to initiate report outlining this - due to be submitted to CAI on 25 Nov. |
| Arrange installation of plaque | City Surveyor's | n/a - approved by Court | |
| Arrange use of QR code on plaque and the virtual environment it links to | Culture w/ City Arts Initiative | Culture, Heritage and Libraries | Culture team to explore this in their reporting to CAI. |
| Implement use of QR code on City hosted event documentation such as menu cards | Remembrancer's | Hospitality Working Party | |
| Reframing the space in which the statues are located by hosting educational and cultural events that directly address the context of the statues and the contemporary issues they raise. | Remembrancer's / Community & Children's Services / Culture | Hospitality Working Party / Community & Children's Services / Culture, Heritage and Libraries | |
| Using speeches at City hosted events to recognise the implications of slavery and the City's involvement in historic slavery. | Mansion House and Chair of Policy & Resources Speechwriters | n/a | |

Statues Working Group – Recommendation Implementation

| | | | |
|--|----------------------------|---|---|
| Introducing virtual resources offering education on the slave trade and providing a platform for those affected to share their experiences. | Education Unit | Education Board | |
| Providing bursaries to encourage members of local BAME communities to train to become City Guides. | Adult & Education Services | Education Board / Community & Children's Services | |
| Developing Black history consistently across curriculum in the City's schools and offering continued professional development for teachers. | Education Unit | Education Board, Independent School Boards, CoLAT Board | |
| Funding collaborative research projects which support knowledge exchange to understand the global impact of the slave trade both past and present and enable the development of material to support the wider curriculum, revision of textbooks and the development of teaching and learning guides. | Education Unit | Education Board | |
| Proactively supporting initiatives such as Black Pound Day. | Culture | Culture, Heritage and Libraries | Work is ongoing within the Culture team regarding various initiatives including those related to Black History Month. |

| | |
|---|-----------------------------|
| Committee(s): Culture, Heritage and Libraries – For Information | Dated: 14/11/2022 |
| Subject: London Metropolitan Archives general update | Public |
| Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly? | 2, 3, 4, 8, 9,10 |
| Does this proposal require extra revenue and/or capital spending? | N |
| If so, how much? | £ |
| What is the source of Funding? | Existing resource |
| Has this Funding Source been agreed with the Chamberlain’s Department? | Y |
| Report of: Director of the LMA | For Discussion |
| Report author: Emma Markiewicz | |

Summary

This paper provides an update to the strategic direction paper of 16/05/2022 on the 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, evidence 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.

Current Position

We are continuing to build activities back to pre-Covid levels; piloting more flexible opening times to build new audiences.

- We ran Summer Saturdays from June to August, building on the popularity of the Magnificent Maps of London exhibition
- We are running Open Saturdays from September to December to provide a more flexible service for researchers
- We have recommenced late opening on a Wednesday evening until 7pm, and these are proving to be our busiest days
- Green City, our outdoor travelling exhibition was based at Guildhall Yard, Aldgate Square, Hampstead Heath and Epping Forest through the summer months

Visitor numbers are still in flux, and appear to be settling into a seasonal pattern, with summer being especially busy for on site researchers.

- We saw unprecedented numbers of researchers in the reading rooms through August as academics from the US returned to use our services
- We will have delivered on site sessions for over 2500 school children by the end of school year, and through partnership projects with Culture Mile Learning and Islington Council
- We have extended our maps exhibition until April 2023 to exploit its popularity and will continue to programme events alongside the exhibition out of hours, including Saturdays
- We are developing relationships with Innovation and Growth to exploit potential for LMA within the Destinations strategy, participating in the Cultural Partners and Attractions Steering Board
- Following successful work with Open Spaces teams on the Green City exhibition, we have recently held collaboration development sessions with both the Barbican curatorial teams and Barbican Library team, to identify new areas for partnership
- Our community partners are beginning to rebuild their on-site projects and we have seen a marked increase in interest from groups wishing to partner with LMA (these include BrickLane Circle, Friends of Huntley Archives at LMA, Quentin Blake Centre for Illustration, Aid for Japan, Peel Institute and Deafroots)

In a paper setting out the strategic development for LMA presented to the Committee on 16th May 2022, I proposed 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.

This work has begun with our partner Opinium Research Ltd., who have been commissioned to deliver the following:

- Establish data from key audience groups and potential visitors
- Create direction and focus for our audience engagement
- Provide a simple framework for segmenting audiences and strategy for growth
- Use industry knowledge and analysis to make recommendations for effective engagement with target audiences (formats, timings etc.)
- Make suggestions towards language and tone to apply to future branding work

They are currently in the process of surveying existing users and non-users to establish the future potential audience for LMA, profile their demographics, attitudes, interests and needs. This will help us to identify and grow the local audience and attract more footfall to the building, and online. We will build a new marketing strategy for LMA and work is already underway to develop this, consulting marketing specialists including the City's Cultural and Visitor Development team.

- b. **Review the staffing structure:** I am in the process of a staff consultation exercise working with the CoL Learning and Development team to deliver a series of workshops, gathering feedback and ideas on reshaping the current structure to unlock our expertise; grow capacity for our engagement and learning offer, and digital services. The data provided through the Opinium research will also inform the process. A new staff structure will be in place by April 2023. This will create more development opportunities for existing staff by broadening out roles to enable greater expertise in collections and shifting to an audience-centred rather than a task-based approach. This new structure will mean LMA can begin to offer a curated public programme that goes far beyond the existing research user base and broadens out into general interest audiences.

- c. **Enable members to take firm decisions about whether LMA can remain in our current location** at the end of the lease term in 2035. This is the single biggest factor affecting the long-term future development of London's biggest and most high-profile archive. I am working with the CoL City Surveyor's team to secure funding to resource a strategic requirements report for a future fit-for-purpose LMA. The work we are doing to grow audiences will inform the shape of future services and business model for the archive, and in

turn enable a greater understanding of the requirements for the site and physical location of LMA. A current interdependency is the Guildhall Refurbishment project which is due to report to Members in November on options. LMA and Guildhall Library currently maintain significant holdings in the basements at Guildhall.

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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