



Culture, Heritage and Libraries Committee

Date: MONDAY, 20 MAY 2024

Time: 11.00 am

Venue: LONDON METROPOLITAN ARCHIVES, 40 NORTHAMPTON RD, EC1R 0HB

Members:

Munsur Ali	Judith Pleasance
John Griffiths	Deputy Alpa Raja
Suzanne Ornsby KC	Anett Rideg
John Foley	David Sales
Emily Benn	Ian Seaton
James St John Davis	Alethea Silk
Jason Groves	Mark Wheatley
Jaspreet Hodgson	Deputy Dawn Wright
Amy Horscroft	Irem Yerdelen
Wendy Hyde	Alderwoman Jennette Newman
Frances Leach	Deputy Elizabeth King BEM JP
Antony Manchester	Caroline Haines
Alderman and Sheriff Bronek Mas ojada	Aaron Anthony Jose Hasan D'Souza
Andrew Mayer	Brendan Barns
Wendy Mead OBE	Alderman Sir William Russell (Ex-Officio Member)
Deborah Oliver	

Enquiries: Jayne Moore
jayne.moore@cityoflondon.gov.uk

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<https://www.youtube.com/@CityofLondonCorporation/streams>

Or via this link:

<https://youtube.com/live/TDIE0byXwYo?feature=share>

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Ian Thomas CBE
Town Clerk and Chief Executive

AGENDA

Part 1 - Public Agenda

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3. **ORDER OF THE COURT**
To receive the Court Order of the April 2024 Court of Common Council.
For Information
(Pages 7 - 8)
4. **ELECTION OF THE CHAIR**
To elect the Chair, in accordance with Standing Order No.29.
For Decision
5. **ELECTION OF DEPUTY CHAIR**
To elect a Deputy Chair in accordance with Standing Order No.30.
For Decision
6. **MINUTES**
To agree the public minutes of the meeting of 18 March 2024.
For Decision
(Pages 9 - 14)
7. **OUTSTANDING ACTIONS**
To note the report of the Clerk.
For Decision
(Pages 15 - 16)
8. **APPOINTMENT OF SUB-COMMITTEES**
To consider the report of the Clerk.
For Decision
(Pages 17 - 28)

CHL asset in focus

9. **UPDATE ON LONDON METROPOLITAN ARCHIVES/GUILDHALL LIBRARY**

Update on London Metropolitan Archives to include:

- Rebranding and repositioning of the LMA as the London Archives
- The LA future accommodation project
- The Guildhall Library review

For Information
(Verbal Report)

Strategy

10. **FORWARD PLAN**

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

For Information
(Pages 29 - 30)

11. **VERBAL UPDATE ON DESTINATION CITY**

For Information
(Verbal Report)

Operations

12. **CITY ARTS INITIATIVE RECOMMENDATIONS TO THE CULTURE, HERITAGE AND LIBRARIES COMMITTEE**

To consider the report of the Director of Innovation & Growth

For Decision
(Pages 31 - 182)

13. **END OF YEAR UPDATE REPORT FOR ACHIEVEMENTS AT THE MONUMENT, 2023/24**

To receive the report of the Interim Executive Director, Environment.

For Information
(Pages 183 - 190)

14. **UPDATE REPORT FOR KEATS HOUSE CHARITY, 2023/24**
To receive the report of the Interim Executive Director, Environment.

For Information
(Pages 191 - 200)

15. **DRAFT MINUTES OF MEETING OF KEATS HOUSE CONSULTATIVE COMMITTEE OF 03 MAY 2024**
To receive the draft minutes of the meeting of the Keats House Consultative Committee on 03 May 2024.

For Information
(Pages 201 - 204)

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

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

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

For Decision

Part 2 - Non-public Agenda

19. **NON-PUBLIC MINUTES**
To agree the non-public minutes of the meeting of 18 March 2024.

For Decision
(Pages 205 - 206)

20. **NOTES OF THE MEETING OF 11 APRIL 2024**
To note the account of the informal meeting of 11 April 2024.

For Information
(Pages 207 - 212)

21. **REPORT OF ACTION TAKEN - BECKFORD PLAQUE TEXT**
To note the report of the Clerk.

For Information
(Pages 213 - 214)

22. **REPORT OF ACTION TAKEN - SCULPTURE IN THE CITY**

To receive the report of the Clerk.

For Information
(Verbal Report)

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

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

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Agenda Item 3

MAINELLI, Mayor	RESOLVED: That the Court of Common Council holden in the Guildhall of the City of London on Thursday 25 th April 2024, doth hereby appoint the following Committee until the first meeting of the Court in April, 2025
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CULTURE, HERITAGE & LIBRARIES COMMITTEE

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

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

- Membership 2024/25**

ALDERMEN

- 2 Bronek Masojada, Sheriff (*also representing the Ward of Billingsgate)
- 3 Jeanette Newman

COMMONERS

3	Anett Rideg.....	Aldersgate
3	Deborah Oliver TD	Aldersgate
3	David Sales	Aldgate
2	*Bronek Masojada, Alderman.....	Billingsgate
8	Andrew Paul Mayer.....	Bishopsgate
10	Wendy Marilyn Hyde.....	Bishopsgate
3	The Hon. Emily Sophia Wedgwood Benn..... (Bridge and Bridge Without has paired with Candlewick for this appointment)	Bread Street Bridge and Bridge Without
3	Antony Geoffrey Manchester	Broad Street
3	James St John Davis	Candlewick
3	John David McLeod Griffiths	Castle Baynard
3	Alpa Raja, Deputy	Castle Baynard
	(Cheap has twinned with Cordwainer for this appointment).....	Cheap
6	Dawn Linsey Wright, Deputy	Coleman Street
2	Amy Horscroft.....	Cordwainer
3	Ian Christopher Norman Seaton MBE.....	Cornhill
2	Elizabeth Anne King BEM JP, Deputy	Cripplegate
3	Frances Leach.....	Cripplegate
12	Mark Raymond Peter Henry Delano Wheatley.....	Dowgate
3	John Ross Foley.....	Farringdon Within
1	Brendan Barns	Farringdon Within
2	Suzanne Ornsby KC	Farringdon Without
10	Wendy Mead OBE.....	Farringdon Without
11	Judith Lindsay Pleasance.....	Langbourn
3	Irem Yerdelen.....	Lime Street
8	Munsur Ali.....	Portsoken
8	Caroline Wilma Haines.....	Queenhithe
3	Jason Scott Groves.....	Tower
3	Jaspreet Hodgson.....	Vintry
2	Alethea Silk.....	Walbrook

Together with one Member in place of the Ward (Bassishaw) not taking up their appointment on this occasion:-

Aaron Anthony Jose Hasan D'Souza

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 (other than the Small Business Research Centre (SBREC));
- (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);
- (f) the upkeep and maintenance of the Lord Mayor's State Coach, the semi-state coaches, the Sheriffs' Chariots and State Harness;
- (g) London's Roman Amphitheatre and the City of London Heritage Gallery (under Guildhall Art Gallery);
- (h) the City of London's Outdoor Arts Programme;
- (i) the City Arts Initiative – approving recommendations for artworks in the public realm and applications to the City's Blue Plaque Scheme;
- (j) the Guildhall Yard Public Programme and Aldgate Square Public Programme (event content only);
- (k) the City of London Police Museum;
- (l) Except for those matters reserved to the Court of Common Council or which are the responsibility of another Committee, the Committee will be responsible for all aspects of the Guildhall Library Centenary Fund [206950] and Keats House [1053381] day-to-day management and administration of the charities. The Committee may exercise any available powers on behalf of the City Corporation as trustee under delegated authority from the Court of Common Council as the body responsible for exercising the powers of the City Corporation as trustee. This includes, but is not limited to, ensuring effective operational arrangements are in place for the proper administration of the charities, and to support expedient and efficient delivery of the charities' objects and activities in accordance with the charities' annual budgets, strategies and policies;
- (m) making recommendations to the Court of Common Council regarding the Cultural Strategy, the Visitor Strategy and other corporate strategies, statements or resolutions relating to any of its functions, following consultation with the Policy & Resources Committee;
- (n) responsibility for the production and publication of the official City of London Pocketbook;
- (o) appointing such Sub-Committees and/or Consultative Committees as are considered necessary for the better performance of its duties including the following areas:-
 - Keats House
- (p) to be responsible for grants in relation to the 'Inspiring London Through Culture' programme for culture and arts from funds under the Committee's control.

CULTURE, HERITAGE AND LIBRARIES COMMITTEE

Monday, 18 March 2024

Minutes of the meeting of the Culture, Heritage and Libraries Committee held at Committee Room 3 - 2nd Floor West Wing, Guildhall on Monday, 18 March 2024 at 11.30 am

Present

Members:

Munsur Ali (Chairman)	Deborah Oliver
John Griffiths (Deputy Chairman)	Judith Pleasance
John Foley	Deputy Alpa Raja
James St John Davis	Anett Rideg
Jason Groves	David Sales
Deputy Madush Gupta	Ian Seaton
Jaspreet Hodgson	Alethea Silk
Wendy Hyde	Mark Wheatley
Antony Manchester	Deputy Dawn Wright
Alderman and Sheriff Bronek Masojada	Irem Yerdelen
Andrew Mayer	Deputy Elizabeth King
Wendy Mead	Caroline Haines
Eamonn Mullally	Suzanne Ornsby KC

In Attendance

Officers:

Elizabeth Scott	- Head of Guildhall Art Gallery, Town Clerks
Damian Nussbaum	- Director of Innovation & Growth
Joanna Parker	- Principal Planning Officer, Environment
Rob Shakespeare	- Keats House, Environment
Jayne Moore	- Town Clerk's Department
Emma Markiewicz	- London Metropolitan Archives
Rachel Levy	- Community and Children's Services
Luciana Magliocco	- Innovation and Growth
Gregory Moore	- Town Clerk's Department
Philip Saunders	- Parliamentary Affairs Counsel
Judith Finlay	- Director, Community & Children's Services
Ian Thomas CBE	- Chief Executive and Town Clerk

1. APOLOGIES

Apologies were received from Alderwoman Jeanette Newman. These Members observed the meeting remotely: Deputy Madush Gupta, and Alethea Silk.

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

Wendy Hyde declared her chairmanship of Sculpture in the City.

3. **MINUTES**

RESOLVED, That the minutes of the meeting of 29 January 2024 be approved as an accurate record (subject to one amendment to the attendance record).

4. **TERMS OF REFERENCE**

The Board considered the Terms of Reference, noting that positive discussions have taken place with three major City cultural assets: Museum of London, Guildhall School of Music and Drama, and Barbican Centre, who will be providing updates twice a year each and working more closely with the Committee.

Members agreed that there was merit in postponing approval of the Terms of Reference given the criticality of the Destination City (DC) review.

5. **OUTSTANDING ITEMS**

The Committee noted the report of the Clerk.

On action point 5 (Folio 400) the Committee noted that options are currently being reviewed.

6. **FORWARD PLAN**

The Committee noted the report of the Clerk.

7. **DRAFT BUSINESS PLAN - I&G**

The Committee considered the report of the Executive Director, Innovation & Growth.

On point 9 of the report (delivery of DC reports) Members noted that the current governance system was likely to evolve following DC Review outcomes.

RESOLVED, That the 2024-25 departmental business plan be approved, subject to potential updates following decisions on the DC Review.

8. **CAI DELEGATED AUTHORITY PROPOSAL**

The Committee considered the report of the Director of Innovation & Growth.

Referencing paragraph 14d of the report, a Member sought to emphasise that the financial value element referenced urgency procedures.

A Member noted that financial risk should not be a vehicle for a rushed approval.

A Member commented on an apparently high number of decisions taken under Urgency procedures, commenting on whether that was best practice – noting that three applications had been through the Urgency procedure in the last year and that messaging around timeframes has been clarified.

RESOLVED, That the Committee delegate authority on CAI applications that meet the agreed criteria (option 2, set out in paragraph 12 of the report) to the Town Clerk, in consultation with the Chairman and Deputy Chairman of the Committee (in line with standing order 41B) supported by the Chair of CAI, noting that any permanent public art applications, including blue plaques, would be subject to the current approval process.

9. **KEATS HOUSE FEES AND CHARGES 2024/25**

The Committee considered the report of the Interim Executive Director Environment.

On paragraphs 6 and 7 (discount passes covering a range of attractions) a Member asked whether other City of London assets were included in those schemes, or whether there was mileage in developing a City of London pass to promote City assets. The meeting heard that discount rates tended to be negotiated individually and that Keats House worked closely with Tower Bridge on the issue, and that a group negotiation could be arranged, noting that some discounts were in place for up to three years (see action point 14).

RESOLVED, That the Committee agree the proposed fees and charges for 2024/25 as set out in Appendix 1 of the report.

10. **LEVELLING UP AND REGENERATION ACT 2023**

The Committee noted the report of the Remembrancer that provided an overview of the provisions of the Levelling Up and Regeneration Act 2023 relevant to the City's cultural, heritage and environmental interests.

11. **LONDON METROPOLITAN ARCHIVES UPDATE**

The Committee noted the report of the Town Clerk that provided an update on the activities of the London Metropolitan Archives and various reviews across all its areas of work.

A Member commented on the usefulness of a strategic rationale for use as talking points to stakeholders.

Members unanimously supported the proposed name change to The London Archives.

12. **DRAFT HIGH-LEVEL BUSINESS PLAN 2023/24 - COMMUNITY AND CHILDREN'S SERVICES**

The Committee noted the report of the Executive Director, Community & Children's Services noting in particular the factors taken into consideration in compiling the department's business plan as it related to libraries.

A Member sought clarification on whether there were any plans to cut library services in the City of London, and the meeting heard that investments were being made in libraries and that there were no plans to cut library services – though the CoLC would always continue to consider value for money.

RESOLVED, That the 2024-25 departmental Business Plan be approved as it relates to Libraries.

13. **KEATS HOUSE - TRUSTEE'S ANNUAL REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023**

The Committee noted the report of The Chamberlain and the Interim Executive Director Environment setting out the Trustee's Annual Report and Financial Statements for the year ended 31 March 2023 for Keats House (charity registration number 1053381).

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

A Member sought clarification on whether the City of London planning team had involved the Committee in a decision to remove public access to a roof terrace on a new development at Newgate Street that would give the public striking views of St Paul's Cathedral.

A Member asked whether the Committee has any interest in improving and maintaining access to culture centres noting that a recent development at Moorgate promised escalators and lifts to the Barbican Podium Highwalk, but that these do not work at the weekend sending out negative messages.

The Committee noted that the Committee has not been involved in either of these decisions.

A Member sought clarification on the degree to which the CoL executive had the latitude to vary decisions after they had been made, noting that that appeared to be a factor. The meeting heard that the issue had been discussed at the Policy & Resources Committee earlier the same day, and that Officers are empowered to take decisions in line with the scheme of delegation set by the Court of Common Council in which the relevant thresholds were set out to determine the level of Member involvement in decisions. Members were directed to the YouTube recording of that meeting (the discussion being at the 1h:28m mark).

In response to a question on whether a request could be made to amend the scheme of delegation to ensure CHL has oversight of any decision that impacts on cultural assets, the meeting noted that recommendations were being made ahead of likely revisions to the relevant scheme of delegation, to which Members would be able to contribute upon the submission of the proposed scheme of delegation submitted to the Court of Common Council.

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

There was no other business.

16. **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.

The meeting ended at 1.30 pm

Chairman

Contact Officer: Jayne Moore
jayne.moore@cityoflondon.gov.uk

DRAFT

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CULTURE HERITAGE & LIBRARIES COMMITTEE
Outstanding Actions (updated March 2024)

Action Number	Date	Action	Responsible Officer	Progress Update
14	18 Mar 2024	Explore opportunities for developing a joint offering of City of London cultural assets for inclusion in a discount pass scheme	DC/Environment	In progress
2	22 May 2023	Cultural calendar to be drawn up to include a forward plan/embassy engagement	DC executive	Presented Jan. 2024, to be presented 3-4 times a year
5	17 July 2023 18 March 2024	Folio 400 Jaggard Print House memorial: updates to be provided	Officers	Marcus Coles (Folio400 lead) has had guidance from CAI panel members, contacts have been provided including links to the Culture Mile BID, Bridewell Foundation and Barbican Arts Centre. The group have also been advised to contact Barbican Estates and Children and Community Services as they have responsibility for the site. Marcus Coles is considering and reviewing options and they may just apply for a blue plaque. Further updates are expected in autumn 2024.
7	18 Sep 2023 (item 9)	Barbican Library Refresh CIL funding: Clarity to be provided on timeframe of CIL payments, and its role in overall funding	RL	The anticipated timeframe for the CIL payments is April 2024 to June 2025. Money will be made available once Gateway process to the point of being able/ready to begin the work is completed - after the completion of the Community Meeting Room.
10	29 Jan 2024 (item 3)	The Monument: Committee to be updated on governance and operational management following outcome of DC review.	Environment	Awaiting findings of DC Review

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Committee: Culture, Heritage and Libraries Committee	Date: 20 May 2024
Subject: Appointments to: Keats House Consultative Committee 2024/25 City Arts Initiative 2024/25	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	Providing Excellent Services
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
Report of: Report of the Town Clerk & Chief Executive	For Decision
Report author: Jayne Moore, Governance Officer	

Summary

The purpose of this report is to ask the Culture, Heritage and Libraries Committee to Members to

1. Appoint/re-appoint two representatives to the Keats House Consultative Committee and approve its composition and Terms of Reference; and
2. Appoint two/three representatives to the City Arts Initiative (noting that the CHL Chair and D Chair also sit on the CAI).
3. Review and approve the CAI delegated authority procedure, noting that at the Culture, Heritage and Libraries Committee meeting of 18 March 2024 Members approved the CAI's recommendation to move to a delegated authority model for CAI applications. The delegated authority criteria have been submitted for this committee to review and approve as an appendix to this document. If the criteria are approved, the delegated authority procedure will take effect from the next City Arts Initiative meeting on 6 June 2024.

Main Report

1. The purpose of this report is for the Culture, Heritage and Libraries Committee to appoint Members to serve on the City Arts Initiative and approve its composition, and to appoint two Members to the Keats House noting that the CHL Chair and Deputy Chair also serve on the CAI and the Keats House Consultative Committee.
2. Members are asked to note that the Terms of Reference of the City Arts Initiative will be submitted to a future CHL Committee in view of the expected changes to the organisation and structure of the City's cultural management.

Keats House Consultative Committee

3. The Chair and Deputy Chair of the Grand Committee (as ex-officio) together with two other Members of this Committee (re-elected annually), are to be appointed to serve on the Keats House Consultative Committee. **(Please see Appendix 1)**

City Arts Initiative

4. The Chair and Deputy Chair of the Culture, Heritage and Libraries Committee are permanent Members of the City Arts Initiative. Members are nominated by the Culture, Heritage and Libraries Committee to serve for a term of one year, to be elected annually. At least two further Members are to be appointed/reappointed. Members are reminded that a total of four (rather than three) Members were appointed to the CAI in May 2022 – below is the extract from the May 2022 minutes: *“Members agreed that, as the Chair had a place on the City Arts Initiative both as Chair of the Committee and Chair of the Statues, additional places should be allocated from the Committee.”*

Corporate & Strategic Implications

5. The recommendations in this report relate to the following outcomes of the Corporate Plan:
 - Vibrant thriving destination
 - Providing Excellent Services

Conclusion

6. Members are asked to agree the appointments, compositions and Terms of Reference for Keats House as set out in the recommendations, and to agree the appointments and Delegated Authority criteria for the CAI.

Appendices

- Appendix 1 – Composition and Terms of Reference of the Keats House Consultative Committee
- Appendix 2 – Composition of the City Arts Initiative (together with ToR for 2023/24)
- Appendix 3 – Delegated Authority criteria for CAI

Jayne Moore

Governance Officer
Town Clerk's Department

Keats House Consultative Committee

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

Meetings in 2024 **03 May 2024 (Keats House), 11 October 2024 (Guildhall)**
– both at 2.30pm

The 2023/2024 composition was as follows:

Name	Representing
Munsur Ali	CHL Chair (Ex-officio)
John Griffiths	CHL Deputy Chair (Ex-officio)
William Upton KC	Hampstead Heath, Highgate Wood and Queen's Park Committee Chair
TBC	Hampstead Heath, Highgate Wood and Queen's Park Committee Representative
John Foley	Culture, Heritage and Libraries Committee
Jason Groves	Culture, Heritage and Libraries Committee
Stephen Ainger	St Alban's Road Residents Association
Stephen Bobasch	Keats Community Library
Jim Burge	Heath Hurst Road Residents' Association
Prof. Nicholas Roe	Keats Foundation
Alexandra Lavery	Heath & Hampstead Society

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

Terms of Reference:

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

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City Arts Initiative (CAI) | Composition 2023/24

CAI members (by position)	Department	Postholder	Notes
Members			
Chair of the Culture, Heritage, and Libraries Committee	Member	currently Munsur Ali	
Deputy Chairman of the Culture, Heritage, and Libraries Committee	Member	currently John Griffiths	
Appointed by CHL	Member	Currently Jason Groves	
Appointed by CHL	Member	Currently John Foley (formerly D Chair of CHL)	
Appointed by CHL	Member	Currently Anett Rideg	
Officers			
Programme Curator	Innovation and Growth	TBC	Co-Chair
Director of Arts	Barbican	TBC	Co-Chair
Assistant Director (City Public Realm)	Department of the Built Environment	Simon Glynn	
Group Manager (Major Projects & Programmes)	Department of the Built Environment	Clarisse Tavin	
Senior Heritage Estate Officer	SURVEYORS & PROPERTY SERVICES	Susana Barreto	
Principal Planning Officer	Department of the Built Environment	Maureen Joyce	
Planning Officer	Department of the Built Environment	Amrith Sehmi	
Planning Officer	Department of the Built Environment	Emma Barral	
Network Coordination Manager	Department of the Built Environment	Michelle Ross	
City Gardens Manager	Environment	Jake Tibbetts	
Access Advisor	Department of the Built Environment	Harriet Bell	
Media Officer	Town Clerk's	Matthew Cooper	

Media Officer	Town Clerk's	Andrew Buckingham	
Visual arts expertise			
Director of Sculpture in the City	Lacuna (external)	Stella Ioannou	
Head of Guildhall Galleries	Town Clerk's	Elizabeth Scott	
Head of Offer	Town Clerk's	Laurie Miller-Zutshi	
Programme Events Officer	Innovation & Growth	Katherine Pearce	
Head of Creative Partnerships (Smithfield)	Museum of London (external)	Lauren Parker	
Cultural Programme Curator	Historic England (External)	Tamsin Silvey	

Membership

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

Terms of Reference for 2023/24 – TO BE CONFIRMED for 2024/25

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

Governance

14. The group will recommend applications for approval and those they consider should be declined to the Culture, Heritage and libraries Committee and other Committees as relevant; ratification of recommendations is required by that Committee (and any other appropriate Committees).
15. The group may recommend that proposals are referred to the EDI sub-committee if the application poses any concerns in relation to equality, diversity and inclusion.
16. All applications that are required to undertake consultation as part of their application process must provide evidence of the consultation and the responses received to the CAI prior to any submission to the Culture, Heritage, and Libraries Committee.
17. The CAI has no authority to approve or decline applications without Committee endorsement.

Duration and Timings

18. Meetings of the CAI will take place no later than one month prior to every Culture, Heritage, and Libraries Committee meeting.
19. Meetings will usually be 1.5hrs.
20. Meetings will take place at Guildhall or virtually.

Documentation

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

Delegation

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

Review Terms of Reference

24. To be reviewed annually.
25. Date of review will be added to the CAI Forward Plan and Tracker to ensure it is scheduled accordingly.

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City Arts Initiative: Delegated Authority Criteria

Following CHL approval, a set of criteria has been developed in consultation with City Arts Initiative Members for how delegated authority will be used to make decisions on applications for public art in the City of London and will be reviewed annually. All delegated decisions will regularly be reported for information to CHL Committee.

The following criteria will be used to decide whether a CAI proposal will be sent to CHL for decision or if the decision will be made under delegated authority.

1. Installation Duration – the length of time that an installation is in place for.

Proposal

Applications for public art which are temporary are made by delegated authority. Applications for artworks which are permanent and applications for blue plaques will still go to CHL for decision. Installations that are in place for 1 year or less will be defined as temporary.

If an application is temporary but presents a reputational risk, it would still be referred to CHL for decision as outlined below.

Previous examples that would still go to CHL for decision.

- Keats Memorial Bust (permanent)
- Worshipful Company of Parish Clerks Blue Plaque (permanent)
- Sculpture in the City

Previous examples that would not go CHL for decision.

- London Festival of Architecture
- Gillie and Marc 'Wild About Babies'

2. Reputational Impact – applications which are considered contentious and/or conflicts with the City of London's Corporation's public image.

Proposal

Applications for public art which are contentious and may pose a reputational risk to the corporation are referred to CHL for decision. Reputational risk can include (but is not limited to):

<ul style="list-style-type: none"> • Political reputation – an application which conflicts with, puts into question or biases the City of London Corporation’s politically neutral stance and public image. • Contested heritage – an application which has multiple conflicting viewpoints, interpretations and/or perspectives on a historical subject. • Stakeholder relationships – an application which may damage the City Corporation’s relationship/s with its key stakeholders.
<p>Previous examples (would still go to CHL for decision)</p> <ul style="list-style-type: none"> - SHIZO – Alexei Navalny’s prison cell - Hoare’s Bank Blue Plaque
<p>3. Timeliness – the speed at which a decision is needed, driven by the date the proposed artwork is to be installed.</p>
<p>Proposal</p> <p>Temporary applications which need a decision to be made before the next CHL committee meeting and have an urgent timeline where no reputational impact of the installation had been identified but a lack of decision poses a financial or reputational risk will be made under delegated authority.</p> <p>The urgency procedure may still be used if it is felt that a quick decision is needed but the whole committee should be consulted with.</p>
<p>Previous examples</p> <ul style="list-style-type: none"> - Purple Hibiscus (would be made under delegated authority) - Gillie and Marc ‘Wild Table of Love’ (would be made under delegated authority)
<p>Proposed date for delegated authority process to be implemented: 6th June 2024 (the date of the next CAI meeting after May CHL).</p>

N.B

- *All City Arts Initiative applications are signposted to gain the necessary permissions and sign off with environmental health, building control, highways and planning.*

- *The CAI assesses applications based on artistic merit and feasibility; it has no regulatory authority. The approval from CAI and CHL gives the initial green light, but the project can only go ahead if all necessary relevant permissions are obtained. It is the applicant's responsibility to ensure all sufficient approvals are gained.*

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Culture, Heritage and Libraries Committee Forward Plan 2024

July	Revenue outturn		
GH Art Gallery	Libraries end of year update		
tour at 10am	CAI recommendations		
	Museum of London presentation and update		
September	Presentation on Dr Johnson's House		
(Dr J House)	DC – transition to implementation:		
	DC partnership board, CoL new Cultural Strategy		
December	Updates on KH and Monument		

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Committee(s): Culture, Heritage and Libraries – For Decision	Dated: 20/05/2024
Subject: City Arts Initiative Recommendations to the Culture, Heritage and Libraries Committee	Public
Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?	Vibrant Thriving Destination & Flourishing Public Spaces
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, Director of Innovation & Growth	For Decision
Report author: Joanna Parker, Principal Planning Officer, Environment, Chair CAI Luciana Magliocco, Destination Director	

Summary

This report presents the recommendations of the City Arts Initiative (CAI) which met on 18 April 2024. At this meeting CAI considered the following proposals:

1. Sculpture in the City 13th Edition – to be in place from July 2024 to May 2025.
2. 40 Leadenhall Street, ‘Scar Wall’ by Lothar Goetz – a permanent installation from September 2024.
3. London Festival of Architecture, Navigating Change Sculpture Trail – to be in place from 1 June to 30 June 2024.
4. Bloomberg, Asphalt Art Queen Street repaint - from June 2024 to June 2027.

Recommendation(s)

CAI recommends that members of the Culture, Heritage and Libraries Committee approve the above proposals subject to necessary permissions gained from environmental health, planning and highways.

Main Report

Background

1. The CAI met on 18 April 2024 to consider the proposals outlined under ‘Proposals’ within this paper.

2. At the Culture, Heritage and Libraries Committee meeting on 18 March 2024, Members approved the CAI's recommendation to move to a delegated authority model for CAI applications. The delegated authority criteria have been submitted for this committee to review as an appendix to the Appointments to the City Arts Initiative paper. If the criteria are approved the delegated authority procedure will take effect from the next City Arts Initiative meeting on 6 June 2024.
3. Further background information is available in appendices below. Full details of all the applications to the CAI are available on request from the Cultural Policy & Partnerships Officer.

Proposals

Sculpture in the City 13th Edition

4. The SITC project team (led by Lacuna) have been through an intense period of fundraising from March to April. Currently there is a small funding gap to fully deliver the 13th Edition and the team continue with their fundraising efforts. To manage this position, the project team reviewed the proposed number of artworks and concluded on a programme of 11 artworks, installing a minimum of five new artworks and prudently retaining six existing artworks from the 12th Edition.
5. CAI reviewed the artworks for the minimum programme, plus an additional five tentative artworks have been selected to provide flexibility and contingency to swap artworks if necessary or install at a later stage in the year should additional funding be secured. Details of all artworks selected can be viewed in [Appendix 1](#).
6. Artworks will be sited across 16 locations on private and public land in the Eastern Cluster area from July 2024 – May 2025. Site locations and proposed artworks can be viewed in [Appendix 1](#). Site visits have been undertaken with City Highways officers, artists, gallerists and SITC's technical team and engineers to identify and confirm suitable locations.
7. Further information regarding the scale and dimensions of each installation can be viewed in [Appendix 1](#). Each artwork has undergone a rigorous feasibility study with the project's install teams MTEC and Price and Myers prior to necessary licences and permissions being granted. This work is undertaken in consultation with the Health & Safety office under the Deputy Town Clerk.
8. Each artwork has specific maintenance requirements. SITC contracts specialist conservators who visit the artworks once a month after installation. As well as on a case-by-case basis if any damage occurs. Lacuna confirmed that instances of vandalism are rare in the history of the project.
9. All artworks in the 13th Edition have been reviewed by the City Corporation's Access team in Planning, who are satisfied that accessibility has been carefully considered as part of the artwork proposals.

10. The CAI requested that Lacuna review some of the proposed site locations to ensure the installations do not impede pedestrian flow. This will be addressed through Highways and Planning processes.
11. Subject to finalisation of project funding, deinstallation of the 12th Edition artworks will take place in May and June 2024. The 13th Edition will be installed in July for a public opening on 24 July. If full funding is not raised, further consideration will be needed for handling the existing 12th Edition and proposed 13th Edition.
12. The CAI recommends the Sculpture in the City 13th Edition application is approved by members subject to relevant necessary permissions gained with environmental health, highways and planning teams.

Lacuna – ‘Scar Wall’ by Lothar Goetz

13. The developers of the new tower at 40 Leadenhall Street submitted an application for a permanent large scale wall painting by Artist Lothar Goetz. Goetz is a German artist known for his large scale, colourful geometric wall murals.
14. The artwork is to be located on private land on the alleyway wall on Furnace House, Fenchurch Buildings, the building adjacent to 40 Leadenhall and owned by Vanquish Properties.
15. The site was selected by Vanquish Properties and the curatorial team as an appropriate location for a permanent public art commission. The alleyway has needed an intervention as structurally the wall cannot support the cladding originally proposed as part of the wider planning permission for 40 Leadenhall. The artwork would provide a creative and visual solution to an otherwise blank facade.
16. The working title of the artwork ‘Scar Wall’ is a reference to the condition of the site, a historic blank wall which has been left post development. The artist's inspiration is drawn from the Gordale Scar, a limestone ravine in North Yorkshire. Further details of the design and dimensions can be found in [Appendix 2](#). The artist's statement can also be viewed in [Appendix 3](#).
17. The full proposal is funded by Vanquish Properties and the artwork will be owned and maintained by Vanquish Properties. The artwork will begin at 3.5m above ground level, reducing the chances of vandalism and graffiti.
18. Lacuna has reviewed concerns in relation to neurodiversity and has completed the appropriate research to provide reassurance that there are no issues relating to the artwork in this regard. See [Appendix 3](#) for more details on the research.
19. The installation date is proposed for September 2024.
20. The CAI recommends that the ‘Scar Wall’ is approved by members subject to any necessary permissions gained from Highways, Planning and Environmental Health and other relevant licenses for installation. Further to this CAI also

recommends that the applicant consults with the Corporation's access officer and the EC BID and nearby stakeholders.

London Festival of Architecture – Navigating Change

21. The London Festival of Architecture (LFA) submitted an application for 4 temporary installations as a part of the Navigating Change - Street Assemblies project. The project is a joint commission between LFA and four of the City's business improvement districts (BIDs): Aldgate Connect, Culture Mile, ED BID and Fleet Street Quarter.
22. The project is being delivered in partnership with design and architecture studios: Urban Radicals, Millimetre and AKII engineers.
23. The installations are to be placed on public highway in the following four BID locations from 28 May - 30 June 2024 to coincide with London Festival of Architecture:
 - a. Roundtable - Culture Mile BID: 120 London Wall, Moorgate
 - b. Speakers Plinth – Aldgate Connect BID, Vine Street
 - c. Archive Pod – Eastern Cluster BID, installed on 28 May at Sky Garden. To be moved to the Garden at 120, and various rooftop locations across the summer.
 - d. Assembly – Fleet Street Quarter BID, Public realm outside the Maughan Library (KCL – private land)
24. The installations will be made up of several free-standing architectural structures, bespoke to suit the approved locations. Further information, including the concept which is based on parliamentary debate and dimensions for each installation can be viewed in [Appendices 4 and 5](#).
25. All sites have been assessed by the City Highways team and the private landowners. Planning permission is not required as the installations are in situ for under 28 days.
26. Funding has been confirmed with the City BIDs for the delivery of the installations. LFA and the City BIDs are responsible for the maintenance of the installations.
27. CAI recommends that applicant consult with the Corporation's access officer and the surrounding local businesses where the installations are situated. CAI members raised questions around access to power, maintenance, quality of the product and possibility of antisocial behaviour next to the pub in the London Wall location.
28. The CAI recommends the London Festival of Architecture application is approved by members subject to necessary permissions gained from Highways and feedback from Health and Safety. The recommendation is also subject to LFA providing appropriate reassurance to the points raised in paragraph 26.

Asphalt Art

29. Bloomberg submitted an application to repaint the existing Yinka Illori Queen Street Mural on public highway in June 2024 as a part of a 3-year maintenance programme. See [Appendix 6](#) for details.
30. The Queen Street mural is located on the pedestrianised area, adjacent to the Bloomberg building. The mural was originally installed in 2021 as a part of Bloomberg's Asphalt Art Initiative. The original artwork was approved by CHL on 14 June 2021.
31. The original project delivered one colourful crossing outside Cannon Street Station and one larger-scale mural on the pedestrianised area of Queen Street, outside Bloomberg HQ. The mural on Queen Street is now in a poor condition, becoming faded, dirty and in some areas completely worn away. See [Appendix 7](#) for images of the current artwork condition and the original.
32. The mural will remain part of Bloomberg's global Asphalt Arts programme, driving profile and awareness of the City as a cultural and vibrant destination. It will be promoted across Bloomberg's and City of London channels.
33. Bloomberg Philanthropies will provide a grant to the City Corporation that cover all costs for the work, a grant agreement will be in place between Bloomberg and the City Corporation to ensure any potential increases in costs will be met by Bloomberg. The Destination City team will support in the delivery of the project by contracting the supplier and liaising with local stakeholders for the repaint in June 2024. The estimated time required to support the project for one officer in the Destination City is 0.1 FTE. Beyond June 2024, ongoing support and resource provided by the Destination City team will be determined and agreed subject to implementation of the Destination City Review recommendations.
34. This proposal outlines a 3-year maintenance plan for the artwork for regular cleaning and repainting to ensure quality and impact is retained. A regular schedule and description of works is outlined in [Appendix 7](#).
35. Discussions with Highways and Environmental Health regarding the works are already underway, a road safety audit has been completed (see [Appendix 9](#)). The original contractor is primed to complete the work subject to approval.
36. As part of the process of implementing the original artwork, comprehensive consultation was undertaken with the City of London Accessibility Group and other access organisations. In addition to this, an equalities analysis and equality action plan was also developed which can be viewed in [Appendices 10 and 11](#).
37. During the project, the GLA/TFL undertook research into the impact of colourful crossings for people with neurodiversity. During the research, a pause on the installation of colourful crossings in London was proposed by the Mayor of London. Due to this recommendation, the Asphalt Art programme was paused with only one colourful crossing installed.

38. The Queen Street mural was exempt from the above recommendation and was successfully installed in September 2021.
39. The GLA has confirmed its support for the Queen Street repaint. Stating that as this is maintenance of an existing artwork and it is not a crossing, there are no areas of contention from the GLA and that it does not infringe on TFL's research-based road crossings.
40. TFL has provided support and confirmed that the Queen Street mural does not fall under the mandated pause on colourful crossings.
41. The CAI recommends the Asphalt Art application is approved by members subject to necessary permissions gained from Highways, Planning and Environmental Health.

Options

42. The CAI recommends proposals 1, 2,3 and 4 are approved by members subject to necessary permissions gained from Highways, Planning and Environmental Health and any other specified recommendations as outlined above.

Corporate & Strategic Implications

43. Strategic implications – No strategic implications arise from the recommendations in this report.
44. Financial implications – The CAI application process ensures that projects have appropriate funding attached. Projects/installations are either funded externally by the applicant or project partner. If it is an internal project, funding will have been approved by CoL. This funding also includes all costs associated with maintenance.
45. Resource implications – Apart from officer time handling enquiries and managing the installations, there are no resource implications other than where specifically noted.
46. Legal implications – No legal implications arise from the recommendations in this report.
47. Risk implications – No risk implications arise from the recommendations in this report.
48. Equalities implications – Officers from Planning sit on the CAI and provide access advice within their feedback to applicants.
49. Climate implications - Across the project and alongside its suppliers, SITC ensures sustainable working practices. All artworks proposed for the 13th Edition originate in the UK, primarily within London, reducing the carbon footprint of the

project. Deinstallation and installation of the artworks are consolidated to ensure the most environmentally friendly approach, including transport, use/type of equipment and materials. Contracted suppliers have environmental and sustainability policies to ensure best practice is embedded. No other climate implications arise from the projects recommended in this report.

50. Security implications - No security implications arise from the recommendations in this report.

51. Health and Safety implications: All artworks are submitted to City Arts Initiative for approval are reviewed by the H&S office under the Deputy Town Clerk. A technical team and structural engineers carry out feasibility studies on all artworks to ensure viability including H&S. RAMS are submitted for all artworks and all licenses, permits and applications are applied for to gain relevant approvals from the City Corporation and landowners.

Conclusion

52. This report summarises the discussions of the City Arts Initiative. It presents recommendations in relation to the public art applications considered on 18 April 2024.

Appendices

- Appendix 1 - SitC 13th Edition presentation
- Appendix 2 - 40 Leadenhall Street - Lothar Goetz presentation
- Appendix 3 - 40 Leadenhall Street - Scar Wall CAI application
- Appendix 4 - LFA Navigating Change presentation.
- Appendix 5 - LFA Navigating Change supporting document
- Appendix 6 - CAI Application - Asphalt Art Queen Street Mural
- Appendix 7 – Asphalt Art Cleaning and Maintenance Programme
- Appendix 8 - Asphalt Art Queen Street images past and present
- Appendix 9 - Road Safety Advice - Queen Street Colourful Crossing
- Appendix 10 - Queen Street Crossing Equalities Analysis
- Appendix 11 - Queen Street Crossing Equalities Action Plan

Background Papers

- Full details of the applications received by the City Arts Initiative are available on request from the Cultural Policy & Partnerships Officer.

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SCULPTURE IN THE CITY

City Arts Initiative
18 April 2024



Page 39



12th Edition Deinstall Dates (TBC)

Deinstall Weekend 1 (early deinstall): 11 & 12 May

- Larry Bell (100 Bishopsgate)
- Phyllida Barlow (Undershaft)
- Simeon Barclay (Undershaft)
- Jocelyn McGregor (Aldgate Square)
- Pedro Pires (Mitre Square)

Deinstall Weekend 2 & 3: 8 & 9 June / 15 & 16 June

- Emma Smith (The Leadenhall Building)
- Isamu Noguchi (St Helen's Churchyard)
- Rafael D'Alo (70 St Mary Axe)
- Emma Louise Moore (99 Bishopsgate)



13th Edition Install Dates (TBC)

Install Weekend 1: 13 & 14 July

Install Weekend 2: 20 & 21 July



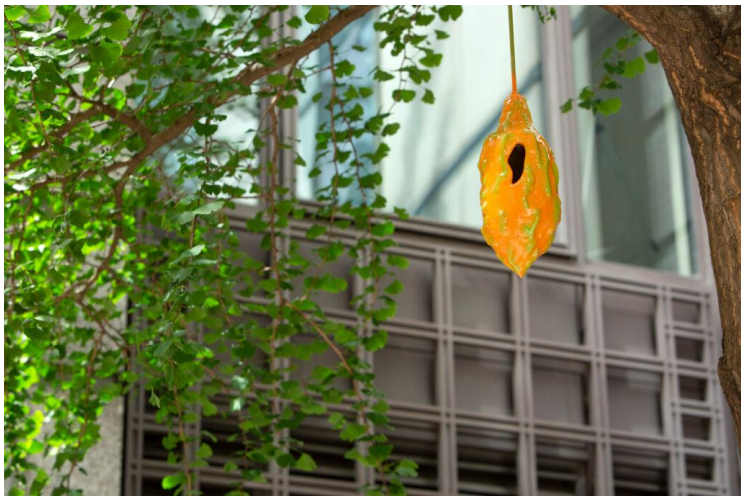
Artwork remaining for the 13th Edition



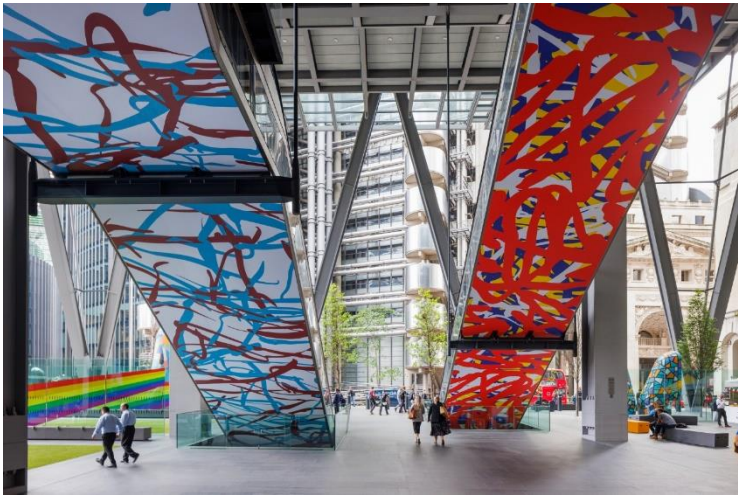
Valesa da Silva, *Muamba Grove 0 Hue #1 & 0 Hue #2*
St. Botolph—without-Bishopsgate Churchyard



Ugo Rondinone, *summer moon* - TBC
Undershaft (next to St. Helen's Church)



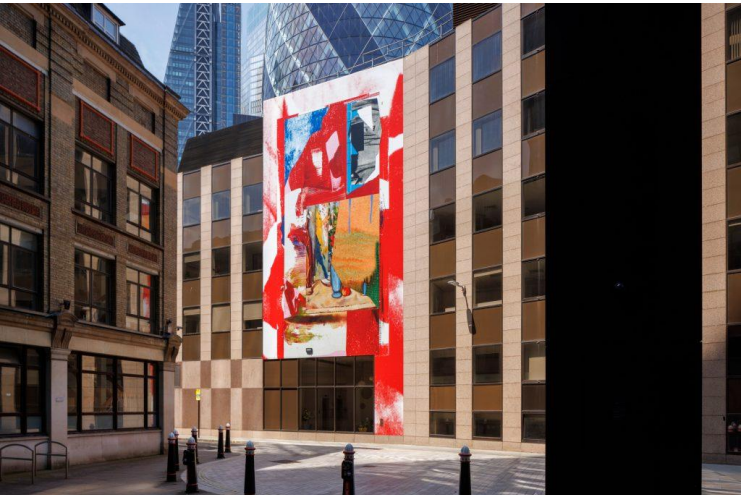
Victor Lim Seaward, *Nest Series*
Tree at 99 Bishopsgate



Arturo Herrera, *Untitled*
The Leadenhall Building Escalators



Jesse Pollock, *The Granary*
Cunard Place



Arturo Herrera, *Untitled* - TBC
33 Creechurch Lane

SITC Working Artwork Map – 13th Edition

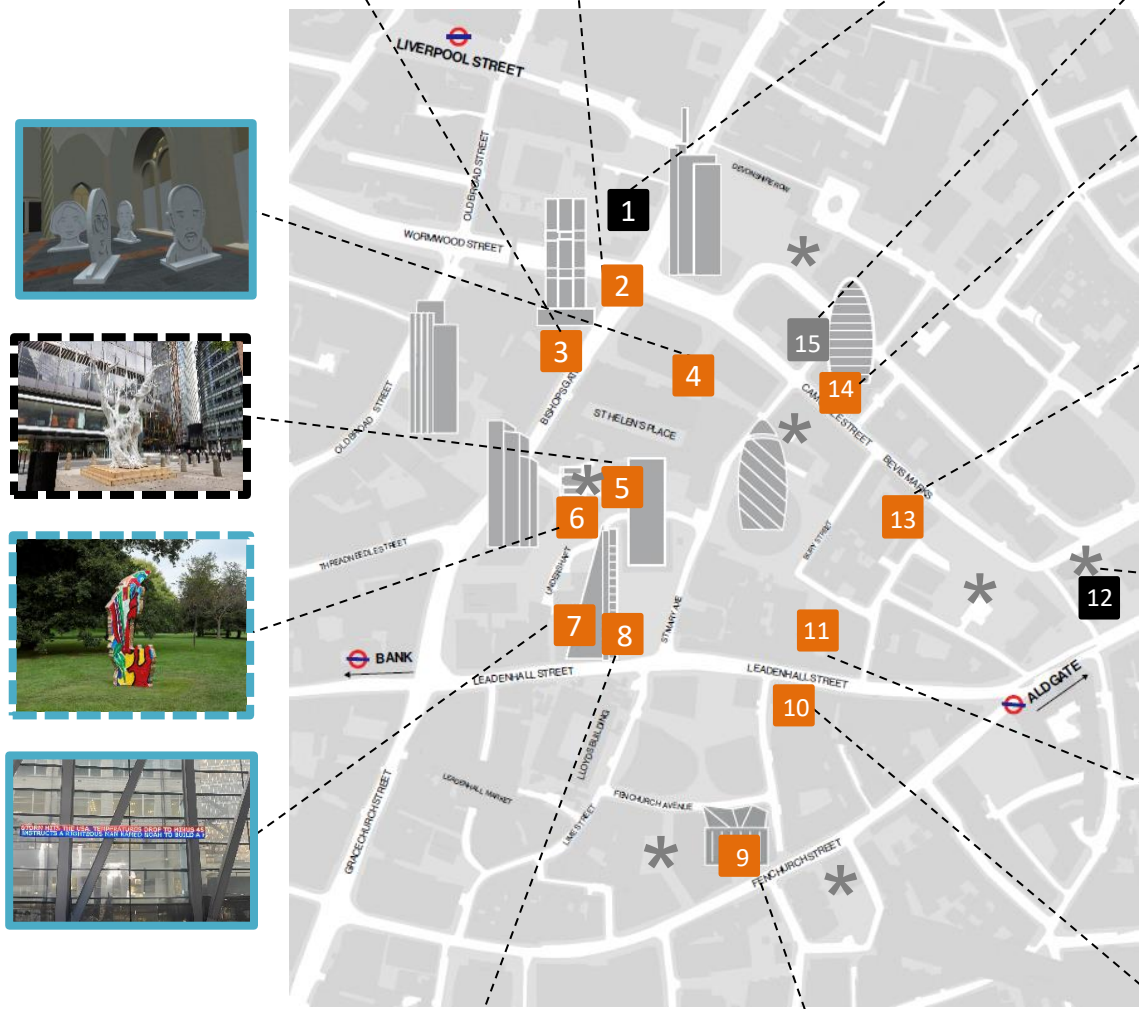
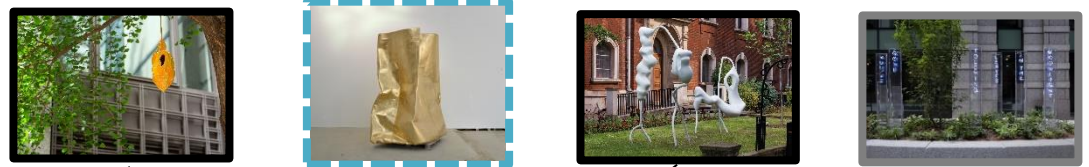
Map Key

- Partner Site
- City of London Site
- Permanent Artwork
- Ollie Bragg bench plaques
- Confirmed New Artwork
- TBC New Artwork
- Confirmed Remaining Artwork
- TBC Remaining Artwork

Locations

1. St Botolph without Bishopsgate Churchyard, EC2M 3TL
2. Corner of 99 Bishopsgate & Wormwood Street, EC2M 3XD
3. Tree Outside of 99 Bishopsgate, EC2M 3XD
4. 100 Bishopsgate, EC2M 1GT
5. Undershaft, EC3A 8AH (Next to St Helen's Church)
6. Undershaft, EC3A 8AH (in front of Crosby Square)
7. The Leadenhall Building, EC3V 4AB
8. The Leadenhall Building Escalators, EC3V 4AB
9. 120 Fenchurch Street, EC3M 5BA
10. 40 Leadenhall Street, EC3A 3DH
11. Cunard Place, EC3A 5AR
12. Aldgate Square, EC3N 1AF
13. 33 Creechurch Lane, EC3A 5AY
14. 70 St Mary Axe, EC3A 8BE
15. 70 St Mary Axe, EC3A 8BE

Page 43



Confirmed 13th Edition New Artworks

Artwork: Title and Description

CHARLES. JIWON. NETHANEEL. ELENA

“I have been drawing portraits for nearly 30 years but recently, after a long break, I found a new way to depict people’s faces. Inspired by face recognition techniques as much as historical portraiture I have found a system whereby I can draw everyone using a simple set of shapes that only need to be slightly rearranged to indicate each new person. Despite the severe simplification, I feel the presence of the individual is evoked as much as, or more than, by a photograph. Faces are the first thing we learn to recognise as babies. We have a huge mental database of faces and can interpret and react to very slight differences.

On a recent trip to China, I asked all the people present at a formal dinner in Zhengzhou to pose for me and the resulting portraits made an overall portrait of many different kinds of Chinese faces and of the event itself. Since then I have applied the same system to other models - family, people passing through the studio, even a group of Olympic sprinters.

There are so many ways to make an image, to evoke another reality. Carving into the surface of rock is one of the oldest and longest lasting ways to draw. The feeling given is of a timeless and powerful but quiet solidity that contrasts with the personal friendly feeling of meeting an individual face on. The drawn line is incised into the material creating a kind of visual trick or small magic as your brain reads the drawing as a real cut incision, but also as a positive shape describing an image. It is only light and shadow that reveals the image like Chinese characters carved into stone at a temple. However, I have not proposed stone but rather the modern urban material, concrete. I want to feel the ancient, venerated reference to historical carved stone contrasted with the friendly faces of possible acquaintances, mixed with the hard urban language of functional buildings and motorway traffic dividers.

The public is offered many ways to engage with the work from simple recognition to a slower, individual engagement as they meet each face in turn. In this group are Charles, the director of my Korean Gallery; Nethaneel, a team GB Olympic sprinter; Jiwon a museum assistant and Elena my eldest daughter. They could have met at a party or stood outdoors for a thousand years.” Julian Opie 2024

Artist Biography

Julian Opie was born in London (1958) and graduated from Goldsmiths School of Art in 1983. He lives and works in London. Opie’s distinctive formal language is instantly recognisable and reflects his artistic preoccupation with the idea of representation, and the means by which images are perceived and understood.

Always exploring different techniques both cutting edge and ancient, Opie plays with ways of seeing through reinterpreting the vocabulary of everyday life; his reductive style evokes both a visual and spatial experience of the world around us. Taking influence from classical portraiture, Egyptian hieroglyphs and Japanese woodblock prints, as well as public signage, information boards and traffic signs, Opie connects the clean visual language of modern life, with the fundamentals of art history.

Major museum exhibitions include Hayward Gallery and ICA, London; MAK, Vienna; Mito Tower, Japan; MoCAK, Krakow; Fosun Foundation, Shanghai; National Gallery of Victoria, Australia and Museu Berardo, Lisbon, as well as the Delhi Triennial, NGV Triennial, Venice Biennial and Documenta.

Public projects include City Hall Park, New York; River Vltava, Prague; Seoul Square, South Korea; The Lindo Wing, St Mary’s Hospital, London; PKZ, Zurich; Carnaby Street, London; Fosun Foundation, Shanghai; Hyundai General Store, Seoul; Pacific Place, Hong Kong; City of Melbourne, Australia, and WTC Lisbon. Public collections include Tate, British Museum, Victoria & Albert, Arts Council, British Council and National Portrait Gallery in London, MoMA New York; ICA, Boston USA; ESSL Collection, Vienna; IVAM, Spain; The Israel Museum, Jerusalem; National Gallery of Victoria, Australia; Wuhan Art Museum, China and Takamatsu City Museum of Art, Japan.



Title		CAUCUS
Artist		Samuel Ross
Date		2023
Material		Powder-coated stainless steel
Dimensions		92 cm x 360 cm x 116 cm
Weight		450-470 KG
Location		UK
Installation		Proposing to fix directly into the paved surface using bolts and resin.
Accessibility		Piece will be placed directly on the ground so that people can engage directly with the piece, plinth not considered necessary.

Artwork: Title and Description

CAUCUS

Launched as part of a 12 bench installation in Miami's Design District (titled EXPRESSION.SERVICE.ESSENCE), 'CAUCUS' bench is a study of the importance of public space.

"I love that red-hot line between sculpture and furniture," says Ross, "but these benches are there for service, for people to find respite, or for kids to climb over."

Intimate engagements with functional sculpture often take place as familiar gestures.

Sitting, standing, leaning. Each contact with the material is a composite of the senses; be it temperature, color, or surface. An affirmation of our connection to material, to location, to the inanimate and the intangible qualities of the self.

Page 18

Launched during Design Miami/ 2023, EXPRESSION.SERVICE.ESSENCE was Samuel Ross' first public installation. His recent solo exhibitions at White Cube (April 2023) and Friedman Benda (May 2023) also tap into Ross' ideas of sculpture and public space.

Artist Biography

Dr. Samuel Ross MBE (b. 1991) is a British artist & fashion designer. Ross was born in Brixton, London, to second-generation Windrush parents of Caribbean descent.

His perspective in fashion is well documented, winning numerous awards, including three British fashion awards, two GQ awards and The Hublot design prize.

Ross' practice spans from intimate solo exhibitions with White Cube and Friedman Benda, to innovative wearable objects engineered with LVMH group, Nike group and Apple group.

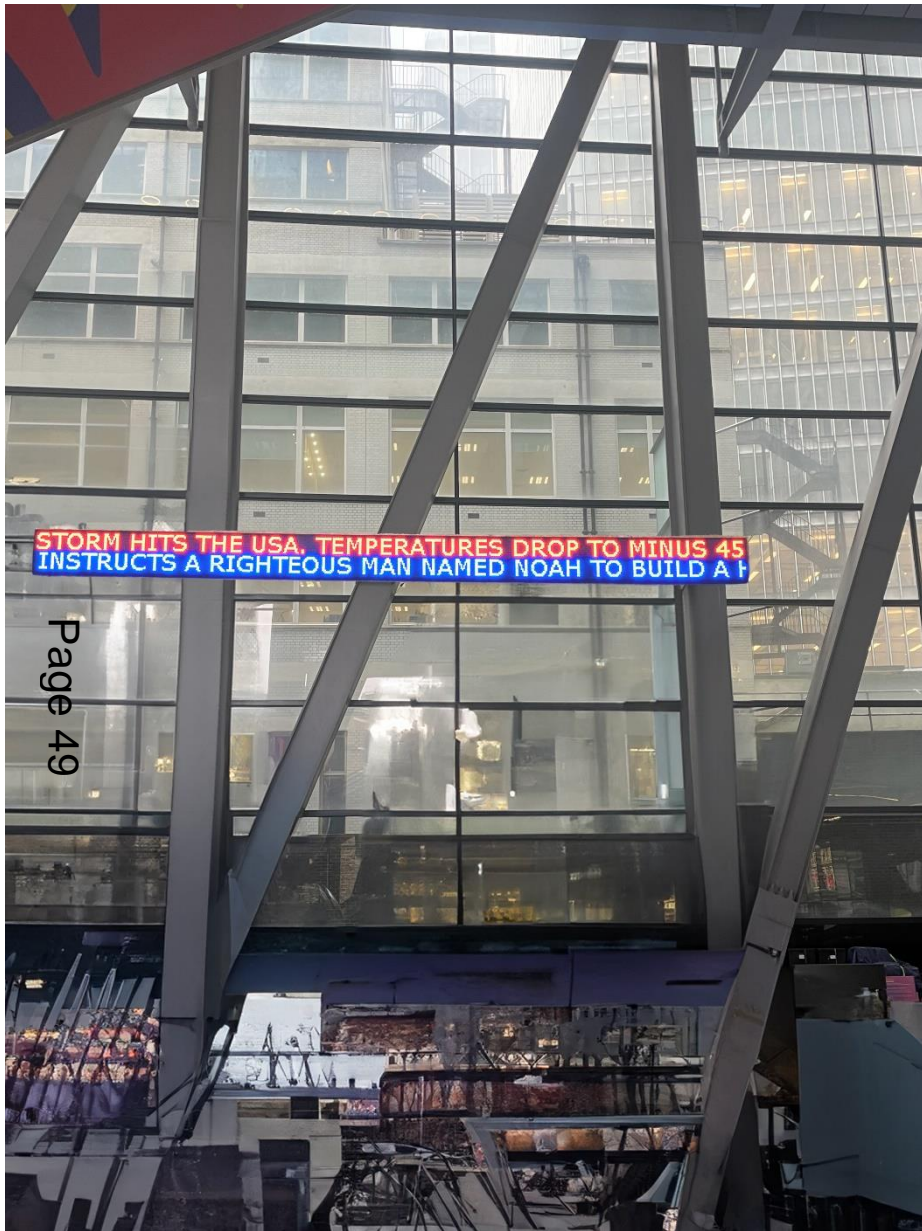
He worked extensively with the late Virgil Abloh, as his first design assistant for numerous years, he exchanged thoughts, ideas and concepts with the generational polymath.

In 2014 Ross independently founded A-COLD-WALL*, a luxury sportswear brand, self-described as a 'material study for social architecture'.

In 2019 Ross founded SR_A SR_A. Its function is that of an ongoing exploration into the artisan-driven, industrial beautification of precious garments, objects and space.

In 2020, Ross founded The Black British Artist Grants Programme. Ross summarises the endeavour as 'holistic design for change'. The programme has independently provided 50 artists with funding, connecting the next generation of talent to global institutions.

The programme advisory board is comprised of the following institutions: The Kings Foundation, The V&A Museum, The British Fashion Council, The Royal College of Art, The Design Museum and The University of Westminster.



Page 49

Title		Deluge
Artist		Hilary Jack
Date		2023
Material		Scrolling LED sign, sculptural installation, text-based work
Dimensions		The work is in two sections 560 cm x 100 cm and 630 cm x 100 cm approx. (it can be shown as one long length with a join)
Location		UK
Installation		A bespoke wooden or metal frame strapped to the trusses of the Leadenhall Building undercroft, no direct fixing required (same as the current neon piece there)
Accessibility		TBC – consider including transcript of the artwork text on the website for people who struggle to see the piece from ground level.

Hilary Jack

Artwork: Title and Description

DELUGE

'Deluge' consists of a scrolling LED text strip reminiscent of a continually rolling newsreel. The intention of this work is to highlight the issue of flooding caused by Global Heating and its subsequent impact on towns, cities and communities locally and across the globe. The top line of the scrolling LED is in red, to symbolise emergency. This line lists hyper-local and global flooding, using environmental data from 2022, a year which broke all previous flood records. The bottom line, in blue, explores age-old biblical and folkloric flood narratives from ancient cultures, religions and civilisations, including the iconic tale of Noah's Ark.

Deluge was originally commissioned as the lead art work by Meadow Arts for a multi-site exhibition, Watermark, in Worcester, a city prone to persistent flooding, alongside work by Simon Faithful, Tania Kovats, Derek Pryd Jarman and Nazia Khan. Here, 'Deluge' was sited outside The Hive a carbon neutral building and landscape which acts as a flood defence system to protect crucial infrastructure in the city from increased annual flooding from the River Severn.

On a second iteration in Autumn 2023, 'Deluge' was recommissioned for the interior of Pershore Abbey, an ancient site of International cultural, religious and architectural significance. In this location Deluge highlighted new conversations about the relationship between art and the church, religious belief, End of Days prophecy, climate crisis and the morality of climate activism and civil disobedience. These issues were discussed by the congregation, environmental groups and citizens in a public talk led by the artist and Canon Claire Lording.

For Sculpture in the City, 'Deluge' will highlight the fact that climate data predicts that large swathes of London (and many others cities across the UK) will be under threat from rising sea levels within the next decade. The text on the scrolling LED can be edited to reference a new location and to include new flood data from 2023. The configuration of 'Deluge' can be altered for new locations and installed as one long wall-based work as at Pershore Abbey, or split to accomodate a corner as in Watermark or as a free-standing work mounted on a bespoke frame for a new location.

Artist Biography

Hilary Jack works across media with a research-based practice often resulting in site referential artworks, sculptural installations and interventions both in gallery settings and the public domain. Her work has an activist element which comments on the politics of place, socio- political and environmental issues.

She has exhibited across the UK and Internationally. Her work is in public and private collections and has recently been acquired by The Government Art Collection, Alnoba Sculpture Park USA and Manchester Art Gallery where it is on long term display.

Recent exhibitions include CORRUPTION at The Whitworth in Fayre Share Fayre; No Borders at Yorkshire Sculpture Park UK and Alnoba Art Park USA; Host at Manchester Art Gallery and Unsettled Ground at You Belong Here, Salford Museum and Art Gallery. Selected solo and group exhibitions include: The Messenger, solo Borders Sculpture Park, Scotland; Creating The Countryside at Compton Verney, Warwickshire; The Late Great Planet Earth (solo), The Sculpture Centre, Greater Manchester; Migrants Objects, Pocca Gallery, Bilbao, Spain; Finding Treblinka, The Museum of Struggle, Warsaw, Poland, 2014, touring to The Weiner Library, Russell Square, London 2015; And Scent of Pine (solo) at Castlefield Gallery Manchester touring to Carter Presents, London; Conflux06, New York; Extreme Crafts, Lithuania (2009); Meeting Point, Axel Lapp Projects Berlin.

Selected Commissions include Deluge for Watermark, The Hive, Meadow Arts, Worcester and Pershore Abbey(2023) Unsettled Ground, Fayre Share Fayre, Multiple venus across Manchester and Salford (2022) No Borders at Yorkshire Sculpture Park, 2018-2022 and The Custard Factory 2022- present day; Empty Nest at Flights of Fancy, The Tatton park Biennial of Contemporary Art, Tatton park, Cheshire curated by Dainelle Arnaud and Jordan Kaplan (2012) recommissioned for the Annual Programme curated by Antonia Harrison, at Compton Verney, Warwickshire (2013); Packwood Follies, National Trust PackwoodHouse, Warwickshire (2014); InsideOutHouse, The Lost Gardens, curated by Natasha Howes, at Manchester Art Gallery (2014); Emergency Meadow, The Irwell Sculpture Trail, Lancashire (2015) and Host The Spinningfields Art Commission (2016).



Page 51

Ida Ekblad - Galerie Max Hetzler

Title		BOOK OF BOREDOM
Artist		Ida Ekblad
Date		2022
Material		Hand painted bronze cast
Dimensions		300 cm x 169 cm x 110 cm
Location		London
Installation		Will sit on a plinth, usually made from wood and painted, to which the artwork will be secured and the plinth weighted down with sandbags.
Accessibility		Piece will be on a plinth but will have free space all around.



Artwork: Title and Description

BOOK OF BOREDOM

Executed in 2022, 'BOOK OF BOREDOM' is emblematic of the artist's radical take on medium specificity; playfully defying age-old tradition, she reinterprets the conventions of classifying artistic media as a rule to be broken.

With her practice deeply rooted in painting, Ekblad investigates the potential of painterly technique to rebel against the medium's supposed demand for flatness. Her various distinctive methods of mixing and layering paint endow her works with texture and spatiality, introducing a sense of depth that challenges the canonical tradition of painting.

Continuing down the road of experimentation, 'BOOK OF BOREDOM' exemplifies a new chapter of Ekblad's practice that sees disparate remainders of flat artworks stacked together in a gravity-defying, three-dimensional manner. To achieve this hybrid form, initially she follows the same approach as her paintings: 'cutting, uniting and assembling shapes and forms'. Ekblad then hand paints onto bronze-cast structures as though they were canvases. Like the cut-outs of collages, the flat surfaces are consecutively assembled through the Cubist method of a jigsaw- puzzle-like composition. Reinvigorating this technique, the artist creates a multi-perspective synthesis of mind and memory. In search for source material, Ekblad often reverts to archival material. She draws from art history, film, music and digital archives, and revisits her own earlier works for inspiration.

Pushing her visual practice forward by 'repeating or stuttering', she believes that 'the futurism of it all is often found in the rear-view mirror.' In line with this philosophy, Ekblad's plein-air creations initiate conversations with canonical works of the past. By visually calling forth the likes of Pablo Picasso's 'Bust of Sylvette', Jean Dubuffet's 'Monument with Standing Beast', or Roy Lichtenstein's 'Brushstroke' sculptures, Ekblad demonstrates the heavily male-dominated lineage that precedes her. Alongside the landmark sculptures of Niki de Saint Phalle or Louise Bourgeois, 'BOOK OF BOREDOM' not only constitutes a reflection on artistic media but also critically engages with the gendered reality of opportunity structures in the art world past and present.

Artist Biography

Ida Ekblad (b.1980, Oslo) lives and works in Oslo. Ekblad's work has been exhibited internationally, including major solo exhibitions at KODE Art Museum, Bergen (2023); Kunstnernes Hus, Oslo (2021); Kunsthalle Zürich; Museo Tamayo, Mexico City (both 2019); Kunstverein Braunschweig (2018); Kunsthaus Hamburg (2017); Nasjonalmuseet, Oslo (2013); Bergen Kunsthall; and Bonniers Konsthall, Stockholm (both 2010). The artist participated in the Venice Biennale in 2017 and 2011.

Works by Ida Ekblad are in the collections of Aishti Foundation, Beirut; Albright-Knox Art Gallery, Buffalo; Astrup Fearnley Museet, Oslo; Centre Pompidou, Paris; Fondation Louis Vuitton, Paris; KODE Art Museums and Composer Homes, Bergen; Kistefos Museum, Jevnaker; Kunsthaus Zürich; Louisiana Museum of Modern Art, Humlebæk; Moderna Museet, Stockholm; and Nasjonalmuseet, Oslo.

Ekblad's upcoming solo exhibition will take place at Galerie Max Hetzler, Paris in April 2024. Her joint project with Matias Faldbakken at Kunsthaus Zurich will open in March 2024.



Title		Secret Sentinels
Artist		Clare Burnett
Date		2023
Material		Recycled materials, eco-cement mixture, fibreglass mesh, glass tiles, steel
Dimensions		210 cm x 75 cm x 75cm; 230 cm x 115 cm x 115 cm; 210 cm x 72 cm x 72 cm
Location		London, UK
Installation		Will sit on a plinth, usually made from wood and painted, to which the artwork will be secured and the plinth weighted down with sandbags.
Accessibility		Individual pieces will be on separate plinths but will have free space all around.



Clare Burnett – Royal Society of Sculptors

Artwork: Title and Description

SECRET SENTINELS

This is a group of three mosaic sculptures in strong, weather-resistant colours. 'Secret Sentinels' is a family of sculptures made from found objects and materials as well as glass tiles.

It is the result of decades of experimentation with long-lasting, low-maintenance exterior paints that can withstand heat, cold and water. The sculptures are part of the artist's questions about the dilemmas of life in the 21st century, particularly the advantages and disadvantages of observation and surveillance.

The protrusions from each piece gently reference the surrounding, ubiquitous cameras in security systems, doorbells, phones and computers. The artist made the sculptures from start to finish - from the welded internal structure and CAD calculations, to building the forms, hand-attaching 25,000 tiles and mixing different colours of eco-resin grout for each section.

Artist Biography

Clare Burnett (b.1964) studied Architecture and Social and Political Studies at Cambridge University and Fine Art at the Byam Shaw School of Art.

She makes strongly coloured sculptures inspired by issues, objects and spaces around me, using a wide range of materials and hand, machine and digital techniques. She scavenges from her surroundings then plays with and transforms her 'finds' in the studio. Recently she has been making work inspired by looted objects from the 19th century.

Solo and group shows include Unit One Gallery and Workshop, London; Beckenham Place Mansion with BoLee Gallery; Hastings Contemporary; Leighton House Museum; William Benington Gallery; University of Leeds; Contemporary Sculpture Fulmer; Royal Academy; National Gallery; Jerwood Space; the RIBA; and the Royal Society of Sculptors; Sanyi Wood Sculpture Museum Taiwan, Brooke Benington, Studio Block M74 in Mexico, Hengshui, China. For my recent exhibition at Electro Project Space, Hastings

She was awarded a Project Grant by Arts Council, England and has just completed a seven-year term as President of the Royal Society of Sculptors. This April she will have a major solo show at Art Seen in Nicosia, Cyprus, which will focus on the collection of artefacts looted by Cesnola and around which the Metropolitan Museum of Art in New York was built. In the summer Clare will show large outdoor works in South Kensington inspired by the local surveillance systems.

Tentative 13th Edition New Artworks



Page 56



Richard Mackness

Title		Temple
Artist		Richard Mackness
Date		2023
Material		Light weight concrete with a glass fibre reinforcement, surface is Dutch Leaf Gold (Schlag metal) protected by 2 coats of 2K acrylic automotive lacquer
Dimensions		280 cm x 160 cm x 135 cm
Weight		750KG
Location		York, UK
Installation		Will sit on a plinth, usually made from wood and painted, to which the artwork will be secured and the plinth weighted down with sandbags.
Accessibility		Piece will be on a plinth but will have free space all around.

Artwork: Title and Description

TEMPLE

'Temple' Urban Monolith Temple first draws the eye with a lustrous blaze of gold leaf. It has the creased and folded form of a simple paper bag, yet at architectural scale. Touching the soft looking surface reveals mass and solidity - beneath the gold, this object speaks in the quintessential material language of the city - concrete.

The humble handheld carrier of a million shopping trips, with their hopes and dreams and practicalities, seen blowing around our city streets, is here fixed in place like a monument. Gold has strong associations of currency and trade - the City's day job - but the gilded surface also suggests a temple, shrine or votive object (its untarnished nature seen in religious thought as a reference to the enduring perfection of the divine). In this object, questions of value and belief weave with consumer culture and the human need to find meaning and to belong.

His work often deals with opposites; ancient / modern, worthless / priceless, setting up a tension that draws the viewer on a journey toward understanding or reflection.

“In this piece I aim to trigger a thought process in those making their everyday journey through the City of London. Within this incredible setting of power and prestige to pose an encounter with something identifiably modern and yet perhaps a survivor from the city's ancient past. As if coming upon a mysterious standing stone in the landscape that we struggle to de-code: an urban monolith.”

Artist Biography

Richard John Mackness (b.1956, Ipswich) studied at York Art School (1972-1974) and at Bristol Polytechnic (1974-1977), gaining a B.A. (hons) in Fine Art.

He is a contemporary artist, working primarily in sculpture. His work often deals with dualities such as Synthetic / Evolved, Earthly / Divine, Priceless / Worthless and is characterised by expressive form and precise handling of materials.

He was visiting lecturer at several art schools (1977-1980) and Senior lecturer at Portsmouth Polytechnic Department of Fine Art, Sculpture (1981-1988).

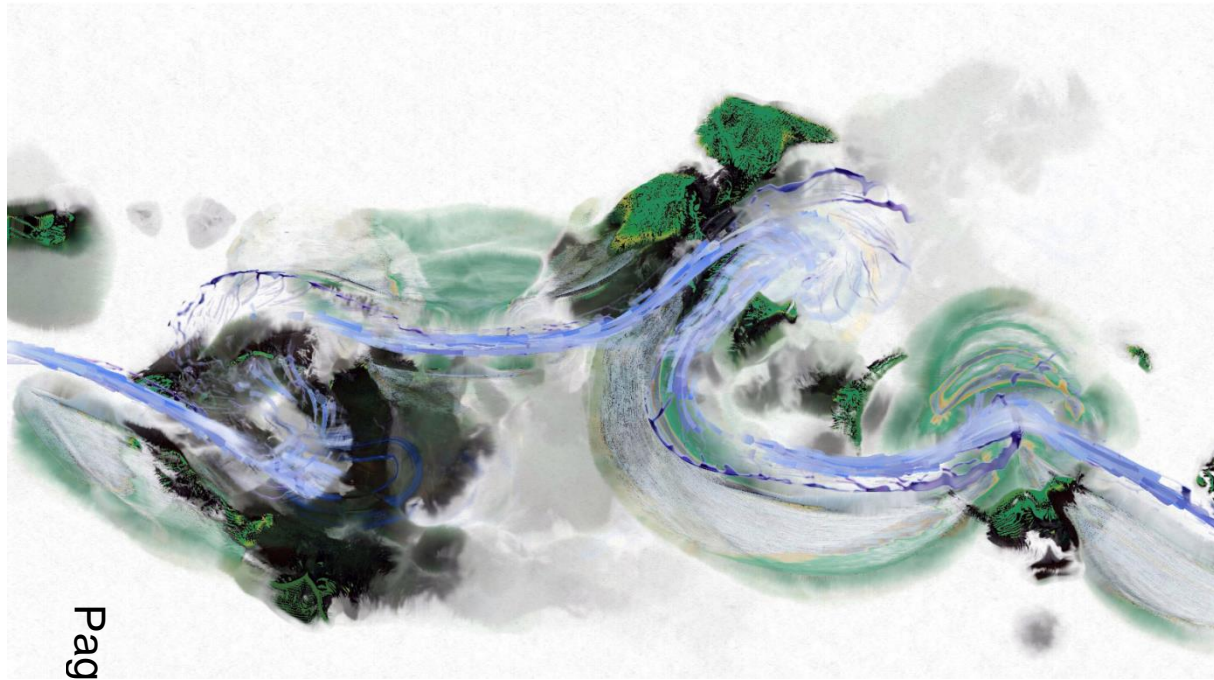
In 1981, he was a founder member of Waterloo Gallery and Studios, London, and in 1984, a founder member of Globe Studios, Shoreditch, London.

In 1988 he moved to New York City, establishing a studio in Tribeca and was art handler at Eric Stein Art Services Studio and a Director at Studio EIS, New York.

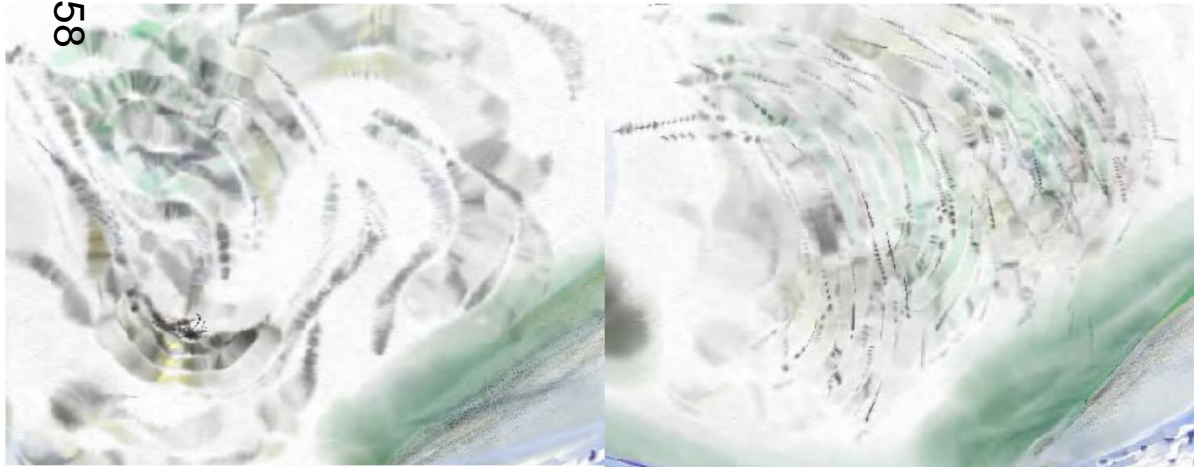
In 1993 he returned to London as a freelance at MacAndroids Animatronics. He is currently director of Urbis Design Limited at 9 St Marys, York, North Yorkshire.

Exhibitions include group shows at the Yorkshire Sculpture Park ('Clay Sculpture'), the Ikon Gallery, Birmingham and at galleries in London, New York and Germany.

Recent publications include "Ceramics and the Museum" (Laura Breen, Bloomsbury) and "Future Now - 100 contemporary artists" (Aesthetica).



Page 58



Seph Li

Title		Everything Before, Everything After
Artist		Seph Li
Date		2021-22
Medium		Video
Duration		10 minutes
Video link		https://solid-jellyfish.com/#/project/everythingbeforeeverythingafter
Accessibility		A description of the piece, including any sensory 'warnings', can be included on the website and potentially on the plinth.

Artwork: Title and Description

EVERYTHING BEFORE, EVERYTHING AFTER

The main body of this digital installation is a meandering river rendered in Chinese ink painting style. The river, simulated by the rules of meanders, constantly shifts its path as it flows, marks time and leaves behind the transition traces.

Chinese traditional ink painting is characterised not only by the fluidity of the ink that represents the flow of time, but also by the panoramic expression of space that cannot be contained in a single view. This proposed artwork aims at rejuvenating this zen concept in the digital age and extend it through motion and interactive properties.

The visuals are rendered on 2 touch screens. By touching the screen, visitors are invited to paint their own strokes to the artwork. Not only do the visitors' strokes stay on the canvas, but they also apply additional forces to the meandering simulation. As such, the originally predictable shapeshifting of the river becomes an irreducible and unpredictable process, therefore, the ink river becomes the history itself promoted by both the flow of the environment and human interruptions. What the audiences see at an exact moment is no longer just "now", but the summary of "everything before".

With visitors' participatory disruptions, the river carries what it has accumulated into the future - thus "everything after". Furthermore, once the artwork's software starts running, all the process and interactive strokes are recorded, and the status of the river is never being reset. This ensures the ink river really becomes the medium that carries the eternity of the artwork and becomes the river that flows through spacetime.

Artist Biography

Born in Beijing in 1988, Seph Li currently resides in London, United Kingdom.

Seph studied Computer Science and Entertainment Design in Tsinghua University and continued his M.F.A. study in Design | Media Arts at UCLA.

He has been experimenting with the role of interaction in storytelling using different forms, and expanding his visual and conceptual vocabulary using installation, sculpture, video games and product prototypes. Seph's work transcended the medium by poetically instancing technology.

He has recently exhibited at the Science Museum, Chongqing, China; NOVA, Museum of Tomorrow Rio de Janeiro, Brazil; FILE Festival 2023 Sao Paulo, Brazil and Cosmological Elements Shanghai, China.

He was awarded the Arts Council England National Lottery grant in 2021 and the ChineseArtsNow Digital Commission in September 2020.

Commissions include Brainwave Visualisation for Art Fund London, UK 2023, Virtual Realms w/ The Mill for Barbican Center, London, UK 2021 and Thousand Miles of Landscape for National Treasury, Jinan, China 2020.



Page 60

Title		Kissing Gate
Artist		Maya Rose Edwards
Date		2023
Material		Mixed media Can be free-standing on stone base
Dimensions		120 cm x 150 cm x 200 cm
Weight		31kg, V section - 44kg. Total work - 75kg
Installation		Will sit on a plinth, usually made from wood and painted, to which the artwork will be secured and the plinth weighted down with sandbags.
Accessibility		The piece will be on a plinth but people will be encouraged to 'walk through' the artwork.



Artwork: Title and Description

KISSING GATE

This is an interactive sculptural installation of a countryside Kissing Gate.

Audiences are invited to open the gate and move through the work, enacting the rural tradition of navigating lands and exchanging a kiss for good luck. The gate is never fully open nor fully closed and is freestanding, secured at each side by supporting walls.

This iconic piece of spatial punctuation dictates rural spaces as a hyphen not a period. A resting place or a romantic encounter with no right of way. Subverting urban spaces and initiating surprising interactions from pedestrians.

This work was previously exhibited at the Royal Scottish Academy New Contemporaries Exhibition 2023 for which it received The Chalmers Award.

Artist Biography

Maya Rose Edwards (b.1999) is a visual artist based in Glasgow working across conceptual sculpture, public art and participatory practice.

Having graduated in 2021 with a degree in Sculpture & Environmental Art from the Glasgow School of Art, Maya is the recipient of Origins Arts Festival 'Best Young Practitioner' 2018, Emerging Artist Residency with Culture Collective 2021, *RSA New Contemporaries* selection 2023, received Creative Scotland's Youth Arts Bursary 2022, Mount Stuart Trust Socially Engaged Artist in Residence (Isle of Bute, 2022/3) and is a member of the 2022/3 cohort of The School of The Damned.

They are currently undertaking a 6-month socially engaged public art commission in Stranraer to inform the future of their disused Waterfront.



Page 62

Title		Untitled and Untitled (two separate works)
Artist		Daniel Silver
Date		2014
Material		Bronze, Carrara marble and concrete
Dimensions		235 cm x 90 cm x 75 cm (this is for the work with the bronze head) & 222 cm x 80 cm x 65 cm (the Carrara marble work)
Location		Glos, UK
Installation		Will sit on a plinth, usually made from wood and painted, to which the artwork will be secured and the plinth weighted down with sandbags.
Accessibility		Individual pieces will be on separate plinths but will have free space all around.



Daniel Silver – Frith Street Gallery

Artwork: Title and Description

UNTITLED & UNTITLED

These works are from Silver's monumental series, Rock Formations, with collage bronze, Carrara marble and concrete.

They display the artist's obsession with the sculpture of the ancient world. On top of the plinth/body of the first work rests a bronze head which began in the studio as one of many interpretations of certain ancient faces, but through the artist's handling of the original clay or stone it has have evolved into an object that displays a physical precision and individuality that confronts the viewer on an almost emotional level.

The second in this pair is composed of two large pieces of Carrara marble placed directly on top of each other. The marble was found by Silver in a stone yard in the Italian town Pietrasanta, choosing pieces that had been quarried many years ago and then seemingly forgotten and left to weather in the undergrowth. As physical objects they have a distinct attitude; a poise that somehow evokes the human body, perhaps the slope of a shoulder or the thrust of a torso.

Page 63

Artist Biography

Daniel Silver (b.1972, London) lives and works in London. He studied at the Slade School of Fine Art (BA Fine Art, 1999) and the Royal College of Art (MA Sculpture, 2001). In 2002 he studied sculpture at the British School at Rome.

His work explore the many forms and presences of the human body. His practice is influenced by the art of the ancient world, modernism and Freudian psychoanalytic theory. Silver uses concrete, bronze, marble, stone, wood and clay and his works often manifest as monuments or fragments. He uses sculpture to explore what it is to be human, both physically and psychologically.

Daniel Silver's 2013 installation *Dig*, an Artangel commission, took place in a derelict London cinema, where he presented an imagined archaeological dig of sculptures looking both ancient and futuristic, conceived by the artist as a 'history of sculpture'. In 2019, a commission for London's Bloomberg Space resulted in a set of monumental, figurative works that spoke of the artist's fascination with psychology as well as his profound interest in ancient cultures. For his 2022 solo exhibition at Fruitmarket, Edinburgh, Silver developed a series of new works using oil paint and ceramic and he has continued to explore and combine these two seemingly contradictory mediums since. The artist's new busts are often inspired by Greco Roman sculpture observed in The Israel Museum in Jerusalem; such artifacts are a persistent influence, drawn as he is to their incomplete nature. The painted surfaces of the ceramics allow his sculptures to speak in a new way, one encounters them not just as objects but also as surfaces; the paint makes them more specific and creates a certain restless energy. Silver makes these works in 'families' so there is a relationship between them, yet they can exist in other scenarios as well, reflecting and communicating in different ways, alone or together, depending on the context.

Silver has exhibited in the UK and internationally, at venues including Camden Arts Centre, London (2007); the State Hermitage Museum, St Petersburg (2010); Kunsthaus Glarus (2011); Whitechapel Gallery, London (2014); Hepworth Wakefield (2015); and London Mithraeum Bloomberg SPACE (2019).



Title		Party's Over
Artist		Clare Kenny
Date		2014 –2023
Material		12 Painted bronze balloons hung in groups of 2, 3 or 4
Dimensions		Size per balloon from smallest: A: 15 cm x 15 cm x 15 cm; B: 15 cm x 15 cm x 20 cm; C: 20 cm x 20 cm x 20 cm, D: 15 cm x 15 cm x 45 cm
Installation		Likely to be a simple fixing which will be hooked on to the meat hooks in Leadenhall Market, material TBC but will be sufficiently robust.
Accessibility		No specific measures proposed.

Artwork: Title and Description

PARTY'S OVER

The leftover and partially deflated balloons represented in 'Party's Over' are the rare punctuations of so-called ordinary life – weddings, birthdays, parties, the memory makers – Through drawing attention to the profound in the everyday the artist reveals its dignity and value. Expertly crafted in bronze and painted by the artist utilising the Trompe oeil painting skills she learnt whilst a student in London.

Hanging together in colourful groups they catch the eye and draw wonder from those that see them. Kenny's work is aesthetically and materially seductive and interesting, and is borne out of a great work ethic and commitment to understanding processes and materials, pushing at what they are capable of representing.

'Party's over' is a series of works created from casting semi deflated balloons in bronze, these are then expertly painted by the artist to replicate their sheen and colour. Hanging in groups on lampposts, trees, fenceposts etc these works are the remainders left behind after the party or event has long finished. They are also used to commemorate people or events; as in 2017 when balloons were tied to trees all over the artists' home town of Manchester to remember the 23 lives lost in the bombing at the Manchester Arena. It was at this time they were first exhibited in Kenny's solo museum show 'Industrial Romantic' in Greater Manchester. She asks with this piece that we look at the overlooked and in doing so reconsider deeply embedded assumptions – to appreciate that an apparently ordinary life is anything but. In this case representing these oft seen objects in streets all over the world, she demands we stop and take a moment to consider the events and lives that these refer to, and seeing ours in them too. These universal experiences are something the artist refers to often in her work and is seen in other examples such as the puddles with the gasoline rainbows and the neon ropes hanging as washing lines, seen all over the world. The balloons of Party's Over are signifiers for so much to so many in many different ways

Artist Biography

Kenny is a British / Swiss artist (b.1976) and has exhibited internationally over the past 12 years in both galleries and institutions, including: Kunsthaus Zürich, CH; Kunsthalle Basel, CH; Kunsthaus Baselland, Muttenz, CH; Kunstmuseum Luzern, CH; Contemporary Forward, Rochdale, UK; Aargauer Kunsthaus, CH; Kunsthaus Langenthal, CH; AKKU Emmenbrücke, CH; DOLL espace d'art contemporain, Lausanne, CH; Contemporary Arts Society UK ; La Kunsthalle, Mulhouse, FR; commercial galleries such as Von Bartha Gallery, Basel; Wilde Gallery, Basel; VITRINE Gallery, London and Gisèle Linder Galerie, Basel, with whom she shows regularly at ARTBASEL.

She has also been presented at Artissima, Turin, IT; Artgenève, Geneve, CH; Artforum Berlin, DE and Marfa Invitational, Texas, US. She is listed in SIKART, Lexikon zur Kunst, CH ; has twice been shortlisted for the Swiss Art Awards; and was awarded the Kunstcredit Prize from the city of Basel in Switzerland in 2013 and 2017.

She was artist in residence at Fundaziun Nairs, Scuol, Switzerland (2023) Residency Unlimited in New York, USA (2018), at the Institute for Provocation in Beijing, ProHelvetia, (2015) and the IAAB cite des Artes, Paris (2013). Her work has a place in many public collections such as ArtUK, Arts Council UK, Swiss National Bank and various internationally renowned private and corporate art collections. Kenny's large permanent public commission a large painted piece measuring 26 meters x 15 meters 'Site Unseen' launched in July 2016 and is on view in Basel Switzerland.

She has recently completed a large public art commission for Selfridges in Manchester curated by Helen Pheby and Yorkshire Sculpture Park. (2023). The work will remain on view until November 2024.

Sustainability & Accessibility

Accessibility

- ▶ The project team have had two meetings with the Planning & Development Division and they have indicated they are satisfied with the current artwork proposals.
- ▶ The team will be providing more information about the 'accessibility' of each piece on the project website (e.g. location, context) to ensure that people who need to can plan their visit accordingly.
- ▶ For every edition of the show, the team considers the artworks as a collective and aim to provide a range of 'types' of artwork so that there is something for everyone, including from an access perspective.
- ▶ SITC has a partnership with the Bloomberg Connects app which provides a description of each artwork, often from the artists themselves, and which is available as an audio file and in different languages through Google Translate.



Sustainability

Across the project and alongside its consultants, Sculpture in the City ensures a sustainable working practice.

The artworks proposed for the 13th Edition of Sculpture in the City all originate in the UK, primarily within London, thus not receiving any overseas shipments of artworks and reducing the carbon footprint of the project.

From a practical perspective, Mtec assess every art handling job individually and all jobs in a combined approach, considering exactly what resources are required to complete the work safely and efficiently whilst also identifying opportunities to consolidate resources for the most environmentally advantageous approach, which ultimately also has a positive impact on budgets.

When considering use of machinery, Mtec will balance considerations around environmental and sustainability impact against the requirements for the safe handling of items in the required location, the health and safety of any operatives, and any related site restrictions. Use of generators is limited, but only very occasionally necessary, and utilised only as a last resort when all above considerations and alternative options have been considered.

When considering collections/deliveries to collect or deliver artworks to/from lenders, Mtec aims to consolidate these wherever possible and all work coming through the business to identify those prospective jobs to benefit all parties.

Both Mtec and Price & Myers propose and utilise sustainable materials for engineering support structures and re-use these in second, third life etc. wherever possible to reduce unnecessary waste of materials.

For further information please see the Environment & Sustainable Policy (Appendix 1) and Responsible Procurement (Appendix 2), included as PDF attachments to the presentation.



40 LEADENHALL STREET

Permanent artwork commission for Furnace House Façade,
Fenchurch Buildings (alleyway)

Proposal

by

LACUNA

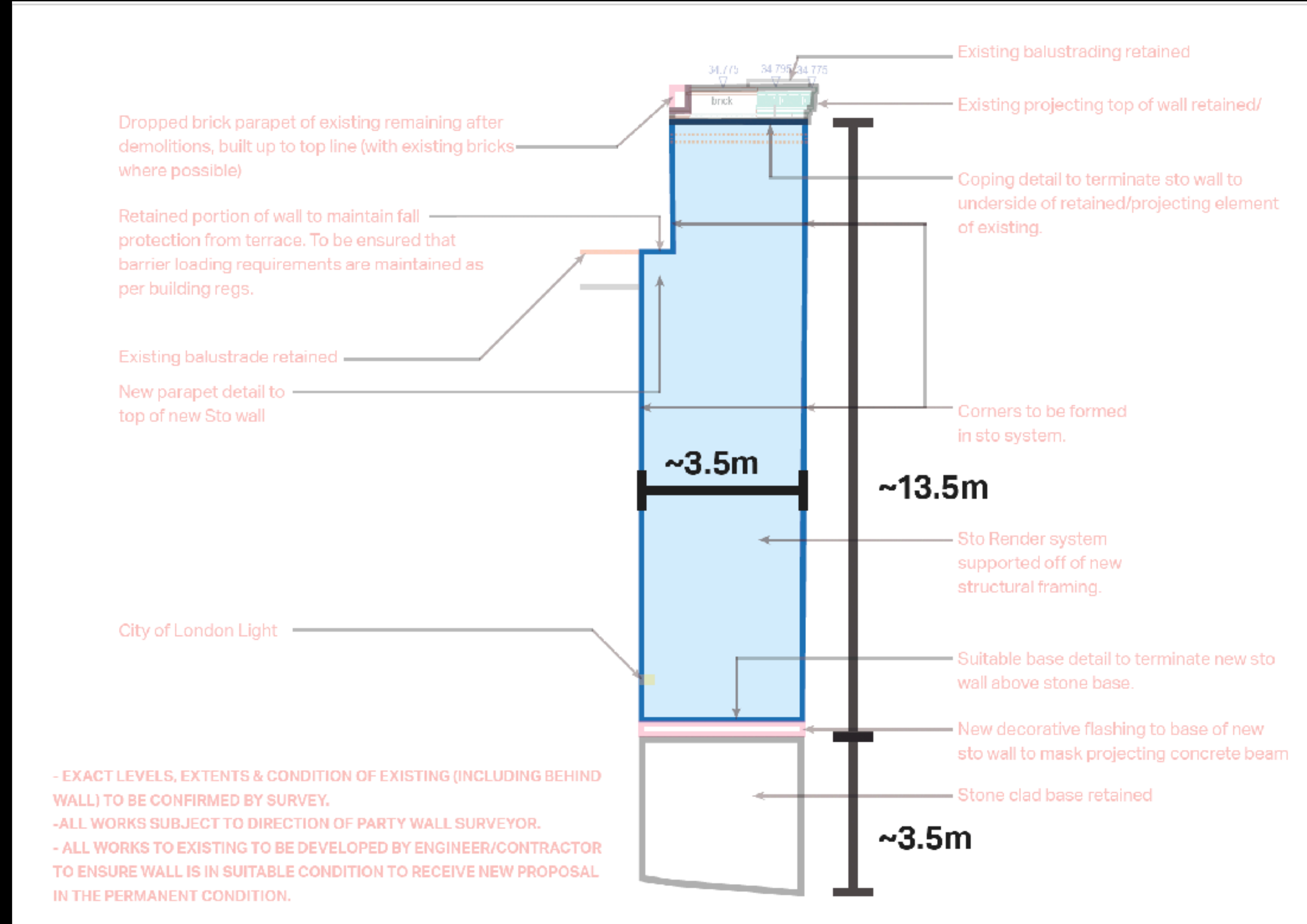
18 April 2024



Furnace House Façade



Looking North/Down to Furness House



Furnace House Façade

THE SITE

The working title of the artwork 'Scar Wall' references the condition of the site, which is similar to the Gordale Scar, a limestone ravine in North Yorkshire.





SUSTAINABILITY

ACCESSIBILITY

EQUALITY

DIVERSITY

INCLUSION

"For us, sustainability means precaution and care and is therefore more than just an economic principle. It is the most valuable link between generations."

Rüdiger Lugert, Managing Director, Keimfarben



keim.com



I Have a Dream, acetate on window, temporary commission, Festival of Love, South Bank Centre, Queen Elizabeth Hall 2014, photo credit: Andy Keate

Happy Together, temporary commission, Festival of Love, South Bank Centre, Festival Hall, Clore Ballroom, 2014, photo credit: Andy Keate



Artwork begins 3.5m above ground level.



Lothar Götz: Dance Diagonal, 2019. Brewers Towner Commission, Towner Art Gallery, Eastbourne. Photo: EvaEastman, courtesy Towner Art Gallery

ACCESSIBILITY & INCLUSION

During the design period, the artist and creative team have considered the accessibility of the artwork holistically.

Page 78

Our research

In making our recommendations we were guided by the following themes arising from our research:

Think holistically
Change can benefit the whole organisation.

Talking is contagious
Organisations that talk about neurodiversity via awareness sessions and staff training not only raise general understanding, they create an environment that better enables individuals to disclose a condition.

Avoid ring-fencing
We need to create environments where all staff can flourish without feeling 'othered'.

18

Our research

One size never fits all
Organisations need to be flexible – in terms of workspace, conditions, communication, management and more – in responding to individual needs.

Keep talking
Maintain regular dialogue across each stage of the journey, tailor to the needs of the individual and implement necessary changes.

Resist imposing solutions
It's important not to generalise and 'parachute' in well-meaning adjustments without the full involvement of the individual. Change designed by staff working together will be more successful.



19





Top vantage point of the wall



Mid vantage point of the wall



Lower vantage point of the wall



Pojagi, June 2007, temporary commission, St Bartholomew's Hospital. Photo credit: M Franke



What Makes Boys Dance, 2019, permanent commission Hospital Rooms Commission for the TV Room, Oak Ward, Hellingly Centre, a closed forensic male mental health unit, NHS Foundation Trust Mental Health Hospital. Photo credit: Ian Griffiths

LOTHAR GÖTZ

ARTWORK

WORKING TITLE: SCAR WALL



ARTIST STATEMENT

Lothar Götz, Scar Wall



Creativity is sparked when humans imagine new concepts, see new possibilities, hear new sounds, invent new ways. We should nurture it.

We should protect the conditions that allow it to flourish. And, above all, we should cherish the people who make creative things happen in our lives.

Dr Darren Henley OBE, Chief Executive, Arts Council England

Creative Differences - A Handbook for embracing neurodiversity in the creative industries, Universal Music

THANK YOU

LACUNA

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City Arts Initiative Application Form

APPLICANT DETAILS

Contact Name: Stella Ioannou, Director, Lacuna.	Date: 11 April 2024
Company/ Organisation: Lacuna on behalf of Vanquish Properties	Email: stella@lacuna-projects.com
Address: Lacuna, Convene, Level 4, 22 Bishopsgate, London, EC2N 4BQ	Tel No: 02033932924
	Mobile No: 07787 513369
	Preferred day time contact: Monday-Friday; 9.00am-5.30pm.

PROPOSAL DETAILS	INFORMATION
Proposal Title	Working title: 'Scar Wall' by Lothar Götz.
Is the proposal being submitted on behalf of others? If so who or what company?	<p>Lacuna - a leading cultural studio are submitting this application on behalf of Vanquish Properties - developers for the new tower at 40 Leadenhall Street.</p> <p>https://lacuna-projects.com/</p> <p>https://40leadenhall.london/</p>
Brief description of the proposal. Please refer to any supporting documentation as needed and ensure a visual representation is included as part of this submission.	<p>Please find attached the artwork 'Scar Wall' by artist Lothar Götz.</p> <p>The working title of the artwork 'Scar Wall' references the condition of the site, which is similar to the Gordale Scar, a limestone ravine in North Yorkshire.</p> <p>Artist Statement:</p> <p>During my first visit to 40 Leadenhall the new development reminded me of great visions. Most obviously the vision of New York of the era of the Rockefeller Centre but as well the visionary architecture of Berlin of the early 20th century, most notably the Grosses Schauspielhaus and the Haus des Rundfunks. The Großes Schauspielhaus (Great Theatre) in Berlin designed by Hans Poelzig for theatre impresario Max Reinhard in 1919, had an interior which was one of the most spectacular examples of expressionist architecture, coloured red, with hanging stalactite-like mouldings. The Haus des Rundfunks ("Broadcasting House"), located in the Westend district of Berlin is the world's oldest self-contained broadcasting centre. Also designed by Poelzig (in 1929) it is a great example in contrast of function-focused modernist architecture.</p> <p>From my first impression the spirit of 40 Leadenhall somehow combined the spirit of these two buildings. Specifically, the mood of the entrance area with its metal panelled and moulded walls embodied for me a very contemporary interpretation of the great expressionist spirit.</p> <p>This is what I wanted to respond to in my design for the 'Scar Wall'.</p> <p>The starting point for the design is the location and dimensions of the wall. Not actually part of the building itself but located on a 'Scar Wall' opposite a narrow alleyway and part of a complex of historical buildings, it becomes part of the building as a key viewpoint.</p> <p>The composition responds to the tall but narrow shape of the wall and will stand in sharp contrast to the muted greyish colours of the row of historical buildings to the right and left of it.</p> <p>Like the vision of the early expressionist movement the shapes and colours for the 'Scar Wall' intend to be surprising and bold, somewhat unexpected and visionary and uplifting. Possibly Almost like a sound of colour coming out of the flute-like wall cover mouldings of the main foyer of 40 Leadenhall and then becoming visible from different floors of the building and the ground floor of the alleyway.</p> <p><i>You begin with a dot, stretch to a line and expand to the plane. Lothar Götz extends this conventional grammar of drawing into the third dimension, claiming the space of architecture as his drawing board. He does so with the precise vocabulary of geometric abstraction, all the while articulating it in his own poetic</i></p>

	<p><i>idiom of colour. Götz's large-scale wall drawings are dialogues with given environments, including foyers, reading rooms, offices or staircases. By spending a lot of time in the given room, the artist reacts to its idiosyncrasies, developing a network of lines between architectural points in space that find their way onto the page: a drawing, a sketch is created. Over time, the lines become a distinct plan, dividing architectural areas into functional, aesthetic or proportional sections.</i></p> <p>Daniel F. Herrmann (Curator of Modern and Contemporary Projects, National Gallery, London)</p>
<p>Brief description of the artistic merits of the proposal. Please refer to any supporting documentation as needed.</p>	<p><i>Lothar Götz is a painter who has both a studio practice as well as long-established site-specific mural practice in paint. In this respect he only works to site and on site as a direct response to the site in question, this includes lines of sight to and from the wall/area to be painted, using colour, line, geometry and the lines, edges, scale and architectural identity of each site. Each work is unique and specific to that site only across many different architectural and historical styles and eras. Lines of sight to each mural, from it and through other buildings and outdoor spaces to each mural and within the vicinity of each mural are an equally important feature of, and concern in the design of each and every work.</i></p> <p>Domo Baal, Domobaal Gallery</p> <p>Please see the presentation attached for further details on specific related projects.</p>
<p>Does the proposal have funding and/or sponsorship? Please give details, including how funding will be sought if not yet in place.</p>	<p>The full proposal is funded by Vanquish Properties. The artwork will be owned and maintained by Vanquish Properties.</p>
<p>When is the proposal for and how long will it be on site?</p>	<p>The artwork is a permanent commission with proposed install in September 2024 following all relevant approvals being granted.</p>
<p>Where is the proposal to be sited and why was this location chosen?</p>	<p>The proposal is part of the 40 Leadenhall art programme. The wall being used is on Furnace House, Fenchurch Buildings (alleyway), a building adjacent to 40 Leadenhall and owned by Vanquish Properties. The site was selected by Vanquish Properties and the curatorial team as an appropriate location for a permanent public art commission.</p> <p>Please find drawings and photos of the site in the presentation attached.</p>
<p>What are the dimensions of the piece, including its weight if applicable? Are there any structural requirements?</p>	<p>Dimensions of artwork: 3.5m (w) x 13.5m (h).</p> <p>Please find drawings in the presentation attached.</p> <p>There are structural considerations which will be resolved in consultation with 40 Leadenhall's architects, MAKE. The considerations include the structural integrity of the building façade which will be resolved with the application of a new render which will also support the painting of the artwork.</p> <p>The project management team for 40 Leadenhall (Avison Young) have consulted with the fire consultants and have confirmed that there are no fire safety requirements for the wall in regard to paint specifications.</p>

<p>Is the proposal part of a series and/or related to something else in the City, or is it a one off?</p>	<p>This is a one-off proposal in the public realm.</p>
<p>What are the maintenance requirements for the proposal and how are these to be funded?</p>	<p>Maintenance is minimal given the nature of the artwork and its location – there will be minimal sun exposure and resulting fading to the artwork. Minor touch ups to maintain the work’s vibrancy every couple of years may be required and will be funded by Vanquish Properties.</p> <p>Due to the height of the artwork, which starts 3.5m above ground level, it will prove significantly difficult for anyone to graffiti.</p> <p>The maintenance for the painted mural is no different to any other painted building surface. A record will be kept of every single colour and actual paint product used, no colours are mixed by the artist, all are used directly from the paint tin.</p>
<p>PROPOSAL DETAILS</p>	<p>INFORMATION</p>
<p>How does the proposal meet the City’s commitments to Sustainability, Accessibility, Equality, Diversity and Inclusion?</p>	<p>SUSTAINABILITY:</p> <p>The Artwork- The artwork is a permanent piece.</p> <p>Materials – The paint the artist intends to use are ‘KEIM SOLDALIT-ARTE and KEIM SOLDALIT-FIXATIV and CAPAROL’. These paints are produced by German based companies, where sustainability permits are considerably stricter than in the UK.</p> <p><i>“ Mineral colours that are ecological and extremely colour stable. For a healthy indoor climate and long-lasting façades”</i></p> <p>Keim.com</p> <p>Further information on the paint and companies’ sustainability can be found here: https://www.keim.com/en-gb/products/exterior-paints/soldalit/ https://www.caparol.de/en/product-range/paints/exterior-paints</p> <p>EQUALITY:</p> <p>The Artist- Lothar was born in Germany and has lived in the UK since he went to the RCA (he graduated in 1998). He is now Associate Professor of Fine Art at Sunderland University.</p> <p>He identifies as a gay man and is happily married to his partner of many years.</p> <p>Below are two examples of Lothar’s artwork commissioned and installed to celebrate the first-year gay marriage was permitted by law.</p>



Happy Together, temporary commission, Festival of Love, South Bank Centre, Festival Hall, Clore Ballroom, 2014, photo credit: Andy Keate



I Have a Dream, acetate on window, temporary commission, Festival of Love, South Bank Centre, Queen Elizabeth Hall 2014, photo credit: Andy Keate

The Team –

The creative team and gallerist of the artist all identify as female.

ACCESS & NEURODIVERSITY:

The team have referred to the Design for the Mind - Neurodiversity and the Built Environment [PAS 6463:2022](#) | 31 Oct 2022 | [BSI Knowledge \(bsigroup.com\)](#) document regarding the strong graphic pattern of Lothar's work.

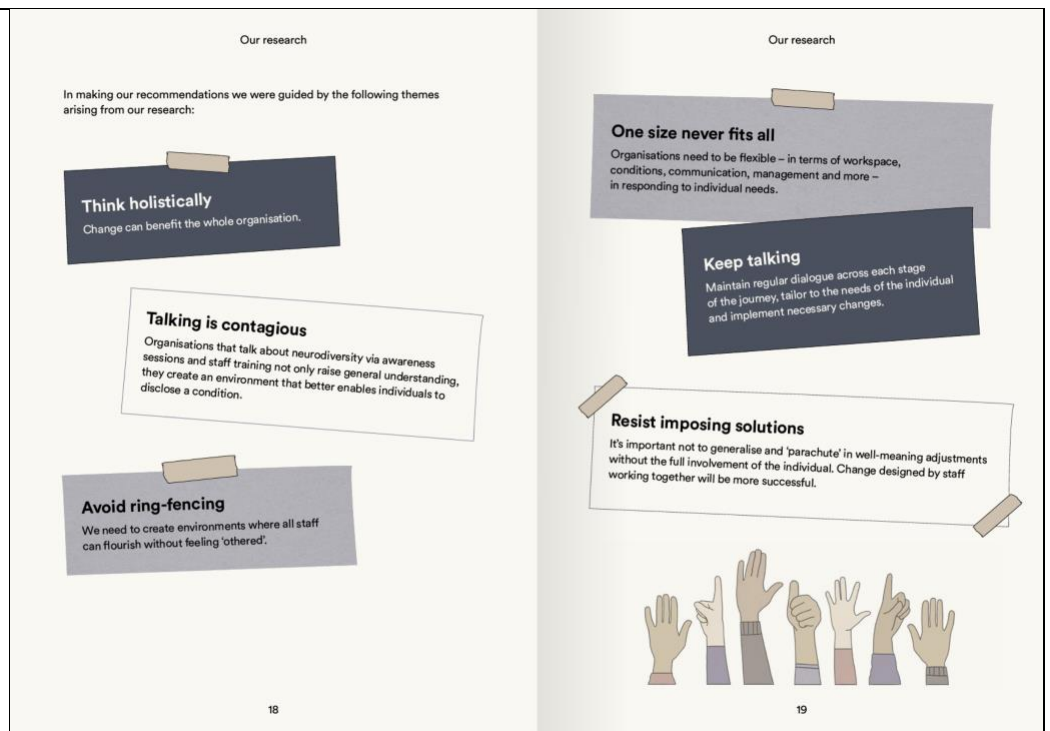


Lothar Götz: Dance Diagonal, 2019. Brewers Towner Commission, Towner Art Gallery, Eastbourne. Photo: EvaEastman, courtesy Towner Art Gallery

In addition, the team have consulted two individuals regarding the artwork and concerns surrounding neurodiversity. Namely, the Director of Towner who commissioned Lothar for the building façade at Towner, Eastbourne, and Lacuna's Arts Producer. Both identify as neurodivergent and do not foresee an issue given previous examples of the artist's work in the public realm.

The artistic team have also consulted Dr Daniel Glaser – a neuroscientist & writer, the founding director of Science Gallery London and Winston Churchill Fellow 2019 (see extract from 'Creative Differences' below). His scientific background involves the use of fMRI (functional magnetic resonance imaging) to examine how experience, prejudice and expectation alter the way we see the world.

<https://danielglaser.org/biog/>



Creative Differences – A Handbook for embracing neurodiversity in the creative industries, Universal Music.

The Site –

The artwork begins 3.5m above ground level, significantly above eye-level, meaning viewers aren't immersed in it and consciously need to look up to view it.

The route to cross from Leadenhall Street to Fenchurch Street has two equal pedestrian routes, meaning should pedestrians not wish to walk past the mural, there is an alternative route.

Whilst the artwork does not use muted colours, the artwork is to be considered as a “distinctive feature or landmark” one which “can help people to orientate themselves correctly” “examples include a memorable wall feature or piece of art”. (pg. 28, Design for the Mind -Neurodiversity and the Built Environment, BSI 2022).

The location where the artwork will be sited is narrow and in effect a dark space. It should be noted that excessive time in dark places, can contribute to feelings of depression or depressive emotions in people with symptoms associated with seasonable affective disorder. The artwork will bring vibrant colour to the space, lifting the viewers spirits and contributing to feelings of wellbeing.

Internally at 40 Leadenhall Street, the artwork will be experienced in parts, not fully, due to the height of the artwork.

Information signage will be provided underneath the artwork. In addition, 40 Leadenhall Street ambassadors will be briefed to provide further information about the artwork.

The Artwork –

“Public art serves many purposes, but none can have more point and dignity than that of investing a public space with a renewed vitality, extending its availability as a place to be, in which a sense of identity and the possibilities of the civil life are enhanced.”

Mel Gooding, writer & critic, London

Whilst there are reports which detail colour theory, some evidence does suggest that whilst some people who identify as neurodivergent have enhanced sensitivity to colour, as a result may have colour specific preferences. Each preference is individual to the person and no one colour will universally make everyone happy and another colour make everyone aggravated, it is dependent on past experiences. Colour theory considers individual colour rather than how they relate to one another. Lothar's artwork is not one isolated colour, but a marriage of many.

The effects of colour can be subjective based on cultural history and understanding. This can influence the effect that a particular colour has on a particular individual, throwing into question the idea that specific colours have an intrinsic psychological response.

<https://deserthopetreatment.com/addiction-treatment/psychology/color-theory/>

Previous examples of the artist's work have been sited at medical centres. 'What Makes Boys Dance', 2019, permanent commission, Hospital Rooms Commission for the TV Room, Oak Ward, Hellingly Centre, a closed forensic male mental health unit, NHS Foundation Trust Mental Health Hospital and 'Pojagi', June 2007, temporary commission, St Batholomew's Hospital.



What Makes Boys Dance, 2019, permanent commission, Hospital Rooms Commission for the TV Room, Oak Ward, Hellingly Centre, a closed forensic male mental health unit, NHS Foundation Trust Mental Health Hospital. Photo credit: Ian Griffiths



Pojagi, June 2007, temporary commission, St Bartholomew's Hospital. Photo credit: M Franke

The latest monthly Assuring Transformation NHS Digital data shows that in February 2024:

- *In total 2,045 autistic people and people with learning disabilities are in inpatient mental health hospitals in England; 67% of these people are autistic.*
- *There are 210 under 18s in inpatient units that are autistic or have a learning disability. Of these, 93% are autistic.*

What we can determine from these figures is that there is a high proportion of autistic people who are service users in mental health units in the UK.

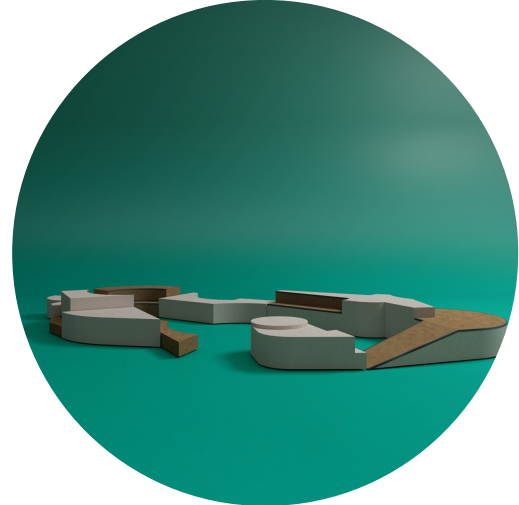
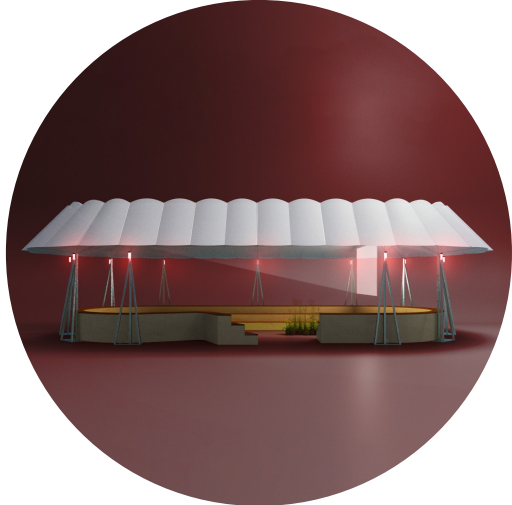
Does the proposal have any special requirements?	N/A
Please provide any further information that you consider would be useful.	N/A

Please note that all information and images provided on your application (excepting contact details) may be published and accessible from the City Corporation’s website before the application is either approved or rejected.

Recommendations of the City Arts Initiative are submitted to the City Corporation’s Culture, Heritage and Libraries Committee for ratification. As part of our legal obligations as a public body, that report (with imagery) is uploaded to our website at least one week before the committee meeting. The report is discussed in the public session which may or may not be attended by the media.

If your application is approved in principal by the City Arts Initiative and ratified by the Culture Heritage and Libraries Committee it can then be progressed. It is important to note that this approval is not a guarantee that your proposal will go ahead. It will still be subject to agreement of the logistical considerations by the Special Events and Highways team and you will need to apply for other individual permissions as required such as Hoarding Licences, Planning Permission and permissions from building managers/owners depending on the specifications of your application. Officers will be able to advise on next steps, which will vary from application to application.

Please email the completed form to [public art](#) with any supporting documentation.



EC

FLEET STREET
QUARTER

 **CULTURE
MILE BID**

**ALDGATE
CONNECT**
Welcome everyone

What?

A trail of unique architectural installations across the City of London that communicate a narrative about the changing Square Mile and provide spaces for cultural activations for people to participate in conversation about the future of the City

Why?

- Test out new scenarios for how the public realm in the City of London can better serve its people and planet
- To activate the public realm and capture public imagination
- To celebrate the London Festival of Architecture's 20th anniversary
- Open up discussions about London and architecture to a public audience

When

Summer 2024

LFA London Festival of Architecture

LFA2024 Destinations

The City of London

The City of London is a uniquely rich combination of ancient and modern. It is recognised around the world for landmarks such as St Paul's Cathedral, Tower Bridge, and the Gherkin. Beneath these marvels of architecture, there is an immersive network of historic streets to uncover, with something interesting around every corner. Roman ruins lie beneath your feet and skyscrapers above your head. It's a place where you can be transported back in time and marvel at the future, all at once.

Home to a contrasting mix of architecture from all eras, the City of London is also a place of connection. From inception, people have come from all over the world to connect and collaborate. It has been a crucible of craft and ingenuity since merchants began trading nearly 2000 years ago. Never standing still, the City is easily accessible and now has even better transport links with the birth of the Elizabeth line.

For LFA's 20th anniversary, Urban Radicals, supported by AKT II engineers and millimetre fabricators, will create four public engagement platforms across the City of London. This trail of architectural interventions has been designed to facilitate conversations—from everyday interactions, to cultural podcasts and organised talks—that will prompt Londoners to actively engage in shaping the city's discourse, while celebrating the multiplicities which exist in the Square Mile. Alongside this exciting intervention will sit a series of tours, workshops and talks unpacking the history, present and future of the area.

Supported by



A cluster of city buildings, old and new © Destination City, City of London Corporation

"The City and its architecture is an asset to London, the UK and the world. Whilst creating jobs, driving investment and supporting trade for the benefit of communities both domestically and overseas, it is also a destination for visitors and tourists who come to experience unparalleled culture and heritage.

On behalf of the City Corporation, we look forward to collaborating on this year's LFA and will ensure that everyone knows the Square Mile is the world's most innovative, inclusive and sustainable business ecosystem, as well as an attractive place to invest, work, live, learn and visit."

Chris Hayward, Policy Chairman, City of London Corporation

The City of London

Event selection

The City of London



Check out all City of London events by heading to lfa.london/city or by scanning the QR code



Street Assemblies for the Square Mile: Speakers Plinth
Aldgate Connect with LFA
3-30 June | Vine Street, EC3N 2PX

Beside the remains of the Roman wall at Vine Street, a series of plinths will encourage discussions held along a walkable route, referencing the ancient philosophical notion of walking whilst conversing.

Installation



Street Assemblies for the Square Mile: Roundtable Culture Mile with LFA
3-30 June | 120 London Wall, EC2Y 5ET

Table 'In the Round' will host programmes which encourage discussion over food that, informally or formally, invites the public to sit down for discussion and deliberation, while also acting as a stage for public performance and roundtable discussions.

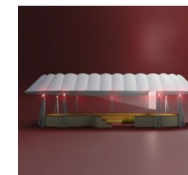
Installation



Street Assemblies for the Square Mile: Archive Pod
EC BID with LFA
3-30 June | Eastern Cluster

A mini seed museum showcasing an archive of seeds historically imported into London, will narrate stories of migration and cultural exchange. The intervention will also act as a two-person podcast space for dialogue, interviews, and public broadcasting.

Event type



Street Assemblies for the Square Mile: Assembly Fleet Street Quarter with LFA
3-30 June | Playhouse Yard, EC4V 5EX

A street auditorium for public debate, discourse, screenings and gatherings.

Installation



Carve / Create / Crimp / Colour
Velorose
3-14 June | Velorose, EC1M 6EE

Explore artworks of two artists using everyday materials to make their fragmented abstractions - from landfill materials and packaging to prints and sculptures.

Exhibition



Spitalfields, Aldgate and The Tower of London – Reimagined Through a Sikh Lens
A Little History of the Sikhs

8 June | Tour commences from 135 Bishopsgate, EC2M 3YD

A walking tour through Spitalfields and Aldgate tells the stories of the early Sikh communities in the UK, reimagining the locations through a Sikh lens!

Tour



Exploring the Lost Walbrook River: Tour Through the Hidden Heart of the City
SAVE Britain's Heritage
15 June | City of London

Tom Bolton will lead the way along the forgotten path of the 'Walbrook River', threading through the ever-changing urban fabric from Shoreditch, outside the City walls, to the Thames itself and delving into the historical, cultural, and architectural layers that define its course.

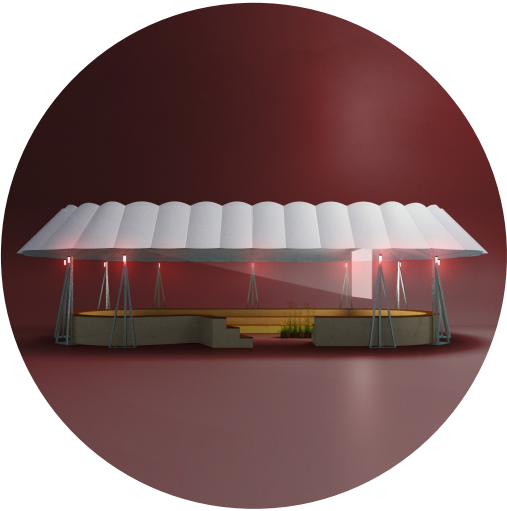
Tour

street assemblies for the square mile

Page 100



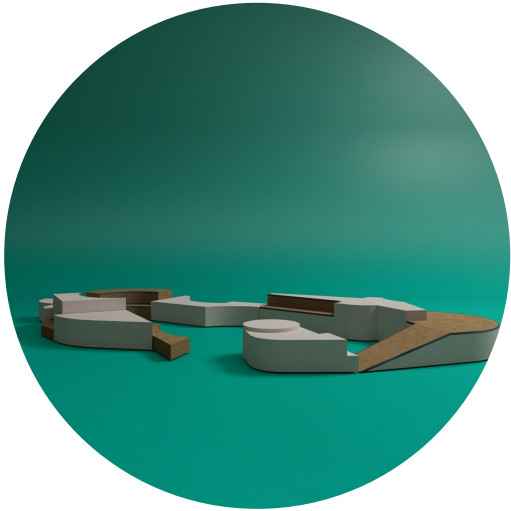
archive Pod



assembly



roundtable



speakers' plinth



speakers plinth

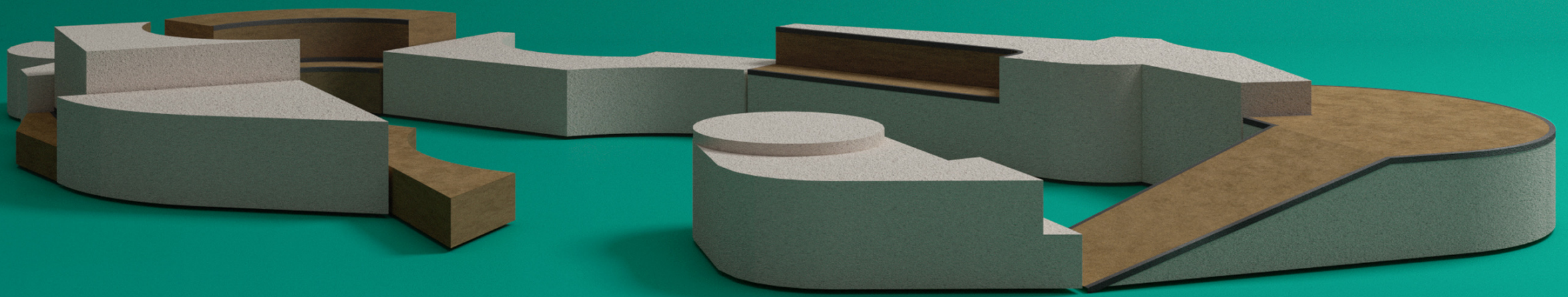
Beside the remains of the Roman wall at Vine Street, a series of plinths will encourage discussions held along a walkable route, referencing the ancient philosophical notion of walking whilst conversing.

Page 101

Activations include:

- Performances by London Youth choir
- Walking tours e.g. Sikh history walking tour through Alldate



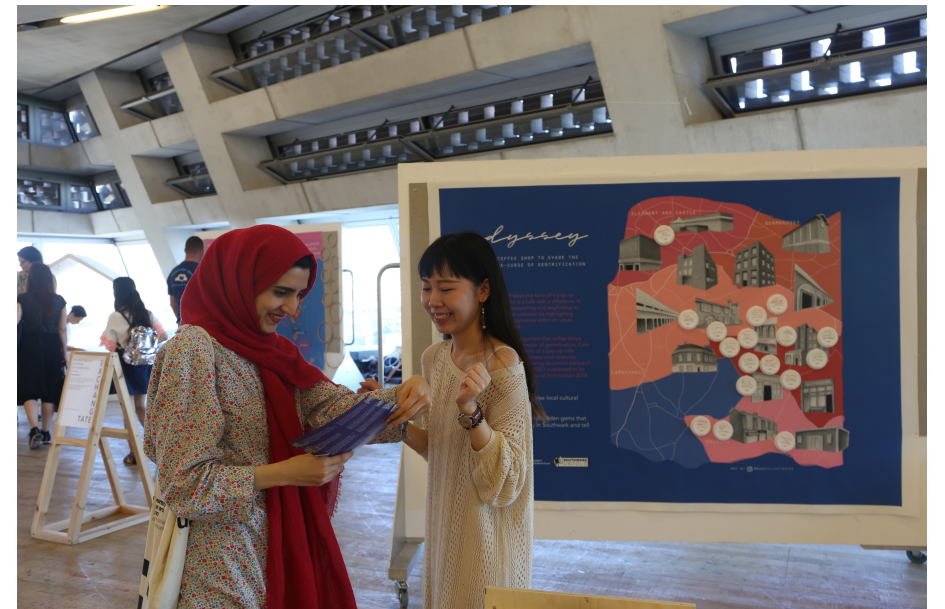


archive pod

A mini seed museum showcasing an archive of seeds historically imported into London, will narrate stories of migration and cultural exchange. The intervention will also act as a two-person podcast space for dialogue, interviews, and public broadcasting.

Activations/related programmes include:

- Podcast recordings by Monocle / Scaffold / AJ / ACAN / NAW / Afterparti
- Migration History Walking Tour (organised by Migration Museum with City BIDs)





roundtable

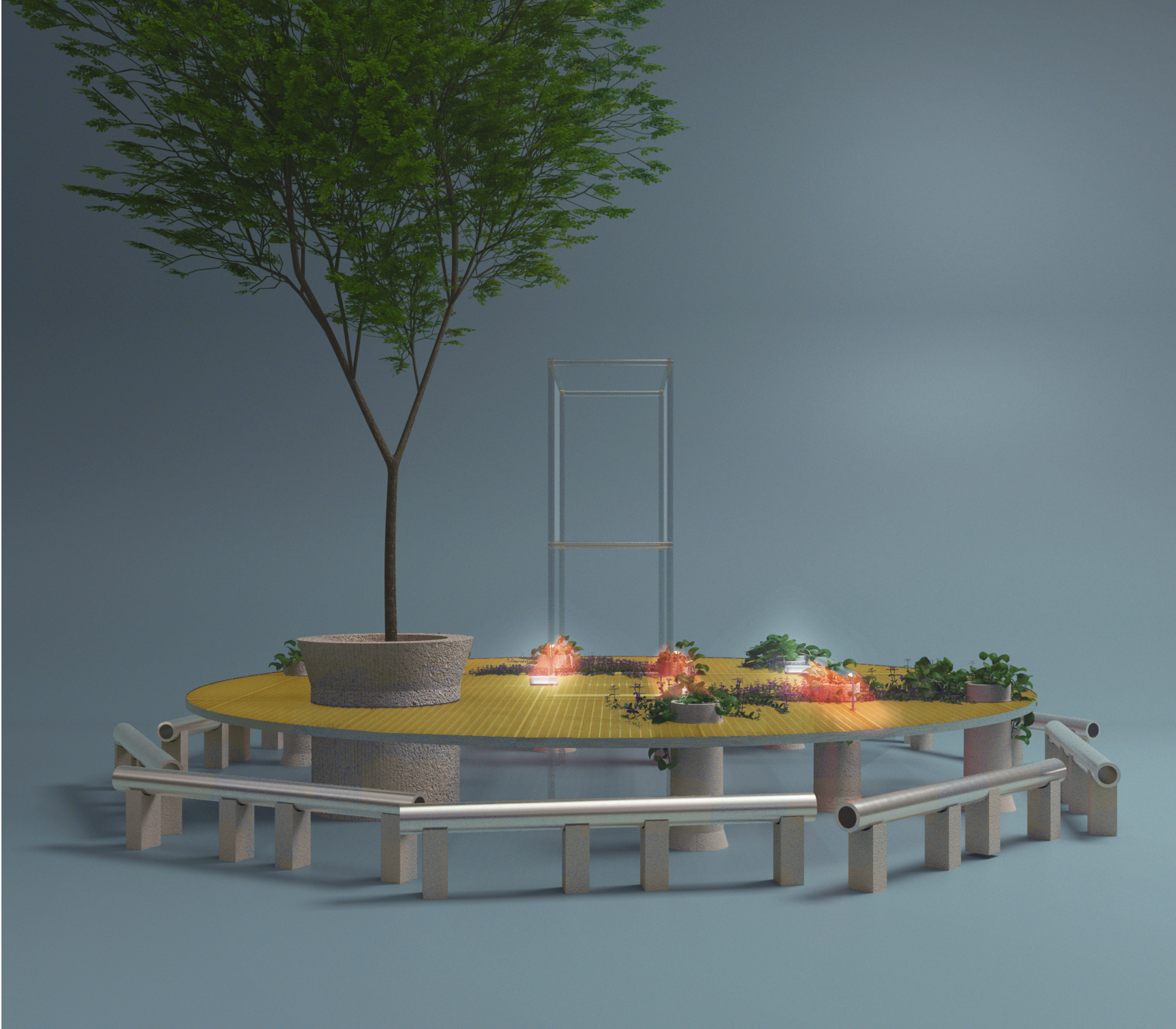
Table ‘In the Round’ will host programmes which encourage discussion over food that, informally or formally, invites the public to sit down for discussion and deliberation, while also acting as a stage for public performance and roundtable discussions.

Page 105

Activations to include:

- Sustainability discussion hosted by AKTII engineers
- Student hosted discussions and workshops (LMU, UCL)



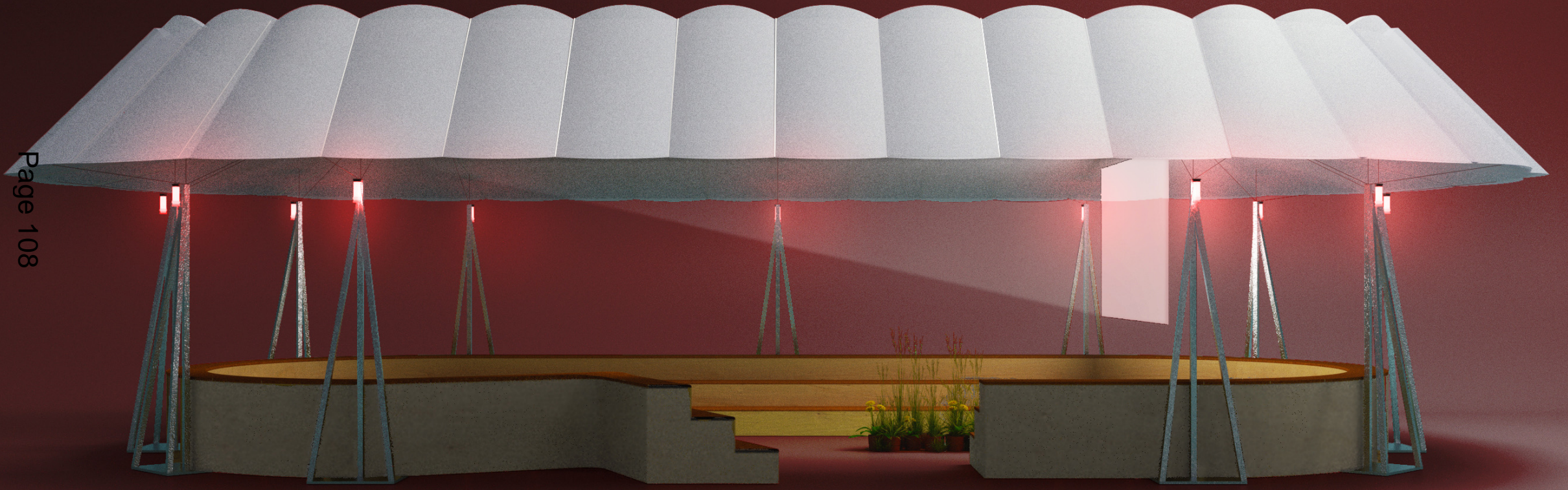


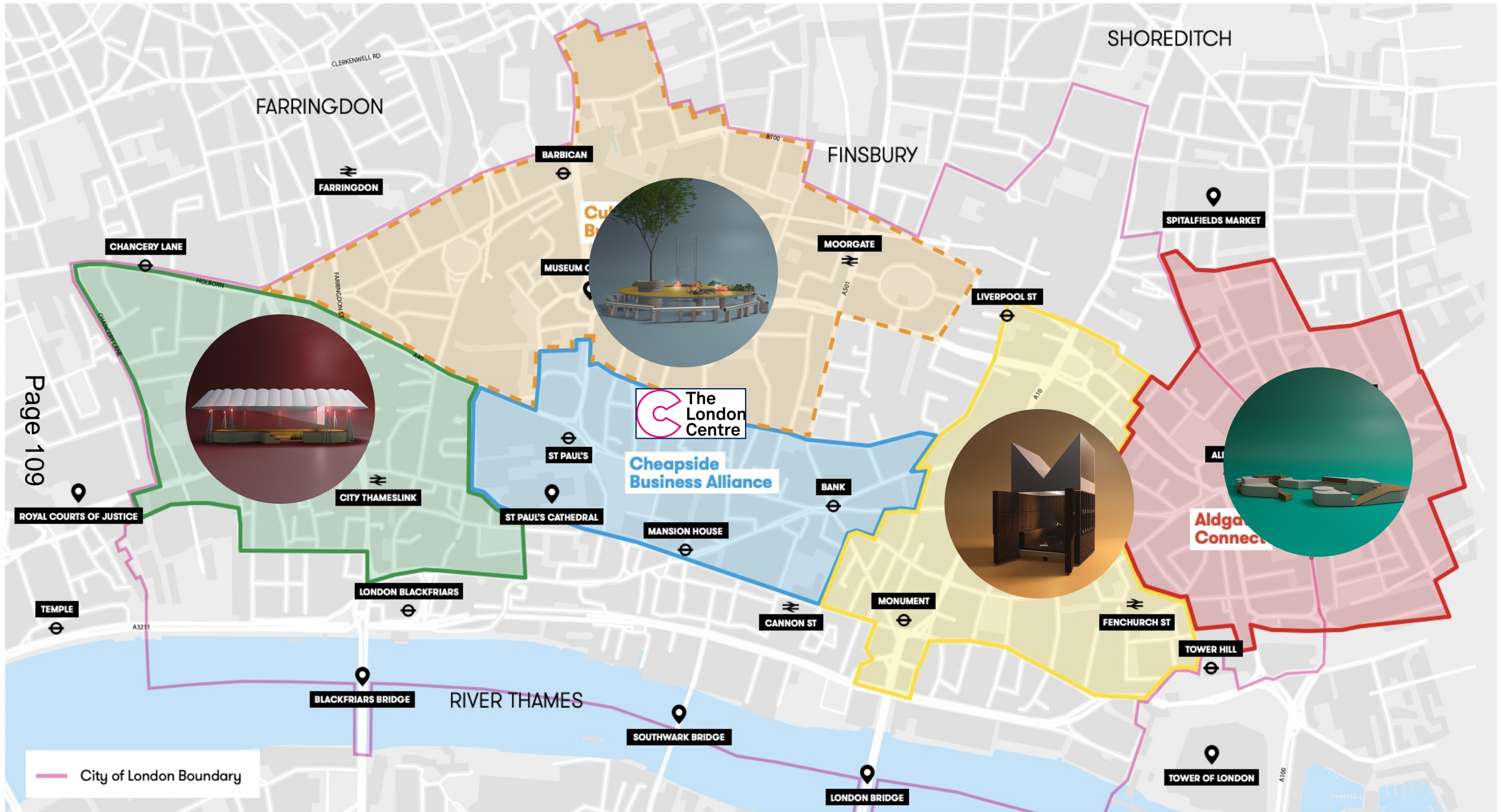
assembly

A street auditorium for public debate, discourse, screenings and larger gatherings.

- Page 107
- Activations to include:
- Saddlers Wells dance performance
 - Green skills workshop (Climate Action Week)







City of London Boundary

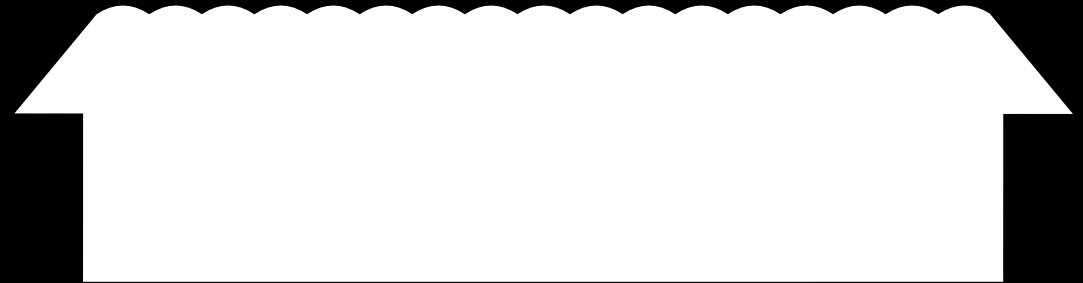
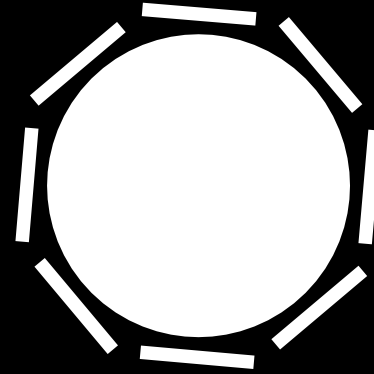
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akt II

millimetre
designers and makers ESTD 2006

street assemblies for the square mile



LFA LONDON
FESTIVAL OF
ARCHITECTURE

nla NEW LONDON
ARCHITECTURE



**ALDGATE
CONNEX**

**CULTURE
MILE BID**

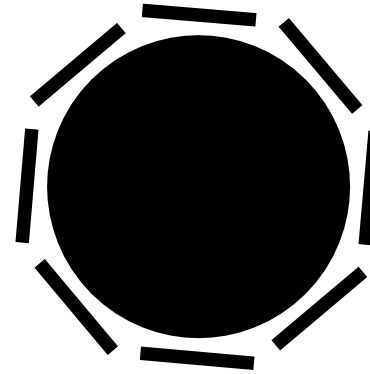
EC BUSINESS
IMPROVEME
DISTRICT

**FLEET
STREET
QUARTER**

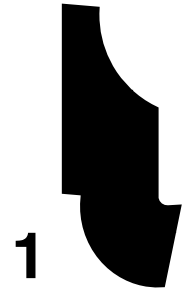
“The Street is a room by agreement; a community room, the walls of which belong to the donors.”

Page 112

– Louis Kahn, architect



3



1



2



4

- 1. Speaker Plinth, Aldgate Connect BID
- 2. Archive Pod, EC BID
- 3. Roundtable, Culture Mile BID
- 4. Assembly, Fleet Street Quarter

**What if civic buildings
in London's Square
Mile transformed from
enclosed institutional
structures into a
horizontal system
integrated into the fabric
of the streets, opening
up and encouraging
public participation
across discussions on
the future of London and
its people?**

Page 1

For the 20th anniversary of the London Festival of Architecture, Urban Radicals, supported by AKT II engineers and millimetre fabricators, will re-imagine alternative parliament typologies and forms.

Four public engagement platforms across the City of London aim to make the idea of the "parliament" accessible to a diverse audience, prompting Londoners to actively engage in shaping the city's discourse, while celebrating the multiplicities which exist in Square



Historically focused on trade and guilds, Square Mile has been both a financial and cultural hub for London. Urban Radicals' vision expands the concept of a "Square" to include public squares, markets,

and gatherings, transforming Square Mile into a space for public discussion, equity, knowledge exchange, community, inclusion and ultimately a place for all.

The interventions will test the notion of public assembly across four distinct scales and forms, each of which has been designed to facilitate conversations, from everyday interactions, to cultural podcasts, organised discussions, organised talks, public debates, knowledge exchange workshops, and performances.

Once the LFA comes to an end, the four structures may come together to form a "Mobile Assembly", which will travel across the UK enabling other cities to become connected to what has been initiated in the Square Mile, adding to the project's legacy through enabling more communities to voice, discuss, learn from each other and celebrate together.

Urban Radicals envisions the four interventions becoming spaces for fostering participation in public and community-driven activities, while respecting the Square Mile's historical legacy and positioning it as a prototypical model for sustainable urban development, reflecting the diverse needs of London and its people.

SPEAKERS PLINTH

Aldgate Connect BID
12 Jewry St., London EC3N 2HT

CAPACITY 1 person per plinth, 6 plinths

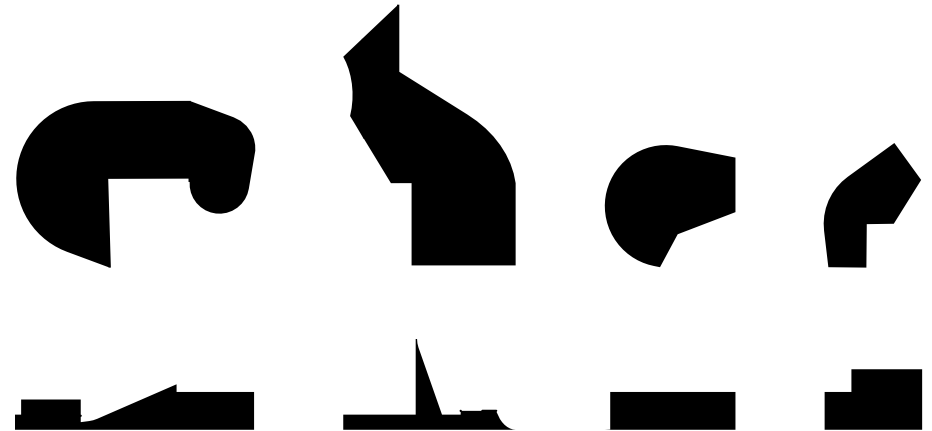
LOCATION DETAILS pedestrianised path, public space

ACCESSIBILITY wheelchair accessible

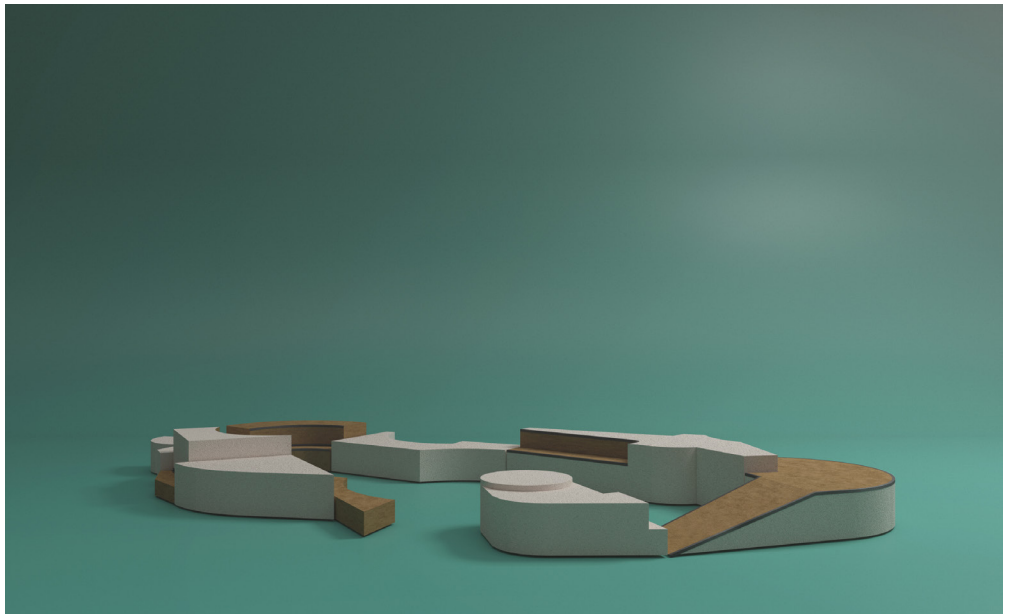
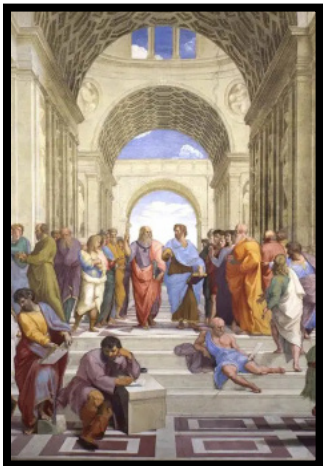
FLEXIBLE USE the plinths may be repositioned to create different configurations (seek guidance from LFA)

PROVISION N/A

Referencing Aristotle’s school of peripatetic philosophy in Ancient Greece (“walk and converse”), a series of small plinths along a stretch on Vine Street adjacent to part of the historic Roman wall, encourage discussions held along a walkable route.



Page 114



INDIA STREET

Page 115



U R

Issued to: London Festival of Architecture
 Date: 18.03.2024
 Job name: LFA Square Mile
 Location: 12 Jewry St, London EC3N 2HT
 Drawing title: Speaker Plinth Location Plan
 Dimensions: mm
 Scale: 1:500 @ A4



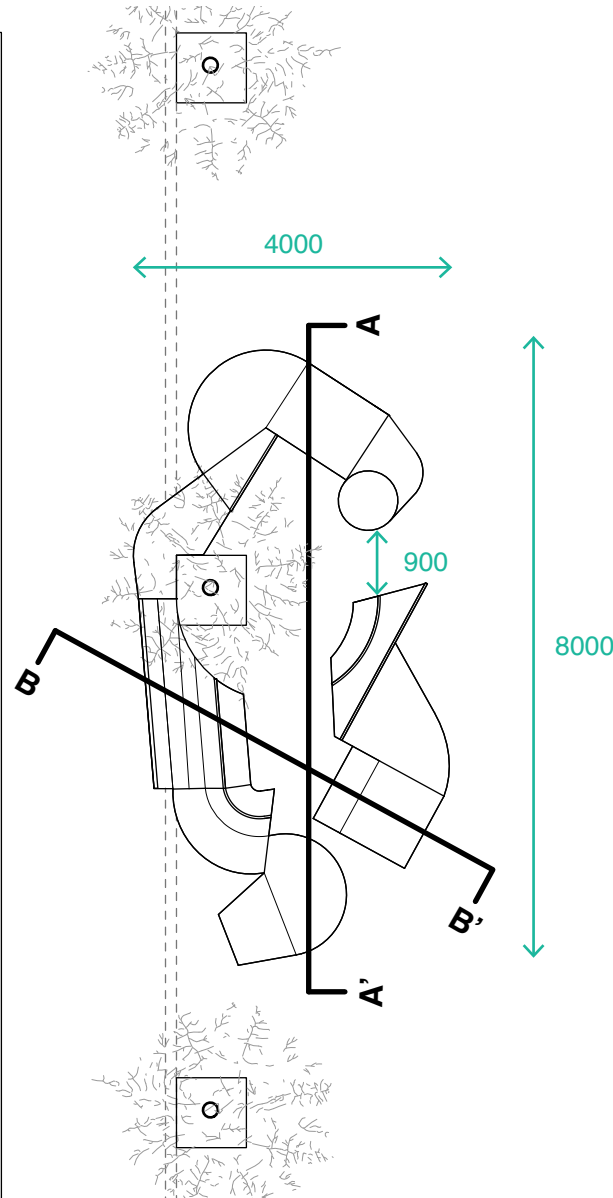
Notes:

1. Dimensions in mm, do not scale.
2. Dimensions are approximate.
3. Form will be refined during development.

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Drawn by:

Signed off by:



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Signed off by:



4000



8000

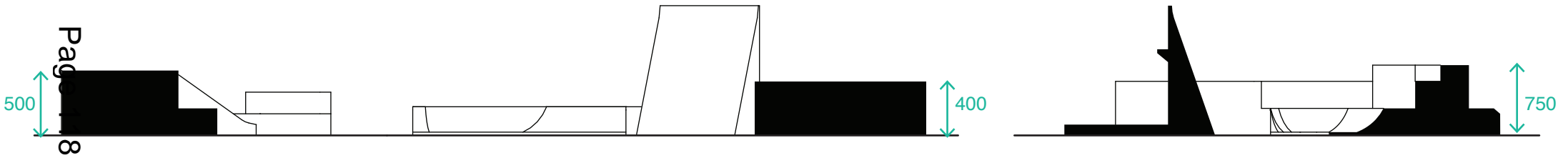
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Drawn by:

Signed off by:

ARCHIVE POD

Eastern Cluster BID
Viewing Gallery in Horizon 22, 22 Bishopsgate London
EC3N 2HT

CAPACITY 2 people

LOCATION DETAILS interior; open to all; free to enter; booking required

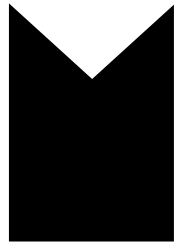
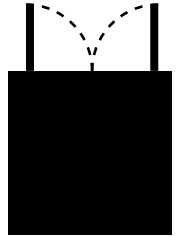
ACCESSIBILITY wheelchair accessible

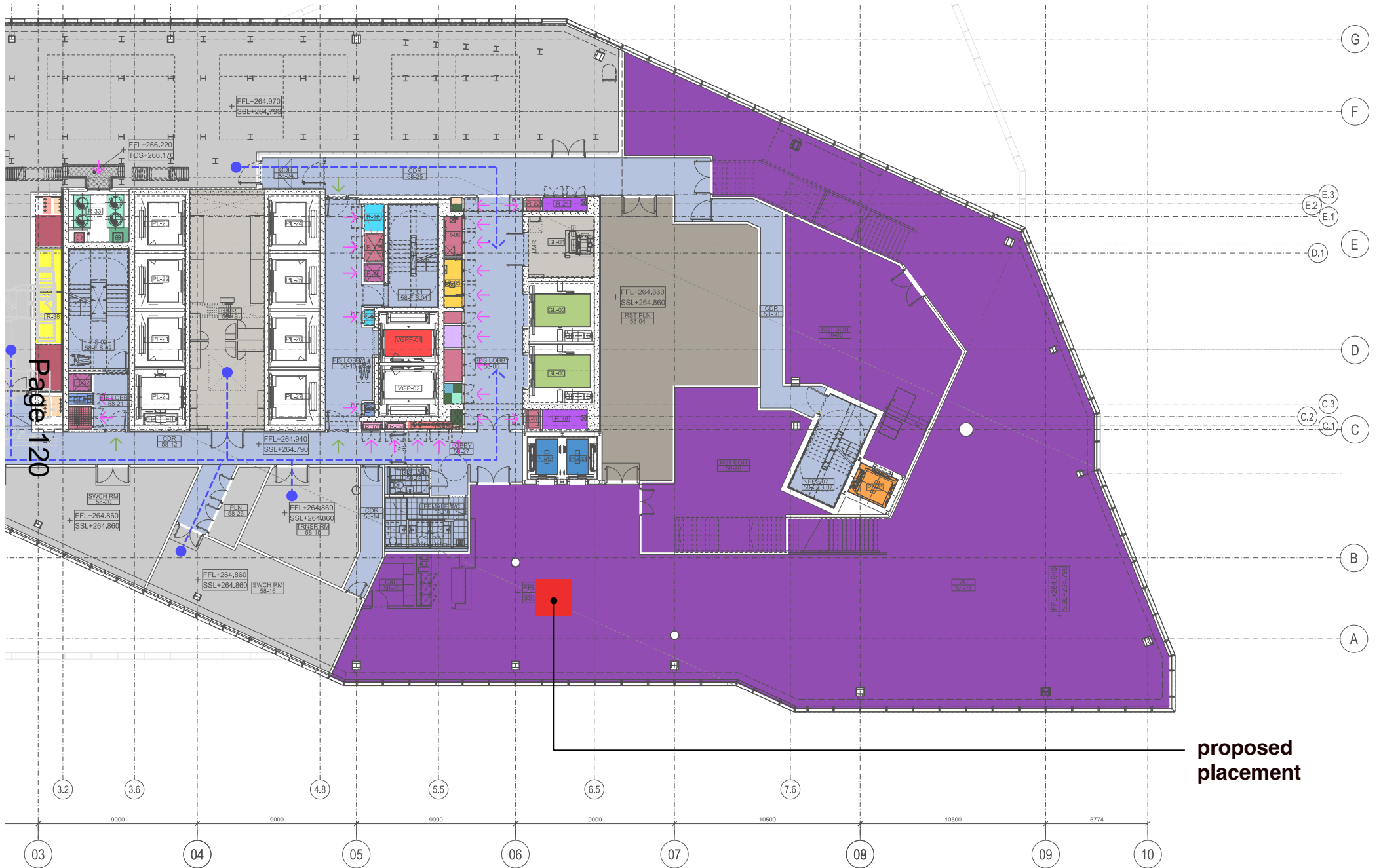
FLEXIBLE USE exterior showase display open to public; acoustically insulated interior not open to public (see guidance from LFA on accessing the interior for organised event)

PROVISION access to electricity; potential for live streaming interior activation via public screen in Horizon 22 Viewing Gallery and/or stakeholder socials

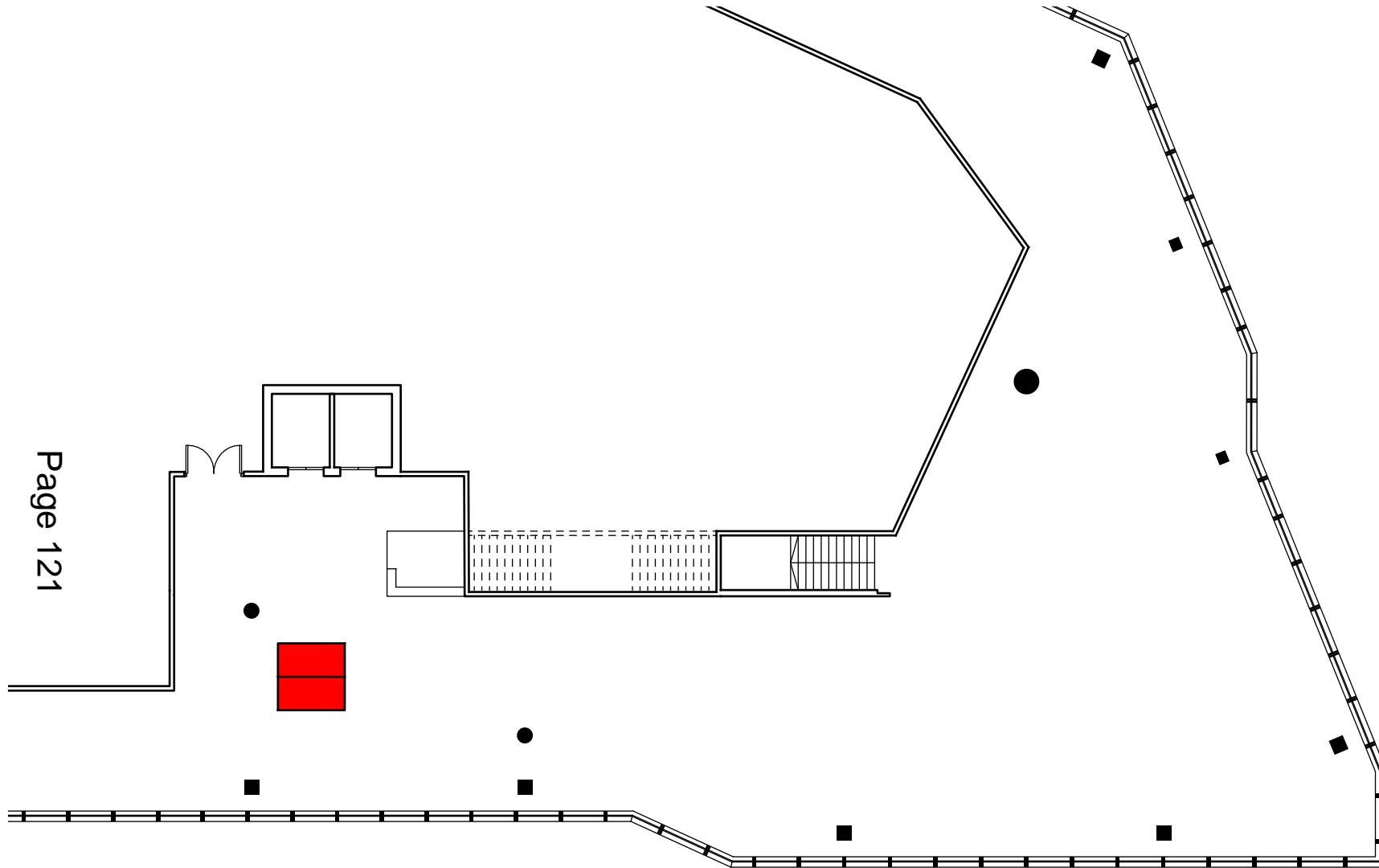
A mini seed museum showcasing an archive of seeds historically imported into London, narrating stories of migration and cultural exchange, tying into Square Mile's history of market and exchange. The intervention will also act as a two-person podcast space for dialogue, interviews, and public broadcasting.

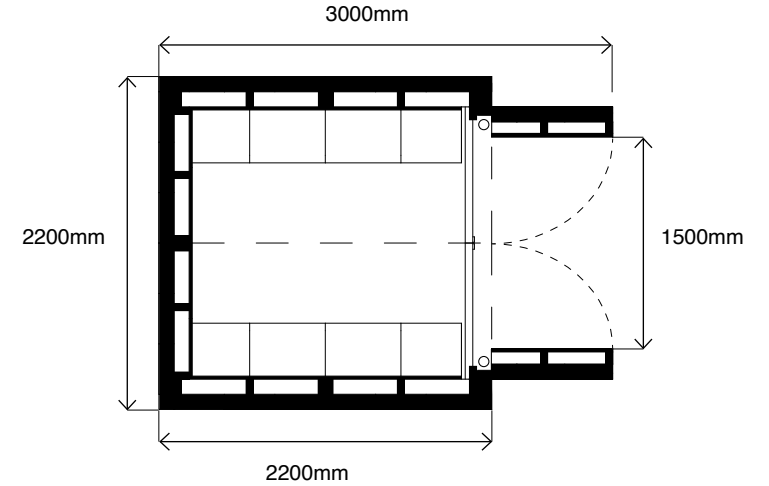
Page 119



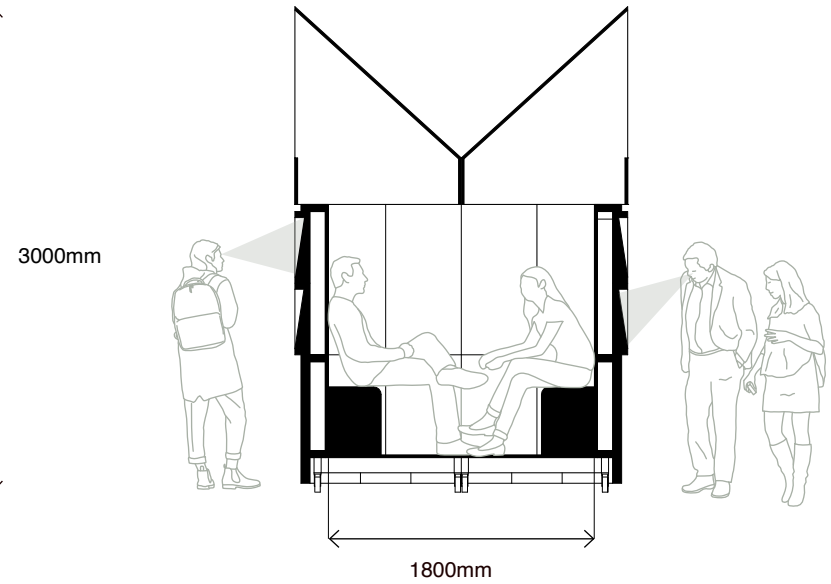
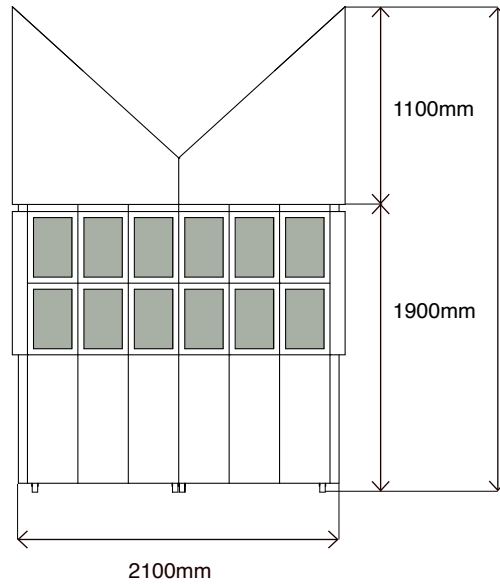
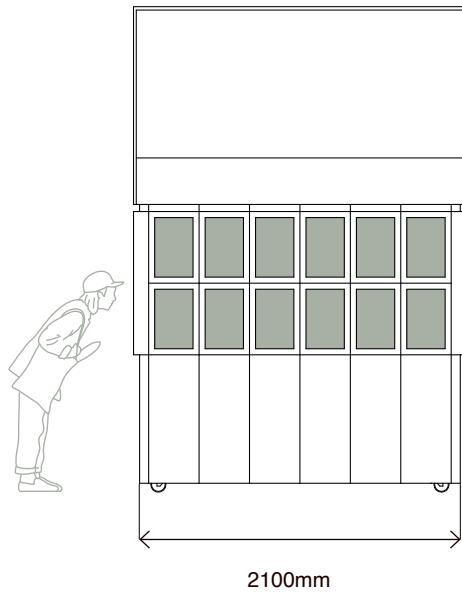


proposed placement





Page 122



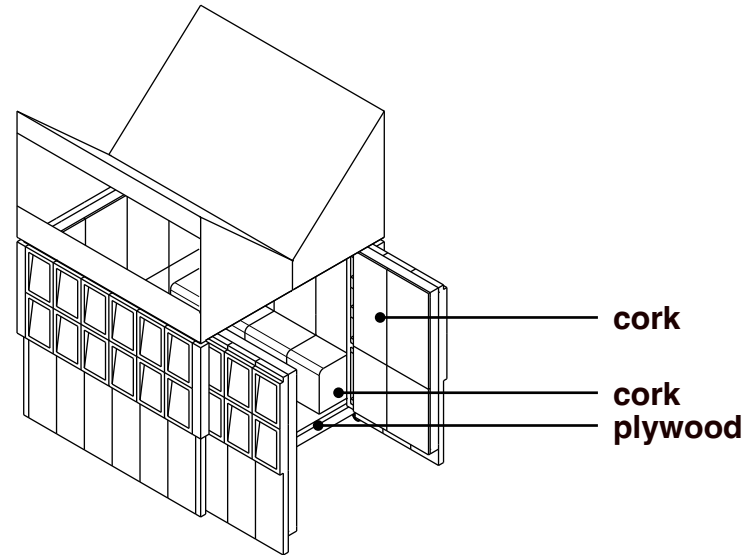
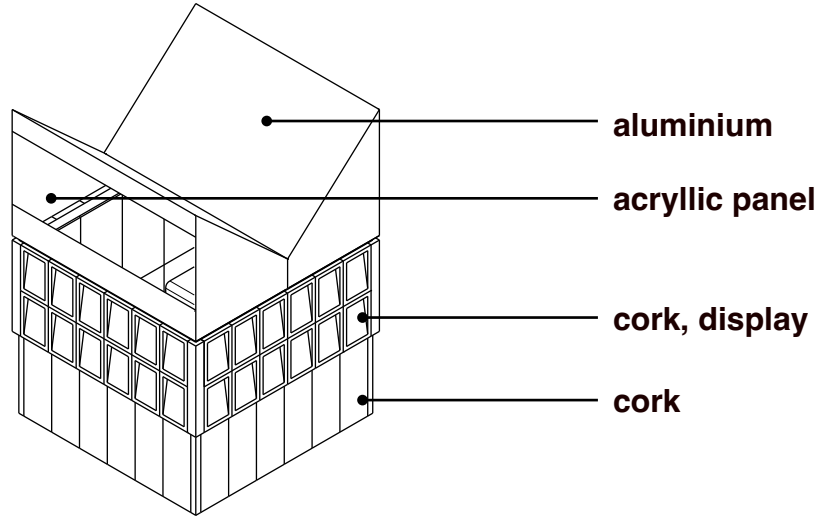
U R

Issued to: London Festival of Architecture
 Date: 21.03.2024
 Job name: LFA Square Mile
 Location: Horizon 22, 22 Bishopsgate, London EC2N 4AJ
 Drawing title: Eastern Culture BID: Archive Pod GA Drawings
 Dimensions: mm
 Scale: 1:50 @ A4

Notes:
 1. Dimensions in mm, do not scale.
 2. Dimensions are approximate.
 3. Form will be refined during development.

Drawn by:
 Signed off by:

Easter Cluster BID: Archive Pod/ Materials



Page 123



U R

Issued to: London Festival of Architecture
 Date: 18.03.2024
 Job name: LFA Square Mile
 Location: Horizon 22, 22 Bishopsgate, London EC2N 4AJ
 Drawing title: Eastern Culture BID: Archive Pod Isometric Drawings
 Dimensions: mm
 Scale: N/A



Notes:
 1. Dimensions in mm, do not scale.
 2. Dimensions are approximate.
 3. Form will be refined during development.

Drawn by:

 Signed off by:

ROUNDTABLE

Culture Mile BID

120 London Wall, Moorgate, London EC2Y 5ET

CAPACITY 16 people

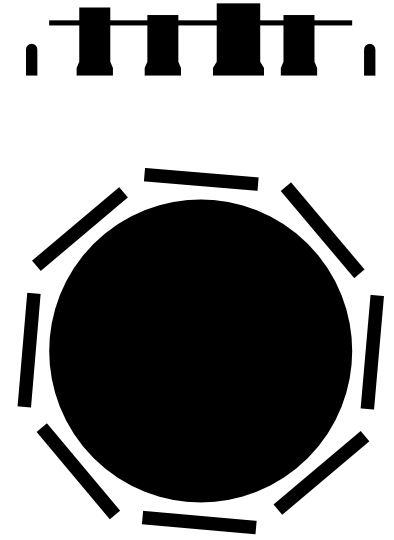
LOCATION DETAILS pedestrianised path, public space

ACCESSIBILITY 8 wheelchair accessible seats on the table

FLEXIBLE USE a public roundtable discussion may be activated via provision of microphone and soundsystem

PROVISION access to electricity; LED lighting

Tying together narratives from Smithfield market and the Barbican as a cultural institution, Table 'In the Round' is a roundtable holding 2 programmes: a table for discussion over food that, informally or formally, invites the public to sit down for discussion and deliberation, while also acting as a stage for public performance and roundtable discussions.

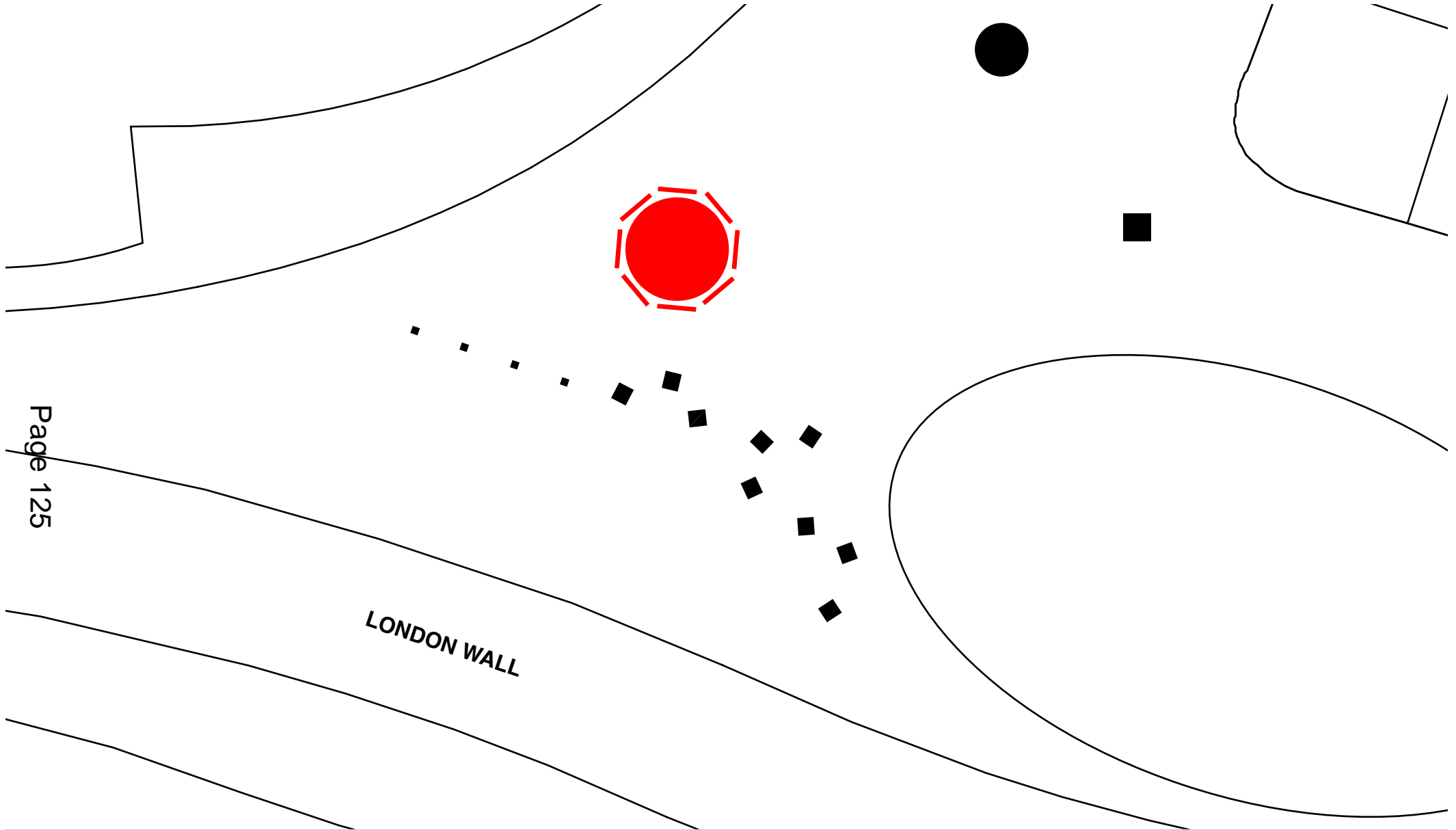


Page 124



Parliament Oak. English parliaments were once convened by this ancient oak tree in the heart of Sherwood Forest.





Page 125

LONDON WALL

U R

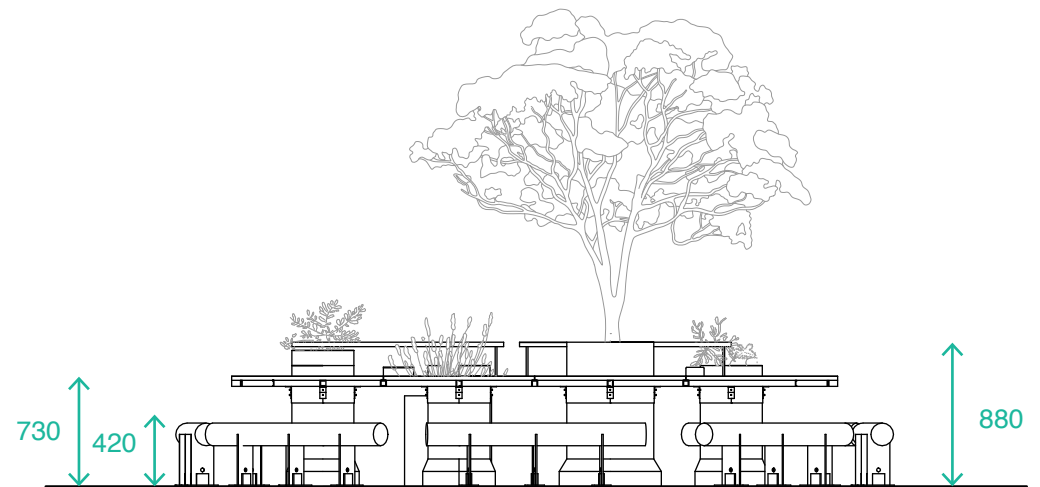
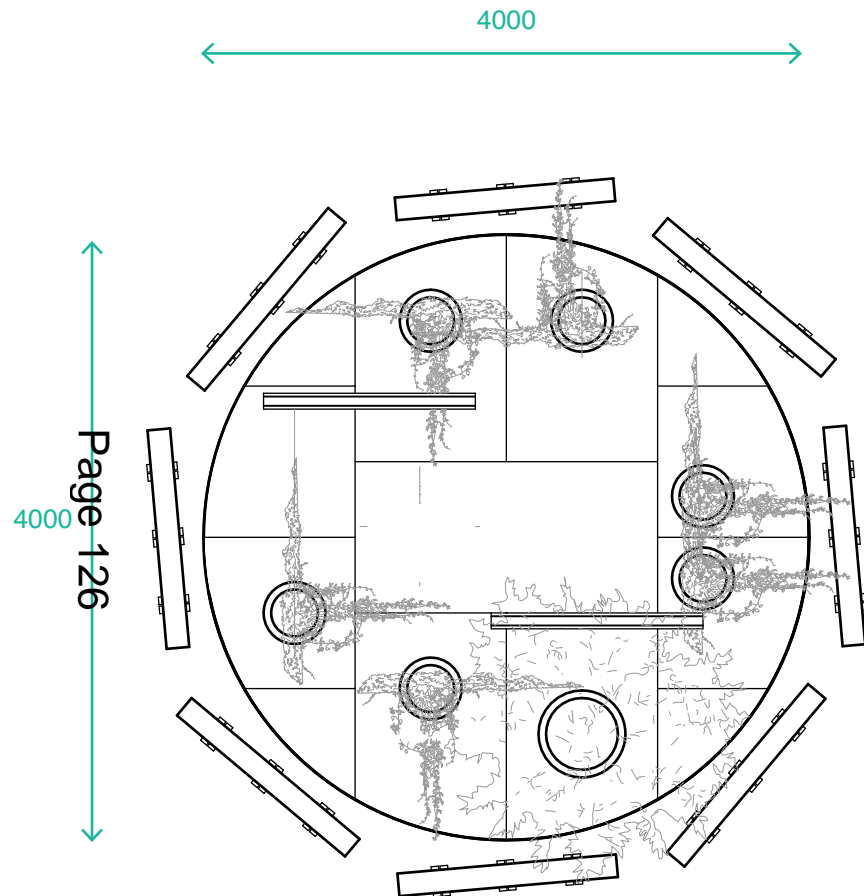
Issued to: London Festival of Architecture
 Date: 18.03.2024
 Job name: LFA Square Mile
 Location: 120 London Wall, London EC2Y 5ET
 Drawing title: Roundtable, Location Plan
 Dimensions: mm
 Scale: 1:200 @ A4

- Notes:
1. Dimensions in mm, do not scale.
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U R

Issued to: London Festival of Architecture
 Date: 18.03.2024
 Job name: LFA Square Mile
 Location: 120 London Wall, London EC2Y 5ET
 Drawing title: Roundtable, Plan Elevation
 Dimensions: mm
 Scale: 1:100 @ A4

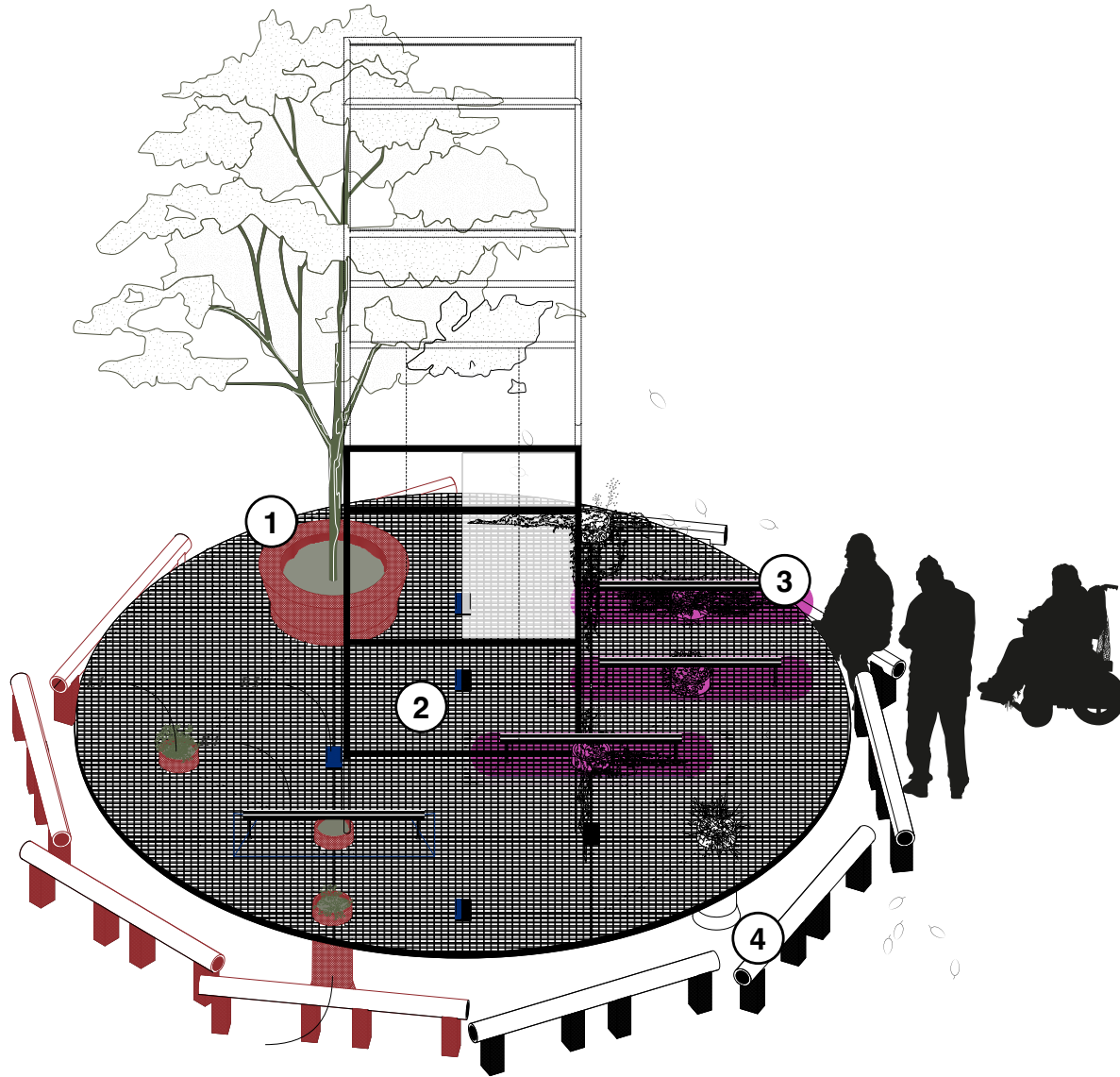
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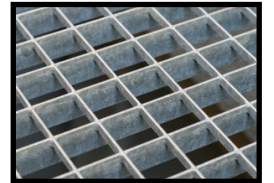
Signed off by:



1. Industrial concrete pipe with planting (tree and climbers)



2. galvanised open steel floor panels



3. LED lighting



4. Tree trunks and cast ballast



ASSEMBLY

Fleet Street Quarter
Playhouse Yard, London EC4V 5EX

CAPACITY 50 people

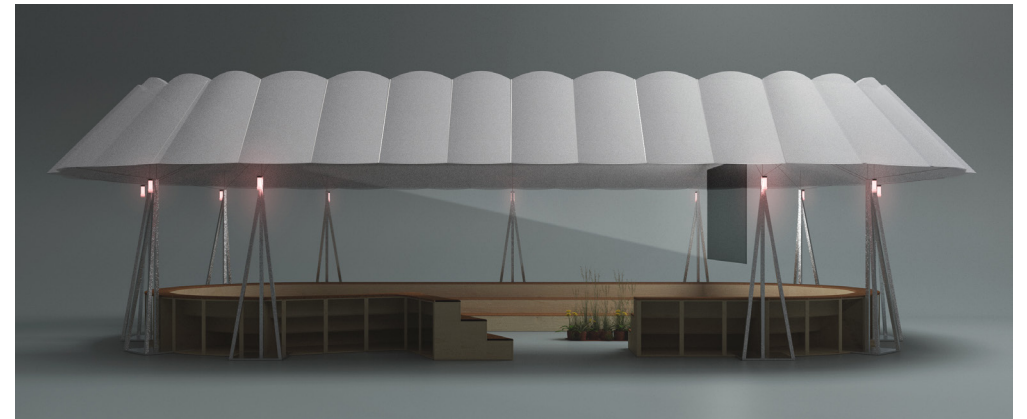
LOCATION DETAILS pedestrianised path, public space

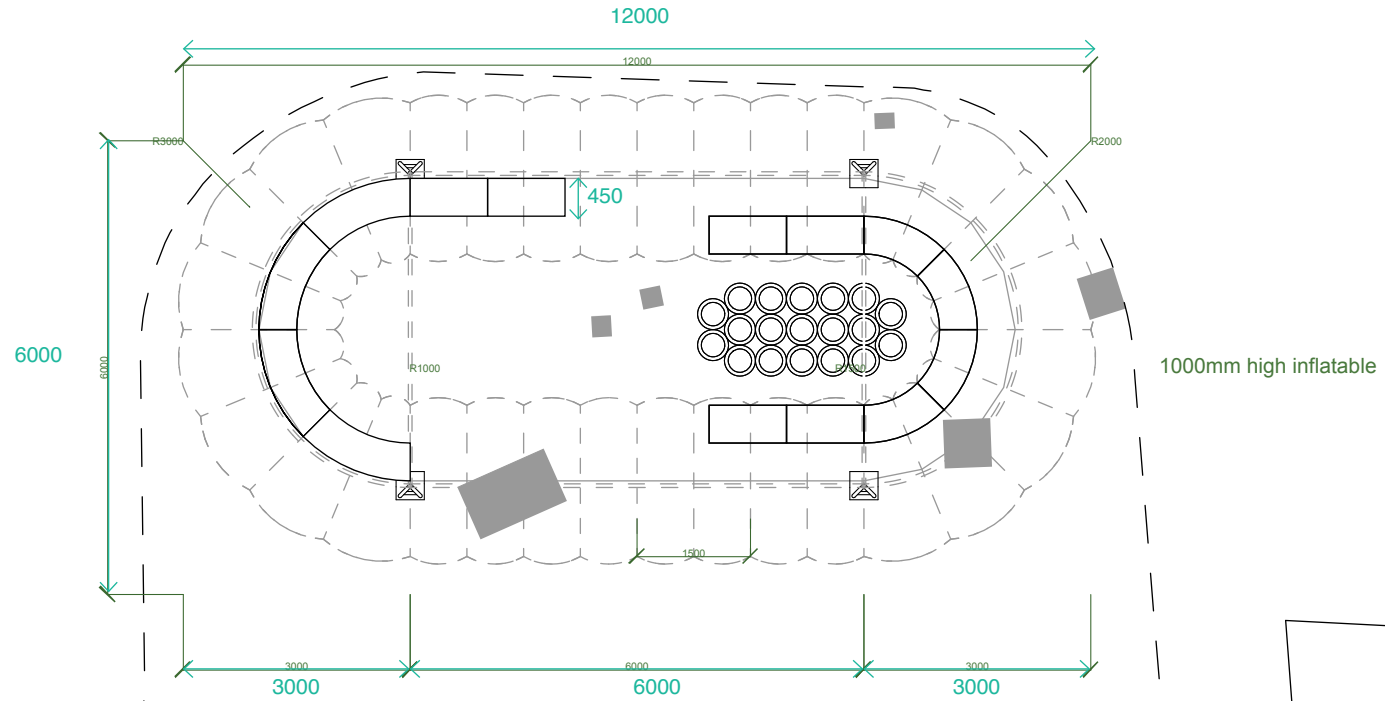
ACCESSIBILITY wheelchair accessible

FLEXIBLE USE auditorium benches may be repositioned to produce different configurations suitable for projector screenings, performances, talks, debates or workshops

PROVISION access to electricity; projector and projector screen; LED lighting

A street auditorium for public debate, discourse, screenings and larger gatherings.





PLAYHOUSE YARD



Notes:

1. Dimensions in mm, do not scale.
2. Dimensions are approximate.
3. Form will be refined during development.

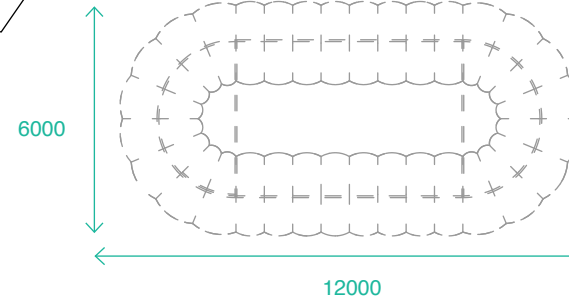
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Drawn by:

Signed off by:

alternative site option

Page 130



ST. BRIDE'S PASSAGE

U R

Issued to: London Festival of Architecture
 Date: 03.04.2024
 Job name: LFA Square Mile
 Location: St. Bride's Passage, London EC4Y 8EJ
 Drawing title: Assembly, Location Plan
 Dimensions: mm
 Scale: 1:200 @ A4



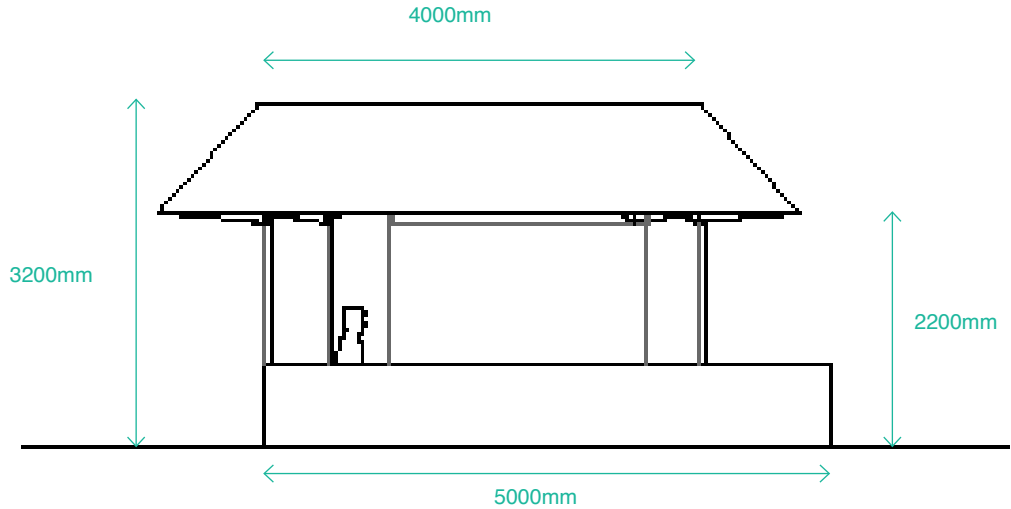
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2. Dimensions are approximate.
3. Form will be refined during development.

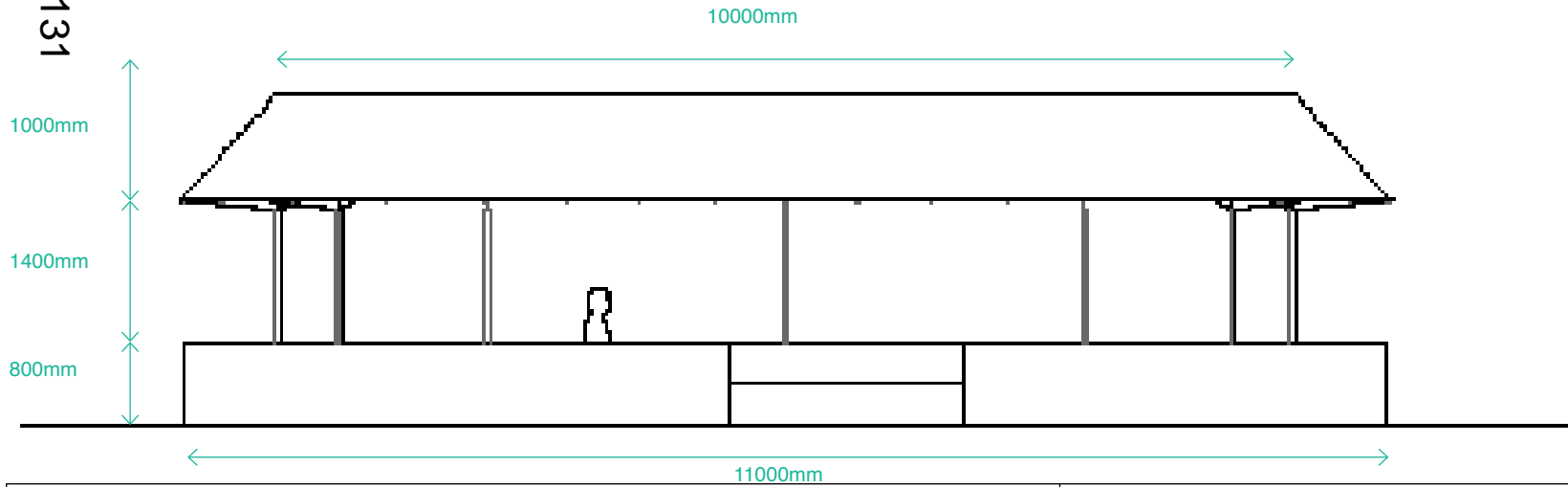
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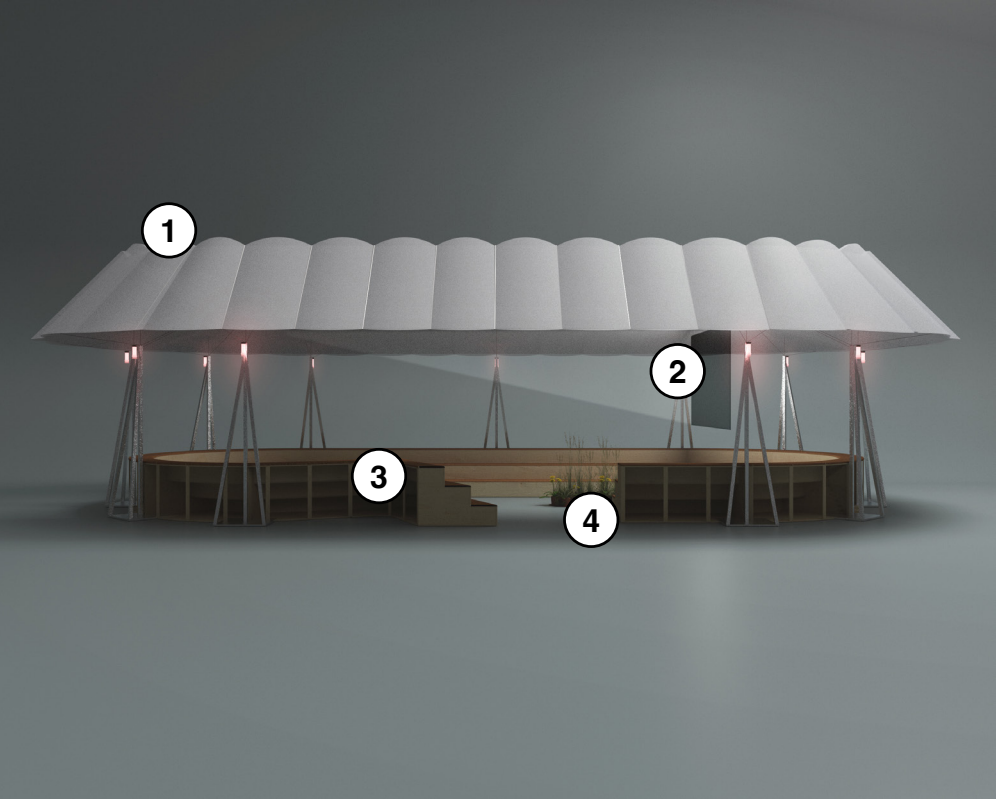
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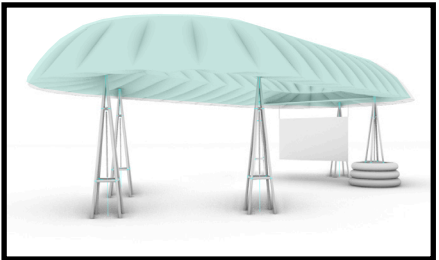
Page 131



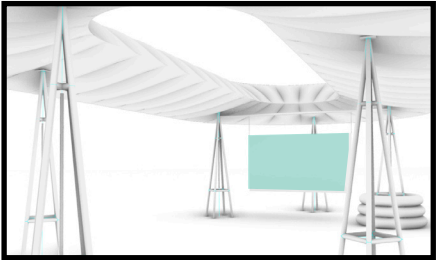
<p>U R</p>	<p>Issued to: London Festival of Architecture Date: 18.03.2024 Job name: LFA Square Mile Location: Playhouse Yard, 75 Carter Ln, London EC4V 5EP Drawing title: Assembly, Elevations Dimensions: mm Scale: 1:50 @ A3</p>	<p>Notes: 1. Dimensions in mm, do not scale. 2. Dimensions are approximate. 3. Form will be refined during development.</p>	<p>Drawn by: Signed off by:</p>
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1. projection screen (retractable)



2. roof (inflatable, PVC)



3. seating (plywood)



4. planting



U R

Issued to: London Festival of Architecture
 Date: 18.03.2024
 Job name: LFA Square Mile
 Location: Playhouse Yard, 75 Carter Ln, London EC4V 5EP
 Drawing title: Assembly, Isometric
 Dimensions: mm
 Scale: N/A

Notes:
 1. Dimensions in mm, do not scale.
 2. Dimensions are approximate.
 3. Form will be refined during development.

Drawn by:
 Signed off by:

Thank you

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City Arts Initiative Application Form

APPLICANT DETAILS

Contact Name:	Katherine Pearce	Date:	11/04/2024
Company/ Organisation:	Destination City, in Partnership with Bloomberg	Email:	katherine.pearce @cityoflondon.go v.uk
Address:	Destination City, City of London Corporation, Guildhall, West Wing, EC2V 7HH	Tel No:	07734802805
		Preferred day time contact:	
		Office Hours	

PROPOSAL DETAILS

Title of proposal	Queen Street Mural repaint and maintenance programme
Is the proposal being submitted on behalf of others? If so who or what company?	In partnership with Bloomberg Philanthropies, led by Helen Chiles

Brief description of the proposal
Please refer to any supporting documentation as needed and ensure a visual representation is included as part of this submission

In 2021 Bloomberg awarded the City Corporation £250k from the Bloomberg Asphalt Art Initiative grant programme to deliver public realm artworks in key locations across the City. The Asphalt Art programme responds to the growing number of cities around the world embracing art as an effective and relatively low-cost strategy to activate the public realm; creating visual interventions on the roadways, pedestrian spaces, and vertical infrastructure. The City of London initiative enabled the City Corporation and Bloomberg Philanthropies to collaborate as part of the City's recovery and reopening initiatives from the pandemic, to bring colourful, vibrant and attractive art to the public realm to transform and enliven space, create an attractive area to support the return to work and visitor engagement agendas.

The project was delivered by the Public Realm team, Environment, in collaboration with Culture and Visitor Services. The project was delivered in Partnership with the GLA, London Design Festival, Cheapside Business Alliance and Bloomberg Philanthropies.

In the City the project delivered 1 colourful crossing outside Cannon St Station and one larger-scale mural on the pedestrianised area of Queen Street, outside Bloomberg HQ. These locations were selected as a key food and beverage destination in the City, by Bloomberg Arcade, and an area of high footfall traffic for City workers (coming from over the river and Cannon St). See appendix 1 for background information regarding the Asphalt Art Programme.

The mural on Queen Street is now in a poor condition, becoming faded, dirty and in some areas completely worn away. See appendix 2 for images of the current artwork condition.

This application requests approval for the Queen Street mural to be improved and retained, with a complete repaint of the artwork in the original existing design (see appendix 3) to be carried out in June 2024, followed by a three-year maintenance plan for the artwork to be regularly cleaned and refreshed ensuring quality and impact is retained. The original artwork design was approved by CAI on 8 April 2021 and CHL on 14 June 2021 (see appendix 4 for background governance papers). This proposal does not seek any changes to the artwork. Appendix 5 outlines the proposed schedule and description of works for the repaint and maintenance plan.

This proposal will ensure the artwork continues to fulfil its purpose to:

- Enliven and enhance the public realm, creating a vibrant area that attracts footfall
- Encourage workers, residents, and visitors to spend time in the location
- Shift perceptions of the City, as a destination for high quality art and culture.

The mural will remain part of Bloomberg's global Asphalt Arts programme, driving profile and awareness for the City as a cultural and vibrant destination, promoted across Bloomberg's channels. Bloomberg's proposal for the Queen Street mural supports the Destination City agenda and outcomes from the new Corporate Plan to deliver a 'vibrant thriving destination' with 'flourishing public spaces'.

During the three years Bloomberg Philanthropies will be responsible for:

- Covering all costs associated with cleaning and repainting the artwork.
- Managing Bloomberg volunteer painting throughout the year, including applying for necessary permissions and providing documentation for the works, with advice and guidance provided by Destination City.
- Liaising with local stakeholders regarding works schedule when required, post the initial June repaint.

Destination City will support by:

	<ul style="list-style-type: none"> • Receiving funds from Bloomberg to contract the supplier on Bloomberg's behalf in June 2024 to carry out the first total repaint of the existing artwork. • Contract the supplier to undertake the first repaint of the artworks in June 2024. • Ensure all necessary permissions and documentation for the June works are completed. • Liaise with local stakeholders regarding the June works. • Provide Bloomberg with advice and guidance, the necessary documentation, stakeholder information and City Corporation contacts to deliver the rest of the programme. <p>Beyond June 2024 ongoing support and resource provided by the Destination City team will be determined and agreed subject to the recommendations in the Destination City Review. Following the outcomes of the Review, roles and responsibilities between Bloomberg and the City Corporation will be revisited.</p>
<p>Brief description of the artistic merits of the proposal <i>Please refer to any supporting documentation as needed</i></p>	<p>The mural was designed by Yinka Ilori as a commission in 2021 for Bloomberg's Asphalt Art project. Yinka Ilori is a major artist of British-Nigerian heritage whose work is known and celebrated internationally. He is a multi-disciplinary artist and designer whose bold visual language draws on his British-Nigerian heritage to convey new narratives through contemporary design.</p> <p>Yinka Ilori was selected as the lead artist for the project by the London Design Festival who partnered on the project. In addition to the City artworks, Yinka designed 11 crossings in Tottenham Court Road. He was selected for his ability to tell stories through colour and his experience and passion for creating artworks in the public realm.</p> <p>Yinka Ilori is a London institution, with his artworks familiar to many Londoners. His works are found in a mini golf course at Greenwich Peninsula, on basketball courts at Canary Wharf, and on dodgems at Somerset House. He is a major British artist working with the British Fashion Council, Marks and Spencer's (shopping bag design), the V&A Dundee, Lego Group and man more.</p> <p>More information on Yinka Ilori can be found here - About - Yinka Ilori Studio</p>
<p>Does the proposal have funding and/or sponsorship? <i>Please give details, including how funding will be sought if not yet in place</i></p>	<p>Bloomberg Philanthropies will cover all costs associated with the proposal.</p>
<p>When is the proposal for and how long will it be on site?</p>	<p>The proposal is for a 3 year repaint and cleaning maintenance programme. See appendix 5 for details.</p> <p>The first total repaint is proposed for June 2024. Discussions with Highways and Environmental Health regarding the works are already underway and the original contractor is primed to complete the work subject to approval.</p> <p>At the end of 3 years Bloomberg Philanthropies will decide whether to return to CAI with a request for the maintenance programme to continue or the artwork will be removed. Bloomberg Philanthropies will be responsible for the removal of the artwork, covering all costs, contracting suppliers, stakeholder engagement and gaining necessary permissions from the City Corporation.</p>

	<p>All works carried out would be in consultation and agreement with key stakeholders including Highways, Environmental Health, The Sugarloaf Pub and Homeslice. Both Destination City and Bloomberg have existing relationships with these key stakeholders and will continue ongoing communications through the 3-year programme. Residents would be notified of any out of hours working through the Site Hours Variation process.</p>
<p>Where is the proposal to be sited and why was this location chosen?</p>	<p>Queen Street pedestrianised and cycle route area, adjacent to the Bloomberg building. The site was and still is identified as a key gateway into the City; close to local transport and with high commuter footfall traffic. As well as a F&B hub, attracting visitors to the City at the evening and weekends. Restoring the artwork will enliven the area, improve aesthetics and enhance the worker, resident and visitor experience, contributing to the Destination City and Corporate Plan agendas.</p>
<p>What are the dimensions of the piece, including its weight if applicable? Are there any structural requirements?</p>	<p>Painted work on paved area of Queen Street. Total artwork dimensions 421sqm. See appendix 4 for details.</p>
<p>Is the proposal part of a series and/or related to something else in the City, or is it a one off?</p>	<p>The artwork was originally funded and delivered through the Bloomberg Asphalt Art Initiative grant programme in 2021. The project was delivered in Partnership with the GLA, London Design Festival, Cheapside Business Alliance and Bloomberg Philanthropies. As part of the London Design Festival, 11 crossings were installed on Tottenham Court Road and the Queen Street pedestrian areas and 1 crossing outside Cannon St Station was delivered in the City. Originally the City project was due to be larger in scale with 10 crossings. However, the programme was reduced in size due to accessibility challenges. See next section for details.</p> <p>The artistic direction was led by London-based artist Yinka Illori, who worked with three art students from the University of the Arts London to develop some of the crosswalk designs. A mass community painting of the Queen Street mural was also carried out, where local residents and workers helped to paint the artwork.</p> <p>Originally the artworks were approved to be in place for 12 months. The Queen Street mural has been in for 18 months now and the condition of the artwork is poor. It is no longer fulfilling its purpose and in its current state is detrimental to the visual identity of the area and perceptions of the City. A complete repaint of existing mural in the original design is required, with an ongoing cleaning and maintenance plan.</p>
<p>What are the maintenance requirements for the proposal and how are these to be funded?</p>	<p>This proposal outlines a 3-year maintenance plan for the artwork to ensure it is regularly cleaned and refreshed to ensure quality and impact is retained. A regular schedule and description of works is outlined in appendix 5.</p> <p>The works will be funded by Bloomberg Philanthropies.</p>
<p>How does the proposal meet the City's commitments to Sustainability, Accessibility, Equality, Diversity and Inclusion?</p>	<p>During the original Asphalt Art programme significant accessibility challenges arose regarding colourful crossings.</p> <p>As part of the process of implementing the original artworks, comprehensive and extensive consultation was undertaken with the City of London Accessibility Group (COLAG) and other access organisations. This included multiple consultation sessions for COLAG to provide information regarding accessibility and feedback specifically on</p>

artwork design and crossing locations. The consultation process resulted in direct mitigations and modifications being applied to the artworks from the feedback received, which included design, colour, locations and the number of crossings. For the Queen Street mural minimal feedback was received as it was not a crossing, but the feedback that was received was applied to the artwork details of this can be found in Appendix 6.

In addition to the consultation, an Equalities Analysis and Equality Action Plan was developed and delivered as part of the project implementation.

Appendix 6 details the accessibility mitigations that were delivered during the project and supporting documentation.

During the project, the GLA/TFL undertook research into the impact of colourful crossings for people with neurodiversity. During the research, a pause on the installation of colourful crossings in London was proposed by the Mayor of London. Due to this recommendation, the Asphalt Art programme was paused, with only one colourful crossing installed.

The Queen Street mural was exempt from the above recommendation and was successfully installed in September 2021.

In 2023 an update to CAI was provided via email, regarding maintenance of the mural being undertaken, with a full repaint of the artwork proposed. No objections were received from CAI members at the time. But the request was not presented to CHL committee for approval.

At the time the GLA were also consulted regarding the repaint, who confirmed support, stating that the maintenance of an existing artwork on a pedestrian walkway did not infringe on the research being undertaken regarding accessibility and colourful crossings.

The maintenance was due to take place in July 2023. However, could not be carried out due to gas works on Cannon St.

This request is now being revisited through this proposal but has been revised to consider a longer-term maintenance plan.

In preparation for the work to be completed a Road Safety Audit has already been undertaken at the request of the City Corporation's Assistant Director of Highways. The audit did not raise concerns regarding the safety of the artwork and as a result the Assistant Director of Highways has given his approval for the works to be carried out. The Road Safety Audit is detailed in Appendix 7.

The GLA/TLF have also provided continued support for the artwork to be retained and maintained.

Will Norman, Head of Walking & Cycling at TFL, has provided support and guidance that the Queen Street Mural does not fall under the mandated pause on colourful crossings. Stating – the review that TfL is doing is specifically looking at crossings and not pedestrianised areas. In the original letter from the Mayor's Office, it specifies 'I have asked TfL to introduce a temporary pause on the installation of any new colourful crossing on its network. TfL will also be advising boroughs to temporarily pause any future colourful crossing projects'. As this location isn't a crossing, or new, there are no issues with repainting the area.

	<p>The GLA have confirmed their support. Stating that as this is maintenance of an existing project and it is not a crossing, there are no areas of contention from the GLA and that it does not infringe on TFL's research-based road crossings.</p> <p>The installation company, Standard8, are a locally-based supplier. See Appendix 8 for their Sustainability and Environmental Policies, details on the paint product, and an example of the carbon tracker programme they are engaged with as a business to manage and minimise their carbon footprint.</p>
Does the proposal have any special requirements?	N/A
Please provide any other comments that you think might be useful:	

Please note that all information and images provided on your application (excepting contact details) may be published and accessible from the City Corporation's website prior to approval or rejection of the application. **Recommendations of the City Arts Initiative are submitted to the City Corporation's Culture, Heritage and Libraries Committee for ratification. As part of our legal obligations as a public body, that report (with imagery) is uploaded to our website at least one week prior to the committee meeting. The report is then discussed in public session which may or may not be attended by the media.**

Please email the completed form to publicart@cityoflondon.gov.uk along with any supporting documentation.

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Asphalt Arts: Queen Street Mural
Cleaning and Maintenance Programme 2024-26

Year	Month	Works	Stakeholder Engagement
2024	June	Full professional clean and refresh. Delivered by a specialist contactor carrying out full jet wash to rework all existing paint, followed by a full respray with a paint spray machine to restore artwork back to new. Works to be carried out as per previous installations with half pathway closures in place to ensure cycle lane and pedestrian walkway is maintained. Works carried out overnight and at weekends.	Highways Environmental Health The Sugar Loaf Homeslice Local residents
2025	May, July, September*	Light jet washing to be carried out by Bloomberg team. Bloomberg volunteering sessions to hand paint worn sections. Small areas of the artwork will be systemically painted during summer months. Hand painting only, no specialist equipment to be used. To be carried out as per previous volunteer painting sessions in 2021.	Highways Environmental Health The Sugar Loaf Homeslice Local residents
2026	June	Full professional clean and refresh. Light jet spray of artwork to clean, followed by respray. Delivered by a specialist contactor carrying out full jet wash to rework all existing paint, followed by a full respray with a paint spray machine to restore artwork back to new. Works to be carried out as per previous installations with half pathway closures in place to ensure cycle lane and pedestrian walkway is maintained. Works carried out overnight and at weekends.	Highways Environmental Health The Sugar Loaf Homeslice Local residents

*Dates to be agreed in consultation with local stakeholders, Highways and Environmental health. Dates can be flexible, but winter months (Oct-Mar) do not allow for cleaning and repainting due to temperature and weather conditions.

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Asphalt Arts images

- Queen Street newly painted in 2021









Asphalt Arts images

- Queen Street wear and tear, as of 2024.







Page 453

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EQUALITY ANALYSIS (EA)

Decision

Approved

Date

16/09/2021



What is the Public Sector Equality Duty (PSED)?

The Public Sector Equality Duty (PSED) is set out in the Equality Act 2010 (s.149). This requires public authorities, in the exercise of their functions, to have 'due regard' to the need to:

- Eliminate discrimination, harassment and victimisation
- Advance equality of opportunity between people who share a protected characteristic and those who do not, and Foster good relations between people who share a protected characteristic and those who do not

Page 155

The characteristics protected by the Equality Act 2010 are:

- Age
- Disability
- Gender reassignment
- Marriage and civil partnership
- Pregnancy and maternity
- Race
- Religion or belief
- Sex (gender)
- Sexual orientation

What is due regard?

- It involves considering the aims of the duty in a way that is proportionate to the issue at hand
- Ensuring real consideration is given to the aims and the impact of policies with rigour and with an open mind in such a way that influences the final decision

The general equality duty does not specify how public authorities should analyse the effect of their business activities on different groups of people. However, case law has established that equality analysis is an important way public authorities can demonstrate that they are meeting the requirements.

Case law has established the following principles apply to the PSED:

- **Knowledge** – the need to be aware of the requirements of the Equality Duty with a conscious approach and state of mind.
- **Sufficient Information** – must be made available to the decision maker.
- **Timeliness** – the Duty must be complied with before and at the time that a particular policy is under consideration or decision is taken not after it has been taken.
- **Real consideration** – consideration must form an integral part of the decision-making process. It is not a matter of box-ticking; it must be exercised in substance, with rigour and with an open mind in such a way that it influences the final decision.
- **Sufficient information** – the decision maker must consider what information he or she has and what further information may be needed in order to give proper consideration to the Equality Duty.
- **No delegation** – public bodies are responsible for ensuring that any third parties which exercise functions on their behalf are capable of complying with the Equality Duty, are required to comply with it, and that they do so in practice. It is a duty that cannot be delegated.
- **Review** – the duty is not only applied when a policy is developed and decided upon, but also when it is implemented and reviewed.

- Due regard should be given before and during policy formation and when a decision is taken including cross cutting ones as the impact can be cumulative.

What is an Equality Analysis (EA)?

An equality analysis is a risk assessment tool that examines whether different groups of people are, or could be, disadvantaged by service provision and decisions made. It involves using quality information, and the results of any engagement or consultation with particular reference to the protected characteristics to understand the actual effect or the potential impact of policy and decision making decisions taken.

The equality analysis should be conducted at the outset of a project and should inform policy formulation/proposals. It cannot be left until the end of the process.

The purpose of the equality analysis process is to:

- Identify unintended consequences and mitigate against them as far as possible, and
- Actively consider ways to advance equality and foster good relations.

The objectives of the equality analysis are to:

- Identify opportunities for action to be taken to advance quality of opportunity in the widest sense;
- Try and anticipate the requirements of all service users potentially impacted;
- Find out whether or not proposals can or do have any negative impact on any particular group or community and to find ways to avoid or minimise them;
- Integrate equality diversity and inclusion considerations into the everyday business and enhance service planning;
- Improve the reputation of the City Corporation as an organisation that listens to all of its communities;

However, there is no requirement to:

- Produce an equality analysis or an equality impact assessment
- Indiscriminately collect diversity data where equalities issues are not significant
- Publish lengthy documents to show compliance
- Treat everyone the same. Rather, it requires public bodies to think about people's different needs and how these can be met
- Make service homogenous or to try to remove or ignore differences between people.

An equality analysis should indicate improvements in the way policy and services are formulated. Even modest changes that lead to service improvements are important. In it is not possible to mitigate against any identified negative impact, then clear justification should be provided for this.

By undertaking an equality analysis officers will be able to:

- Explore the potential impact of proposals before implementation and improve them by eliminating any adverse effects and increasing the positive effects for equality groups
- Contribute to community cohesion by identifying opportunities to foster good relations between different groups
- Target resource more effectively
- Identify direct or indirect discrimination in current policies and services and improve them by removing or reducing barriers to equality

- Encourage greater openness and public involvement.

How to demonstrate compliance

The Key point about demonstrating compliance with the duty are to:

- Collate sufficient evidence to determine whether changes being considered will have a potential impact on different groups.
- Ensure decision makers are aware of the analysis that has been undertaken and what conclusions have been reached on the possible implications.
- Keep adequate records of the full decision making process.

In addition to the protected groups, it may be relevant to consider the impact of a policy, decision or service on other disadvantaged groups that do not readily fall within the protected characteristics, such as children in care, people who are affected by socio-economic disadvantage or who experience significant exclusion or isolation because of poverty or income, education, locality, social class or poor health, ex-offenders, asylum seekers, people who are unemployed, homeless or on a low income.

Complying with the Equality Duty may involve treating some people better than others, as far as this is allowed by discrimination law. For example, it may involve making use of an exception or the positive action provisions in order to provide a service in a way which is appropriate for people who share a protected characteristic – such as providing computer training to older people to help them access information and services.

Taking account of disabled people's disabilities

The Equality Duty also explicitly recognises that disabled people's needs may be different from those of non-disabled people. Public bodies should therefore take account of disabled people's impairments when making decisions about policies or services. This might mean making reasonable adjustments or treating disabled people better than non-disabled people in order to meet their needs.

Deciding what needs to be assessed

The following questions can help determine relevance to equality:

- Does the policy affect service users, employees or the wider community, including City businesses?
- How many people are affected and how significant is the impact on them?
- Is it likely to affect people with particular protected characteristics differently?
- Is it a major policy, significantly affecting how functions are delivered?
- Will the policy have a significant impact on how other organisations operate in terms of equality?
- Does the policy relate to functions that engagement has identified as being important to people with particular protected characteristics?
- Does the policy relate to an area with known inequalities?
- Does the policy relate to any equality objectives that have been set?

Consider:

- How the aims of the policy relate to equality.
- Which aspects of the policy are most relevant to equality?
- Aims of the general equality duty and which protected characteristics the policy is most relevant to.

If it is not clear if a policy or decision needs to be assessed through an equality analysis, a Test of Relevance screening tool has been designed to assist officers in determining whether or not a policy or decision will benefit from a full equality analysis.

Completing the Test of Relevance screening also provides a formal record of decision making and reasoning. It should be noted that the PSED continues up to and after the final decision is taken and so any Test of Relevance and/or full Equality Analysis should be reviewed and evidenced again if there is a change in strategy or decision.

Role of the assessor

An assessor's role is to make sure that an appropriate analysis is undertaken. This can be achieved by making sure that the analysis is documented by focussing on identifying the real impact of the decision and set out any mitigation or improvements that can be delivered where necessary.

Who else is involved?

Chief Officers are responsible for overseeing the equality analysis process within departments to ensure that equality analysis exercises are conducted according to the agreed format and to a consistent standard. Departmental equality representatives are key people to consult when undertaking an equality analysis.

Depending on the subject it may be helpful and easier to involve others. Input from another service area or from a related area might bring a fresh perspective and challenge aspects differently.

In addition, those working in the customer facing roles will have a particularly helpful perspective. Some proposals will be cross-departmental and need a joint approach to the equality analysis.

How to carry out an Equality Analysis (EA)

There are five stages to completing an Equality Analysis, which are outlined in detail in the Equality Analysis toolkit and flowchart:

2.1 Completing the information gathering and research stage – gather as much relevant equality-related information, data or research as possible in relation to the policy or proposal, including any engagement or consultation with those affected;

2.3 – Developing an action plan – set out the action you will take to improve the positive impact and / or the mitigation action needed to eliminate or reduce any adverse impact that you have identified;

2.4 Director approval and sign off of the equality analysis – include the findings from the EA in your report or add as an appendix including the action plan;

2.2 Analyse the evidence – make and assessment of the impact or effect on different equality groups;

2.5 Monitor and review – monitor the delivery of the action plan and ensure that changes arising from the assessment are implemented.

The Proposal

Assessor Name:	Laurie Miller-Zutshi	Contact Details:	Laurie.Miller-Zutshi@Cityoflondon.gov.uk
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1. What is the Proposal

As part of the Mayor of London's initiative *Let's Do London*, London Design Festival 2020 Emerging Design Medal winner Yinka Ilori, alongside design students from the University of the Arts London, will be leading a major initiative that will transform central London and the City of London into an outdoor art gallery. The project is a collaboration between the City of London Corporation, London Design Festival, Cheapside Business Alliance and Bloomberg Philanthropies' Asphalt Art Initiative, which provides grants for arts-driven street redesigns that improve safety, revitalise public spaces, and engage local communities.

Asphalt Art is the installation of visual interventions on roadways, pedestrian spaces, and vertical infrastructure. Through Bloomberg Philanthropies' Asphalt Arts Initiative cities across the world have been able to use art and community engagement to improve street safety and revitalize public space installing big, bold, and bright visual art works across roads, crossings, and areas of public space.

The project seeks to aid the reopening and recovery of London, bringing colour, life and vibrancy to the streets of the City, welcoming City workers, Londoners and visitors back to the Square Mile. This major public art project sits within a series of activations across central London forming a key part of the Mayor of London's *Let's Do London* campaign and the City Corporation's Recovery strategy. It is anticipated that the installation will draw people to the area to support local businesses aiding the economic recovery of the City and London. The scheme is funded by Bloomberg Philanthropies and Cheapside Business Alliance.

The Asphalt Art project will create street-based artworks across up to eight sites in the City of London with visual interventions on the carriageway of junctions and pedestrian crossings. Four sites have currently been identified for the artwork to be installed with another four potential sites still to be identified. The current four sites have been selected from Cannon Street Station to Cheapside. Priorities for selecting the locations were:

- Gateways to the City (key routes/entry points into the City)
- Attracting people back to key retail and Food & Beverage destinations
- Complementary to other recovery measures and programmes across the City
- Road safety benefits
- Locality to Bloomberg HQ

See Appendix 1 for location maps.

The sites are made up of:

Site 1 – Cannon Street – 2 crossings

Site 2 – Queen Street – 1 crossing and larger pedestrian areas
Site 3 – Cheapside, King Street/Queen Street junction – 4 crossings
Site 4 – Cheapside/New Change – 3 crossings

The lead artist Yinka Ilori is a London based multidisciplinary artist of a British-Nigerian heritage, who specialises in storytelling by fusing his British and Nigerian heritage to tell new stories in contemporary design; as artistic lead Ilori will create his own streetscape for site 2 which includes a large scale pedestrian area which volunteers will help to install using a stencil 'paint by numbers' system. This activity will take place as part of the London Design Festival 2021 on 20 and 21 September. Ilori will also mentor three students from UAL to create their own designs for the remaining three sites, ensuring an artistic vision and overarching narrative is achieved across all the locations. The vision for the programme is the designs encourage themes of celebration and community spirit. The crossings when stepped on should make the public feel proud to be a Londoner and make visitors feel the true magic of London and the rich diverse cultures which make up the fabric of the city.

Original designs for the crossings are in Appendix 2.

The initiative directly supports the City's [recovery strategy](#) to create and sustain a vibrant offer which will bring and retain workers and visitors to the City. City communities and visitors will experience unique, vibrant and original artworks which welcome them to the City, providing an incentive for visiting the area, driving footfall and boosting economic spend. The first artwork will be unveiled to coincide with the London Design Festival (18 – 26 September 2021) on 18 – 21 September. The installation will involve community volunteers to help paint the artwork at site 2 on the pedestrianised section of Queen Street. The last full edition of the London Design Festival in 2019 had 1.15 million visit and the Asphalt Art programme is a signature commission in this year's festival programme.

The artworks are a temporary installation and anticipated to be in place for 12 months. The life of the artwork will be monitored throughout and there is budget available for maintenance and removal of the artworks ensuring that the carriage way receiving the artwork will be returned to their former condition.

2. What are the recommendations?

Asphalt Art is the City's signature project in partnership with the Mayor of London's *Let's Do London* campaign, Bloomberg Philanthropies, Cheapside Business Alliance, and the London Design Festival which aims to support the recovery of the Central Activity Zone, attracting footfall and spend in the area by turning crossings into a large outdoor art gallery with designs created by award winning London designer Yinka Ilori and students from UAL.

Recommendations for the project are as follows:

- Investigate colourful crossing precedents
- Create a pan-London approach to implementing Asphalt Art
- Seek feedback from stakeholder groups on matters of accessibility and inclusion
- Consider what mitigations can be put in place regarding the designs to reduce the potential risk of negatively impacting some people with access needs
- Apply the feedback and research gathered to the artworks through improved designs

This work should be done in consultation with CoL accessibility officers and City of London Access Group (CoLAG), as well any other appropriate accessibility groups.

3. Who is affected by the Proposal? *Identify the main groups most likely to be directly or indirectly affected by the recommendations.*

The installation of the artwork will involve some temporary single carriageway closures however the route will remain in use for public transport and other road users. In the longer term, it is expected that the impacts will be mainly beneficial, due to the inclusiveness of the artwork and the benefits of increased visitor numbers to the local economy.

CoLAG have raised concerns that the proposal potentially affects some disabled people and others with accessibility requirements. However, outside of the Equalities Act 2010 and Traffic Sign Regulations there is no formal and guidance related to accessibility in regard to neurodiversity, visual impairments and dementia in the public realm in the UK. The groups and the potential impact on these groups is outlined under the disability section below.

Through the consultation process no other concerns regarding protected characteristic groups have been raised.

Page
102

Check this box if NOT applicable

Age - Additional Equalities Data (Service Level or Corporate) *Include data analysis of the impact of the proposals*

Click or tap here to enter text.

What is the proposal's impact on the equalities aim? *Look for direct impact but also evidence of disproportionate impact i.e. where a decision affects a protected group more than the general population, including indirect impact*

Older people and especially those with dementia: they may be confused and disorientated by the varying patterned surfaces, as they are not the same as other crossings they use. This is particularly pertinent given the older age profile of City residents*.

* 20% of CoL residents are over 60 (Equality Analysis - London Wall Last Mile Logistics Hub, signed off by Ian Hughes, Deputy Director of Transportation & Public Realm 9 April 2021) ONS 2019 estimates CoL resident population = 9.7K, 20% of which = 1940 people.

What actions can be taken to avoid or mitigate any negative impact or to better advance equality and foster good relations?

Mitigations on the designs have been carried out to amend the designs (details of this are detailed in the disability section below).

Effective communication to residents and visitors about the nature of the artwork and the environment it creates.

Monitoring and feedback from users before during and after installation.

Alternative standard crossings provided where junctions have multiple crossing points.

<p>Figures for the number of people who have dementia at a local level are unknown. National research suggests that 1 in 14 people over the age of 65 have dementia, and the condition affects 1 in 6 people over 80.</p>	
<p>Key borough statistics:</p> <p>The City has proportionately more people aged between 25 and 69 living in the Square Mile than Greater London. Conversely there are fewer young people. Approximately 955 children and young people under the age of 18 years live in the City. This is 11.8% of the total population in the area. Summaries of the City of London age profiles from the 2011 Census can be found on our website.</p>	<p>A number of demographics and projections for Demographics can be found on the Greater London Authority website in the London DataStore. The site details statistics for the City of London and other London authorities at a ward level:</p> <ul style="list-style-type: none"> • Population projections <p>NB: These statistics provide general data for these protected characteristics. You need to ensure you have sufficient data about those affected by the proposal.</p>

Disability

Check this box if NOT applicable

Disability - Additional Equalities Data (Service Level or Corporate) *Include data analysis of the impact of the proposals*

The findings from the research and investigations are as follows:

Colourful crossing precedents

The City of London has already implemented road crossings with colours and designs, most recently at the Barbican implemented in 2018 in consultation with CoLAG. The safety and user behaviour on the Barbican's colourful crossings were monitored; a 20% reduction in vehicle speeds was recorded following implementation. The impact on the crossings on specific groups, including users with visual impairment or neurological conditions, did not form part of the assessment at that time.

Painted crossings have been implemented across London including in Bankside (Southwark), Piccadilly Circus (Westminster), Camden, Brixton, Croydon, and Peckham, as well as many other UK and international cities.

Bloomberg Philanthropies Asphalt Art Initiative launched in 2019 and their Asphalt Art guide highlights over 24 case studies of successful plaza and roadway art activations around the world. Their programme consists of 16, large-scale art installations on streets, pavements, plazas, and utility structures in cities across the U.S.A. The ambition of the programme is to provide an opportunity to reimagine roadways and vertical infrastructure, improving street safety, revitalizing public spaces, and bringing communities together.

A pan- London approach to asphalt art

The aim is that everyone, regardless of ability can engage with these interventions in the public realm.

To date, outside of the Equalities Act 2010 and Traffic Sign Regulations there is no formal guidance related to accessibility in regard to neurodiversity, visual impairments, and dementia in the public realm.

British Standards Institution (BSI) the UK's national standards body, in Spring 2022, will publish the first set of guidance for design of the built environment to include the needs of people who experience sensory and neurological processing difficulties. Having consulted with them we understand that three key findings are expected in this report related to Asphalt Art, which are informing our design decisions:

- a. Strong contrast can be difficult for someone with visual impairments. Muted rather than primary colours should be used.
- b. Colours bleeding into one another can enable the brain to handle transitions in colours better - rather than block colours adjacent.
- c. Pixelated pavements can also help with transitions as the pixelation gets lighter.

The London Asphalt Art project will inform new guidance and provide evidence to inform accessibility for future public realm interventions including for neurodiversity, visual impairments and dementia.

Accessibility and Inclusion: Feedback from stakeholder groups

The GLA's Senior Lead on Public Art has consulted with the following organisations to inform the programme:

- Arts Council England
- Royal National Institute of Blind People (RNIB)
- Alzheimer's Society London
- BSI
- Association of Play Industries
- Disability Arts Organisations
- Mark Project (Architectural Practice)
- Neil Smith, Inclusive Design Lead, HS2 Ltd (Mayor's Design Advocate)
- TfL

Through this consultation the GLA has created a report regarding Asphalt Arts and accessibility found in Appendix 3.

The City of London's engagement with accessibility experts has been as follows. Project officers consulted with City Accessibility officers in June prior to confirmation of funding and project inception approved by City Arts Initiative (CAI) and Committee. This feedback informed the artistic brief to the UAL students. Officers then consulted the City of London Accessibility Group (CoLAG) on the initial artistic responses, which were received in mid-July. Officers also reached out to the group, Transport for All, but they declined to be involved.

On 9 August a two-hour consultation session was held with CoLAG, City officers and the GLA to present the amended designs and discuss mitigations. The overall opinion of CoLAG was that they did not support the principle of colourful crossings in the Square Mile but understood the desire to implement artwork of this nature in support of City recovery. See Appendix 4 for further details on CoLAG concerns regarding the implementation of colourful crossings.

However, were the artworks to be progressed and implemented there were a number of mitigations necessary to be applied to the designs. These included:

- Use of larger blocks of colour/less detailed patterning

- Use of tonally similar colours/less strong colour contrast
- Avoid use of 3-D images
- Avoid use of text close to standard information/instructional text at the road edge

In addition, CoLAG advised that an important mitigation would be to reduce the number of colourful crossings installed at each site, enabling users to cross the street at each location using a standardised pedestrian crossing, should they prefer to do so. The minutes of this focus group are found in Appendix 5.

Following the CoLAG focus group the following actions have been taken to consider the concerns raised by the group and implement the recommended mitigations:

- Review and amendment of crossing designs to implement highlighted mitigations
- Review of number of crossing arms to be coloured per site

Appendix 6 demonstrates how mitigations have been applied to the designs and shows a reduction in the number of crossings across the four sites from 10 crossings to 6 crossings.

Feedback and research gathered applied to the artworks through improved designs

The artists involved in the project have been given all feedback relating to accessibility and inclusion and have updated their design accordingly. Following the feedback received at the workshop on 9 August, the artists have made further changes to the designs.

The GLA has proposed to explore how this project can inform the guidance on public realm accessibility currently being developed by TfL, including the use of the pre- and post-implementation data being collected at each site across London. The output of the eventual guidance could include online navigation guides for visitors and presence of trained ambassadors to advise pedestrians.

What is the proposal’s impact on the equalities aim? *Look for direct impact but also evidence of disproportionate impact i.e. where a decision affects a protected group more than the general population, including indirect impact*

Groups identified by CoLAG are:

Neurodiverse people: colours can appear more vibrant to autistic people and environments with too many sensory stimuli, such as road crossings with multiple auditory and visual stimuli, can overwhelm them, even causing them to sensorily shut down and physically freeze, which clearly constitutes a serious road safety issue;

What actions can be taken to avoid or mitigate any negative impact or to better advance equality and foster good relations?

Design mitigations

The designs for the colour crossings have been amended in line with the mitigations lighted by CoLAG.

Project implementation

Considering the above research and work that has happened to date to mitigate against the designs the following recommendation for project implementation has been recommended by project officers and approved by City Arts Initiative:

People with proprioceptive problems (a lack of sensing where your joints are in space): multi-dimensional designs can ape physical features and make it difficult and confusing for people to know where to put their feet and how far to step down when trying to walk over these crossings, thereby constituting a trip hazard;

People with certain visual impairments (including those with issues with depth perception): they are likely to find colourful crossings a very confusing experience and may interpret the boundaries between blocks of colour as physical steps, for example, so that the crossings again constitute a trip hazard. Colourful crossings are also likely to confuse guide dogs, who are not routinely trained to safely negotiate them on behalf of their owners.

Recommendation - split the project into two phases; Phase 1 - implement 6 crossings and the pedestrian/cycle only area across the 4 sites during September/October 2021. Phase 2 – investigate dispersal of the remaining 4 colourful crossings to other suitable locations within in a larger footprint applying the same mitigation as per Phase 1. For implementation in November 2021. The extended footprint would be approved by CAI with input from CoL Transport and Highways team, Bloomberg Philanthropies, Cheapside Business Alliance and CoLAG.

CoLAG and other key stakeholders have been updated regarding the recommendation.

Next Steps

- Progress with the implementation of phase 1
- Continue consultation with CoLAG regarding the project implementation of phase 1 and phase 2
- Explore location options for phase 2
- Work with the GLA to explore how the project can inform future guidance on accessibility in the public realm

See Appendix 7 for EA Action Plan.

Key borough statistics:

Day-to-day activities can be limited by disability or long term illness – In the City of London as a whole, 89% of the residents feel they have no limitations in their activities – this is higher than both in England and Wales (82%) and Greater London (86%). In the areas outside the main housing estates, around 95% of the residents responded that their activities were not limited. Additional information on Disability and Mobility data, London, can be found on the [London Datastore](#).

The 2011 Census identified that for the City of London’s population:

- 4.4% (328) had a disability that limited their day-to-day activities a lot
- 7.1% (520) had a disability that limited their day-to-day activities a little

Source: 2011 Census: [Long-term health problem or disability, local authorities in England and Wales](#)

NB: These statistics provide general data for these protected characteristics. You need to ensure you have sufficient data about those affected by the proposal.

Pregnancy and Maternity

Check this box if NOT applicable

Pregnancy and Maternity - Additional Equalities Data (Service Level or Corporate) *Include data analysis of the impact of the proposals*

Click or tap here to enter text.

What is the proposal's impact on the equalities aim? *Look for direct impact but also evidence of disproportionate impact i.e. where a decision affects a protected group more than the general population, including indirect impact*

Click or tap here to enter text.

Key borough statistics:

Under the theme of population, the [ONS website](#) has a large number of data collections grouped under:

- [Contraception and Fertility Rates](#)
- [Live Births](#)

What actions can be taken to avoid or mitigate any negative impact or to better advance equality and foster good relations?

Click or tap here to enter text.

NB: These statistics provide general data for these protected characteristics. You need to ensure you have sufficient data about those affected by the proposal.

Race

Check this box if NOT applicable

Race - Additional Equalities Data (Service Level or Corporate) *Include data analysis of the impact of the proposals*

Click or tap here to enter text.

What is the proposal's impact on the equalities aim? *Look for direct impact but also evidence of disproportionate impact i.e. where a decision affects a protected group more than the general population, including indirect impact*

Click or tap here to enter text.

Key borough statistics:

Our resident population is predominantly white. The largest minority ethnic groups of children and young people in the area are Asian/Bangladeshi and Mixed – Asian and White. The City has a relatively small Black population, less than London and England and Wales. Children and young people from minority ethnic groups account for 41.71% of all children living in the area, compared with 21.11% nationally. White British residents comprise 57.5% of the total population, followed by White-Other at 19%.

What actions can be taken to avoid or mitigate any negative impact or to better advance equality and foster good relations?

Click or tap here to enter text.

The second largest ethnic group in the resident population is Asian, which totals 12.7% - this group is fairly evenly divided between Asian/Indian at 2.9%; Asian/Bangladeshi at 3.1%; Asian/Chinese at 3.6% and Asian/Other at 2.9%. The City of London has the highest percentage of Chinese people of any local authority in London and the second highest in England and Wales. The City of London has a relatively small Black population comprising 2.6% of residents. This is considerably lower than the Greater London wide percentage of 13.3% and also smaller than the percentage for England and Wales of 3.3%.

See [ONS Census information](#) or [Greater London Authority projections](#).

NB: These statistics provide general data for these protected characteristics. You need to ensure you have sufficient data about those affected by the proposal.

Religion or Belief

Check this box if NOT applicable

Religion or Belief - Additional Equalities Data (Service Level or Corporate) *Include data analysis of the impact of the proposals*

Click or tap here to enter text.

What is the proposal's impact on the equalities aim? *Look for direct impact but also evidence of disproportionate impact i.e. where a decision affects a protected group more than the general population, including indirect impact*

Click or tap here to enter text.

Key borough statistics – sources include:

The ONS website has a number of data collections on [religion and belief](#), grouped under the theme of religion and identity.

[Religion in England and Wales provides a summary of the Census 2011 by ward level](#)

What actions can be taken to avoid or mitigate any negative impact or to better advance equality and foster good relations?

Click or tap here to enter text.

NB: These statistics provide general data for these protected characteristics. You need to ensure you have sufficient data about those affected by the proposal.

Sex

Check this box if NOT applicable

Sex - Additional Equalities Data (Service Level or Corporate) *Include data analysis of the impact of the proposals*

Click or tap here to enter text.

What is the proposal's impact on the equalities aim? *Look for direct impact but also evidence of disproportionate impact i.e. where a decision affects a protected group more than the general population, including indirect impact*

Click or tap here to enter text.

Key borough statistics:

At the time of the [2011 Census the usual resident population of the City of London](#) could be broken up into:

- 4,091 males (55.5%)
- 3,284 females (44.5%)

What actions can be taken to avoid or mitigate any negative impact or to better advance equality and foster good relations?

Click or tap here to enter text.

A number of demographics and projections for demographics can be found on the [Greater London Authority website in the London DataStore](#). The site details statistics for the City of London and other London authorities at a ward level:

- [Population projections](#)

NB: These statistics provide general data for these protected characteristics. You need to ensure you have sufficient data about those affected by the proposal.

Sexual Orientation and Gender Reassignment

Check this box if NOT applicable

Sexual Orientation and Gender Reassignment - Additional Equalities Data (Service Level or Corporate) *Include data analysis of the impact of the proposals*

Click or tap here to enter text.

What is the proposal's impact on the equalities aim? *Look for direct impact but also evidence of disproportionate impact i.e. where a decision affects a protected group more than the general population, including indirect impact*

Click or tap here to enter text.

Key borough statistics:

- [Sexual Identity in the UK – ONS 2014](#)
- [Measuring Sexual Identity - ONS](#)

What actions can be taken to avoid or mitigate any negative impact or to better advance equality and foster good relations?

Click or tap here to enter text.

NB: These statistics provide general data for these protected characteristics. You need to ensure you have sufficient data about those affected by the proposal.

Marriage and Civil Partnership

Check this box if NOT applicable

Marriage and Civil Partnership - Additional Equalities Data (Service Level or Corporate) *Include data analysis of the impact of the proposals*

Click or tap here to enter text.

What is the proposal's impact on the equalities aim? *Look for direct impact but also evidence of disproportionate impact i.e. where a decision affects a protected group more than the general population, including indirect impact*

Click or tap here to enter text.

Key borough statistics – sources include:

- [The 2011 Census contain data broken up by local authority on marital and civil partnership status](#)

What actions can be taken to avoid or mitigate any negative impact or to better advance equality and foster good relations?

Click or tap here to enter text.

NB: These statistics provide general data for these protected characteristics. You need to ensure you have sufficient data about those affected by the proposal.

Additional Impacts on Advancing Equality and Fostering Good Relations

Check this box if NOT applicable

Additional Equalities Data (Service Level or Corporate)

Click or tap here to enter text.

Are there any additional benefits or risks of the proposals on advancing equality and fostering good relations not considered above?

Click or tap here to enter text.

What actions can be taken to avoid or mitigate any negative impact on advancing equality or fostering good relations not considered above? Provide details of how effective the mitigation will be and how it will be monitored.

Click or tap here to enter text.

This section seeks to identify what additional steps can be taken to promote these aims or to mitigate any adverse impact. Analysis should be based on the data you have collected above for the protected characteristics covered by these aims.

In addition to the sources of the information highlighted above – you may also want to consider using:

- Equality monitoring data in relation to take-up and satisfaction of the service
- Equality related employment data where relevant
- Generic or targeted consultation results or research that is available locally, London-wide or nationally
- Complaints and feedback from different groups.

Additional Impacts on Social Mobility

Check this box if NOT applicable

Additional Social Mobility Data (Service level or Corporate)

Click or tap here to enter text.

Are there any additional benefits or risks of the proposals on advancing Social Mobility?

Click or tap here to enter text.

What actions can be taken to avoid or mitigate any negative impact on advancing Social Mobility not considered above?

Provide details of how effective the mitigation will be and how it will be monitored.

Click or tap here to enter text.

This section seeks to identify what additional steps can be taken to promote the aims or to mitigate any adverse impact on social mobility. This is a voluntary requirement (agreed as policy by the Corporation) and does not have the statutory obligation relating to protected characteristics contained in the Equalities Act 2010. Analysis should be based on the data you have available on social mobility and the access of all groups to employment and other opportunities. In addition to the sources of information highlighted above – you may also want to consider using:

- Social Mobility employment data
- Generic or targeted social mobility consultation results or research that is available locally, London-wide or nationally
- Information arising from the Social Mobility Strategy/Action Plan and the Corporation's annual submissions to the Social Mobility Ind

Conclusion and Reporting Guidance

Set out your conclusions below using the EA of the protected characteristics and submit to your Director for approval.

If you have identified any negative impacts, please attach your action plan to the EA which addresses any negative impacts identified when submitting for approval.

If you have identified any positive impacts for any equality groups, please explain how these are in line with the equality aims.

Review your EA and action plan as necessary through the development and at the end of your proposal/project and beyond.

Retain your EA as it may be requested by Members or as an FOI request. As a minimum, refer to any completed EA in background papers on reports, but also include any appropriate references to the EA in the body of the report or as an appendix.

This analysis has concluded that ...

Click or tap here to enter text.

Outcome of analysis – check the one that applies

Outcome 1

No change required where the assessment has not identified any potential for discrimination or adverse impact and all opportunities to advance equality have been taken.

Outcome 2

Adjustments to remove barriers identified by the assessment or to better advance equality. Are you satisfied that the proposed adjustment will remove the barriers identified.

Outcome 3

Continue despite having identified some potential adverse impacts or missed opportunities to advance equality. In this case, the justification should be included in the assessment and should be in line with the duty to have 'due regard'. For the most important relevant policies, compelling reasons will be needed. You should consider whether there are sufficient plans to reduce the negative impact and/or plans to monitor the actual impact.

Outcome 4

Stop and rethink when an assessment shows actual or potential unlawful discrimination.

Signed off by Director:	Damian Nussbaum, Director of Innovation and Growth	Name:	Damian Nussbaum	Date	16/06/2021
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Equality Analysis Action Plan

If you have identified any potential or definite negative impacts while completing an equality analysis (EA), you will need to identify appropriate actions to mitigate these impacts as part of an action plan that is regularly reviews and monitored. Please attach your equality analysis and action plan as an appendix to a committee report when submitting for approval as this demonstrates due regard to the Public sector Equality Duty (PSED).

For further guidance on completing an EA action plan and meeting the PSED, please refer to the guidance on the equality and inclusion intranet pages:

<https://corpoflondon.sharepoint.com/sites/Intranet/SitePages/equality-and-inclusion.aspx>



Proposal title	Asphalt Art
Name of lead officer completing EA	Laurie Miller-Zutshi
Frequency of monitoring/review of action plan	Weekly

Action required	Lead officer	Timescales	RAG	Comment/outcomes
Amend designs in line with accessibility mitigations outlined in the EA	Laurie Miller-Zutshi	Completed	Green	Designs have been amended and shared with City of London Access group (CoLAG)
Reduce number of crossing arms on current 4 sites from 10 to 6	Laurie Miller-Zutshi	Completed	Green	Number of crossing arms reduced to 6 across four current sites
Split project into two phases for deliver colourful crossings – 6 crossings initially followed by another potential 4 crossings	Laurie Miller-Zutshi	Completed	Green	6 crossing sites confirmed for implementation in October and November
Identify potential crossing sites for remaining 4 crossings	Laurie Miller-Zutshi	September 21	Yellow	Sites need to be identified and consulted with CoLAG and project funders to be agreed
Complete Road safety audit for current sites	Maria Herrera	Completed	Green	RSA completed but feedback needs to be shared with CoLAG.
Share RSA feedback with CoLAG	Laurie Miller-Zutshi	September 21	Yellow	RAS to be shared with the group for feedback
Share EA with CoLAG	Laurie Miller-Zutshi	September 21	Yellow	EA to be shared with the group for feedback
Dates of colourful crossing phase 1	Laurie Miller-Zutshi	September 21	Yellow	Dates to be shared once agreed with Highways team

implementation to be shared with CoLAG				
Dates for colourful crossing phase 2 implementation to be shared with CoLAG	Laurie Miller-Zutshi	September 21	Yellow	Dates to be shared once agreed with Highways team
Develop a monitoring framework with CoLAG to monitor and evaluate the impact and use of the colourful crossings for people with access needs	Laurie Miller-Zutshi	September - October	Yellow	Set up a meeting with CoLAG to discuss ideas for monitoring framework
Appoint contractor to deliver qualitative and quantitative data collection and monitoring regarding changes in crossing behaviour by disabled users (including users with visual impairments, non-ambulant, neurological conditions)	Maria Herrera	September - October	Yellow	Contractors approached but detail of data collection to be confirmed. Needs input from CoLAG on framework
Explore viability and costs of implementing online navigation and guides for visitors and presence of trained ambassadors to advise pedestrians.	Laurie Miller-Zutshi	September, October, November		Effectiveness and viability needs to be explored in consultation with CoLAG.

Signed off by
 Director:
 Damian
 Nussbaum,
 Director of
 Innovation
 and Growth

Name:
 Damian
 Nussbaum

Date:
 16/09/21



Road Safety Advice

Queen Street Colourful Surfacing

Client: City of London Corporation

Road Safety Answers report ref. PRO40

Control Sheet

	Name	Date	Signature
Author	Paul Martin	15/11/2023	<i>P.J Martin</i>
Checker	Susan Martin	16/11/2023	<i>S.M. Martin</i>
Authoriser	Paul Martin	16/11/2023	<i>P.J Martin</i>

Report Version

RSA Report Ref.	Version	Date of Issue
PRO40	Final	16/11/2023

1. Introduction

1.1 This road safety advice results from a request from Clarisse Tavin of the City of London Corporation to consider whether the re-painting of the section of Queens Street, between Cannon Street and Queen Victoria Street, requires a road safety audit . The advice was formulated in the office of Road Safety Answers Ltd during November 2023.

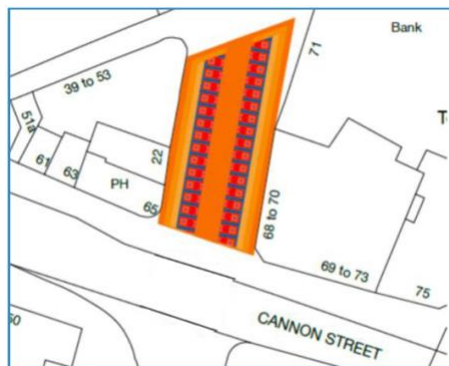
1.2 The road safety advisor was as follows:

Paul Martin - BSc (Hons), CEng, FCIHT, FSoRSA, IEng, MICE
 HE Approved RSA Certificate of Competency (2013)
 Director, Road Safety Answers Ltd

1.3 Paul Martin is a Chartered Engineer (CEng), a Fellow of the Chartered Institution of Highways and Transportation (FCIHT) and their Society of Road Safety Auditors (FSoRSA). He is also an Incorporated Engineer (IEng) with the Institution of Civil Engineers (ICE). Paul has extensive experience in providing specialist consultancy and training services in traffic management and road safety engineering to a wide client base in both the public and private sectors in the UK and overseas.

1.4 The advice resulted from an examination of the documents listed in **Appendix A**, referenced by Clarisse Tavin of the City of London Corporation. The site was visited by the above mentioned road safety practitioner on 2nd September 2021 during the road safety audit of several pedestrian crossings and the above-mentioned section of Queen Street (report ref. RSA459), that were all considered for the installation of colourful surfacing, the purpose of which was to enhance the environment.

1.5 The scheme within the section of Queens Street, between Cannon Street and Queen Victoria Street, involved the painting of the surface with anti-slip material, as shown below:



- 1.6** At the time of the road safety audit the specification of the material to be used was unknown and the audit team made a recommendation that it should be ensured that the material will adhere to the Yorkstone paving: if thermoplastic was to be used the auditors were concerned that it may spall off the surface creating a trip hazard to pedestrians. The installation subsequently involved using an anti-slip paint, so the problem within the audit was deemed to have been mitigated.

2. Road Safety Issues

2.1 During the September 2021 Road Safety Audit, the auditors considered the likely effects on the behaviour of the users of this short stretch of Queen Street, namely pedestrians and cyclists. The auditors considered that cyclists were more likely to travel down the centre of the street, along the orange strip, and that pedestrians were more likely to walk along the red and orange areas away from the central strip, mirroring what occurs on a conventional stretch of road (the extract from Google Street View below, taken during May 2022, shows this to be the case). In this respect no safety problems (other than the one mentioned in paragraph 1.6 above) were raised regarding this scheme.



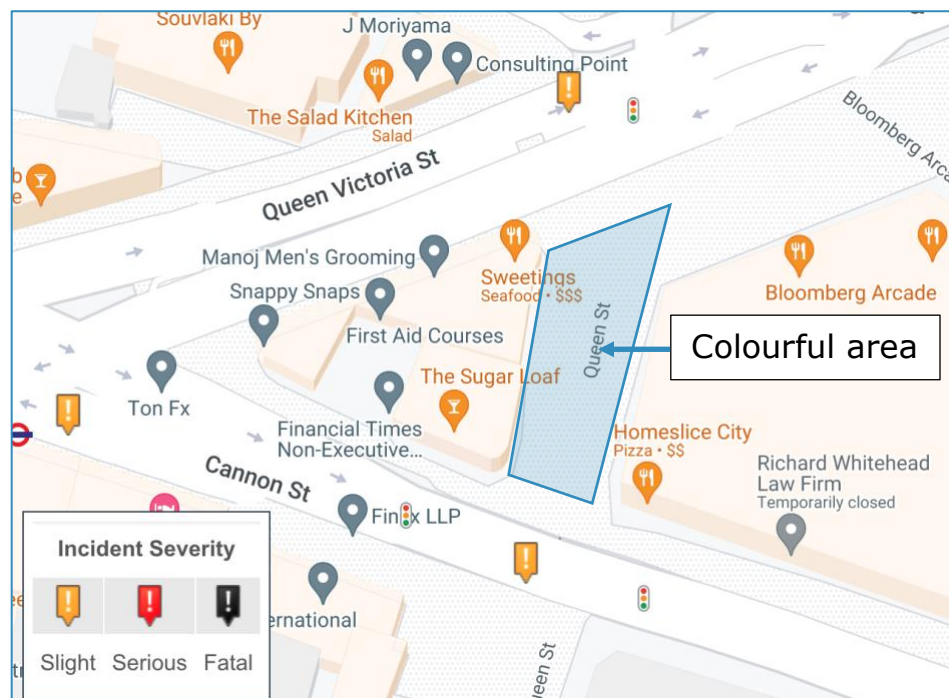
Google Street View Extract – Image capture May 2022

2.2 The City of London Corporation recently decided to repaint the scheme, as the original paint was wearing off, and asked Road Safety Answers to provide a quotation for another road safety audit of the same scheme. Following a discussion with Clarisse Tavin and Marta Woloszczuk of City of London Corporation, Paul Martin, the Director of Road Safety Answers replied that the scheme does not require another road safety audit, for the following reasons:

- City of London Corporation are, in essence, carrying out a maintenance scheme on the pedestrianised area of Queen Street and, according to the national standard for road safety audits, GG

119, maintenance schemes only require a road safety audit if they include a new element which is likely to change road user behaviour. As the scheme is just being renewed, without any new elements, the behaviour of the vulnerable road users will not change and it does not, therefore, need another road safety audit.

- Mr. Martin also checked the reported injury collisions in the publicly available database, CrashMap, and it shows, from the beginning of 2021 to the end of 2022, that there have been no injury collisions reported. This is a sign of the low risk of conflicts and injury collisions between pedestrians and cyclists in this short stretch of Queens Street and does not, therefore, justify further road safety investigative work at this time.



CrashMap extract – 2021 to 2022 inclusive

3. Road Safety Advisor

Paul Martin - BSc (Hons), CEng, FCIHT, FSoRSA, IEng, MICE
HE Approved RSA Certificate of Competency
Director, Road Safety Answers Ltd

Signed



Date

16/11/2023

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Appendix A

Drawings and Documents Examined:

Road Safety Audit of Asphalt Art Projects, Ref. RSA459

3rd September 2021

Queen Street Design (see paragraph 1.7)

Committee(s): Culture, Heritage and Libraries – For Information	Dated: 20/05/2024
Subject: End of year update report for achievements at the Monument, 2023/24	Public
Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?	4, 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: Bob Roberts, Interim Executive Director of Environment	For Information
Report author: Rob Shakespeare, Head of Heritage & Museums, Environment Department	

Summary

This report outlines achievements at the Monument to the Great Fire of London between April 2023 and March 2024, showing how it is recovering following its closure and phased reopening during the pandemic.

Your Committee last received a report on achievements at the Monument in November / December 2023 for the period April – September 2023, and this paper provides an update for the end-of-year 2023/24.

Recommendation(s)

Members are asked to:

- Note the report.

Main Report

Background

1. The Monument to the Great Fire of London (the Monument) is a Grade I listed building (1950) and scheduled monument (1951), the governance, asset management and operation of which is the responsibility of the City of London Corporation.
2. Prior to 2016, the Monument was managed, alongside Tower Bridge, within the Culture, Heritage & Libraries Department, with funding from City’s Cash (now

City's Estate). Following the restructuring of that Department, operational management of both the Monument and Tower Bridge was transferred to the Open Spaces Department, although Member oversight continued to be provided by the Culture, Heritage & Libraries (CHL) Committee.

3. Following the implementation of the City Corporation's Target Operating Model (TOM) Phase 1 from April 2021, Tower Bridge's governance transferred to the Bridge House Estates Board – now City Bridge Foundation (CBF) Board – while the Monument remained under the governance of the Culture, Heritage & Libraries Committee, albeit with the Natural Environment Board holding budgetary responsibility for Monument, through City's Estate.
4. Pending a decision about its medium to long-term future, staffing for the Monument has continued to be provided by the Tower Bridge team. In 2023/24, the staffing budget of £280k was met by a City's Estate budget held by the Environment Department. This is apportioned in part across 93 posts at Tower Bridge (equivalent to 5.7 FTE posts), including management, security, learning, technical and welcome host staff.
5. At their meeting on 27 March 2023, the CBF Board resolved, in their capacity as Trustee of Bridge House Estates (registered charity number 1035628), that continued responsibility for the day-to-day operation of the Monument was not in the best interests of Bridge House Estates, as it is not an asset of the charity and does not contribute to their charitable purposes. It also resolved that CBF officers should work with City Corporation colleagues to identify a suitable future operating model for the Monument.
6. The implementation of TOM Phase 2 in the Environment Department from May 2023 resulted in the formation of a Culture & Projects section within the Natural Environment Division, who currently act as the client team for the Monument.
7. Subsequently, the Natural Environment Board also determined that the opening of the Monument to the public does not align with their remit and made a resolution to the Policy & Resources and Finances Committees that an alternative corporate home be found for the Monument in relation to its operations and budgetary oversight.

Current Position

8. Throughout 2023/24, the Monument was advertised as open to the public daily, 9.30am – 1pm and 2 – 6pm, with some planned seasonal exceptions. However, it has not been able to open on certain days due to the need for City Bridge Foundation staff and the City of London Corporation as sole trustee to act in the best interests of their charity and prioritise opening Tower Bridge to the public in the context of staff shortages and unplanned absences.
9. Between April 2023 and March 2024, a total of 100,123 people visited the Monument, generating income of £401k from admissions and sales. During this period, the Monument was closed to the public on 88 days when it was

scheduled to open, due to the need to prioritise staffing levels at Tower Bridge.

10. This represents an 8% increase on the number of visitors (up from 92,899) and a 16% increase on income (up from £346k) from admissions and sales on 2022/23 outturn.
11. At the time of the last update and based on the first six-months of 2023/24, the Monument was predicted to secure a c. 65-70% recovery in the number of people visiting the Monument and income received compared to 2019/20. While the end of year outcome for visitor numbers (c.60%) is slightly below what might have been hoped for at mid-year, due in part to the number of days it was forced to close, this is consistent with other small visitor attractions, and recent forecasts for the visitor economy to fully recover in 2025/26. This was offset by a 73% recovery in income, again consistent with other comparable venues which have reported increased spend per head during 2023/24.
12. The Monument continues to be a popular destination for teacher-led school group visits, as it is studied at Key Stage 1 and Key Stage 2. At present, the number of students visiting in organised school groups is included in general child admissions and it is not fully possible to provide discrete data for the number of school students visiting for the whole year. However, since September 2023, the Tower Bridge team introduced an advance booking system for schools, allowing them to be responsive to this demand, even when the Monument may be closed to the public due to unplanned absences. It is envisaged that this information can be included in future updates.
13. A 2023 report by Buro Happold, which was commissioned to understand the visitor evidence base for the Monument and support future recommendations, shows that the Monument enjoys strong recognition amongst visitors to the City, whether they be Londoners, tourists from other parts of the UK or international visitors. A summary of the research findings shows that the majority of visitors to the Monument were visiting with family and friends and for many it was their first visit of the day, which strongly implies that the Monument is recognised as a key site in the history and story of the City and has the potential to make a positive contribution to Corporate and Destination City outcomes.
14. A working group, including colleagues from Natural Environment and Planning Divisions, City Surveyor's and Innovation & Growth Departments and Tower Bridge / City Bridge Foundation, are producing specifications for a dedicated visitor centre for the Monument, to inform future developments in the area and associated Section 106 agreements. This builds on earlier work progressed by Tower Bridge and previously seen by your Committee, and the Buro Happold report, with the aim of providing an enhanced visitor offer and facilitating increased income from admissions, sales and hires.
15. The Monument requires an up-to-date Conservation Management Plan, which was last produced in 2014. This has now been re-commissioned by the City Surveyor's Heritage Estate Team in liaison with officers from the Natural Environment's Culture & Projects section, for completion by March 2025.

16. As previously reported, since 2021 operational risks faced by the Monument have not been reported to Members. This will recommence from 2024/25 and be reported to Members for information along with the mid and end-of-year update reports.

17. Officers are considering alternative governance and operating models for the Monument but the presentation of options to Members was paused, pending the results of the recent corporate review of Destination City. It is now expected that a report with recommendations on the Monument's future governance and operation will be taken to the relevant committees later this year.

Proposals

18. Members note the contents of this report.

Key Data

19. Key data for visitor figures, costs and income from 2016 – 2023/24 is provided at Appendix 1 for the information of Members.

Corporate & Strategic Implications

Strategic implications – In 2023/24, the Monument supported 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. From April 2024, achievements at the Monument will be mapped against the outcomes identified in the new Corporate Plan 2024-29 and other relevant strategic themes and measures.

Financial implications – Since 2016/17, the Monument has been expected to achieve an income target which makes a net income contribution to City's Estate on its local risk budget, which it has yet to fully realise. The Monument's ability to meet this target has been further detrimentally impacted by the pandemic, first by closure of the facility in 2020/21 and 2021/22 then by subsequent recovery in 2022/23 and ongoing. At mid-year there was a forecast 'overspend' of £187k, representing a continued pressure on Natural Environment local risk budgets. By year end the overspend had reduced to £137k, largely as a result in increased income levels compared with the mid-year forecast.

Resource implications – None

Legal implications - None

Risk implications – As noted in para.16, risk reporting for the Monument will be reported to Members for 2024/25, to coincide with mid and end of year updates.

Equalities implications – None

Climate implications – None

Security implications - None

Conclusion

20. The Monument is open to the public and provides a popular visitor attraction in the City for growing numbers of visitors, particularly tourists, school groups and families. Although it is still to return to pre-pandemic levels of visitor numbers and income, its recovery is in line with other, comparable, visitor attractions within the City and consistent with a full recovery in 2025/26.

Appendices

- Appendix 1: Key data for the Monument 2016/17 – 2023/24

Rob Shakespeare

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Appendix 1: Key data for the Monument, 2016/17 – 2023/24:

	2016/17	2017/18	2018/19	2019/20	2020/21 & 21/22 combined)	2022/23	2023/24 (CBIS budget outturn report)
Visitor Numbers:	176,682	186,551	173,937	169,367	Closed due to pandemic / restrictions	92,899	100,123
Total Income:	514,404	597,133	550,296	548,495	284,186*	346,356	400,660
Operating costs:							
Employees	299,635	284,017	298,273	315,270	N/A	236,626	258,906
Premises	60,810	33,193	37,332	44,810	N/A	52,458	37,212
Transport	0	0	0	0	N/A	7	19
Supplies & services	73,243	58,090	62,615	48,326	N/A	15,317	45,572
Total costs:	433,688	375,300	398,221	408,406	401,580*	304,408	341,708
Operating profit:	80,716	221,833	152,075	140,088	-117,394	41,948	58,952
Net income budget:	234,000	228,000	203,000	218,000	63,000	205,000	196,000
Overspend:	153,284	6,167	50,925	77,912	180,394	163,052	137,048

n.b. Financial data included in the table refer to local risk items only and exclude recharges and repairs and maintenance budgets managed by the City Surveyor.

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Committee(s): Culture, Heritage & Libraries Committee	Date(s): 20/05/2024
Subject: Update Report for Keats House Charity, 2023/24	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	2, 3, 4, 5, 7, 9, 10 & 12
Does this proposal require extra revenue and/or capital spending?	No
If so, how much?	N/A
What is the source of Funding?	N/A
Has this Funding Source been agreed with the Chamberlain's Department?	N/A
Report of: Bob Roberts, Interim Executive Director, Environment Department	For Information
Report author: Rob Shakespeare, Head of Heritage & Museums, Environment Department	

Summary

Since 2019, Members have received the Trustees Annual Report on activities at Keats House as the basis for updating your Committee on achievements and progress at the house.

Presented in Appendix 1 and summarised below for information is the draft report on activities at Keats House between April 2023 and March 2024. This was presented to the meeting of Keats House Consultative Committee held on 3 May 2024 and will return to your Committee for approval once the full report, including the required financial information, has been compiled by Chamberlain's, prior to submission to the Charity Commission by 31 January 2025 as required.

Members are asked to note the achievements at Keats House in rebuilding its services and programmes and the extent to which it delivers the objectives of the charity and contributes to Corporate, Departmental and wider outcomes.

Recommendations

It is recommended that:

- Members note Keats House's achievements in 2023/24 (as outlined below and described in more detail at Appendix 1) and how these support the priorities, aims and objectives outlined within the Corporate Plan 2018-23 and other key Corporate strategies, the Environment Department's primary and supporting aims and objectives, and the objectives of the Keats House Charity.

Main Report

Background

1. Keats House is a registered charity (number 1053381) with the City Corporation acting as sole trustee.
2. As a registered charity it is required to submit an annual report and financial statement, detailing its activities and to ensure compliance with the Charities Act 2011. The update included at Appendix 1 forms the basis of the draft report for 2023/24, including activities from April 2023 to March 2024.
3. This has been a year of transition for Keats House, with the continued aftermath of the pandemic and the organisational changes following the implementation of TOM2 in the Environment Department impacting directly and indirectly on the team and its activities.
4. The implementation of TOM2 has resulted in Keats House being managed within the Natural Environment Division's Culture & Projects Section. This has resulted in some fundamental changes in the way the team and its supporting services operate, many of which were previously provided by North London Open Spaces.
5. Keats House continues to rebuild its core services by increasing audience numbers and engagement, supporting a growth in income and increased contribution to a range of Corporate, Departmental and sector outcomes. It continues to work with internal and external partners to deliver creative and engaging programmes which contribute to a range of priorities, including access to culture, creative learning, wellbeing and community cohesion.
6. Keats House continues to reposition itself to better support the objectives of the Environment Department, the City Corporation and wider cultural sector, with the retention of Museum Accreditation seen as a key target in recognising the role Keats House plays in the cultural life of London and the nation, and beyond.

Current Position

7. In 2023/24, Keats House was open to the public on 200 days (up from 172 in 2022/23), on Wednesdays, Thursdays, Fridays and Sundays, 11am – 1pm and 2 – 4 or 5pm.
8. The 'Young Romantics in the City' exhibition, which opened in February '23, provided the focus for much of our live events and social media programming throughout the year. Cardiff University funded the project through their 'Innovation for All' grants programme with Dr Anna Mercer, Lecturer in English Literature (Romanticism), playing a key role in co-curating the exhibition, along with the associated changing displays and public events programme.
9. The overarching theme of our public programming and social media campaigns in 2023/24 was #YoungRomantics, with the exhibition driving much of our digital

output, along with promotion and celebration of key events and initiatives.

10. A total of 36 different public events were delivered, including poetry readings, talks, book launches, family and literary workshops. We also hosted the Keats Foundation annual conference and one day of the 'Colonial Histories Network' conference in partnership with Wordsworth Grasmere and Lancaster University, attended by delegates from academic, cultural and community organisations around the world.
11. We have continued to increase engagement with schools, offering poetry, drama and creative writing sessions to teachers and students in formal education and home-schooled groups. Our involvement in delivering three special projects, funded by the City Corporation's Education Strategy Unit through their Cultural & Creative Learning Grants, has helped broaden our learning offer and partnership working, and our annual Summer School enables students to immerse themselves in creative writing during four days at Keats House.
12. Collections research projects have prepared our catalogue records for online access, informed temporary displays and exhibition development for the 'Hidden Histories of Keats House' exhibition in 2024/25. Updating policies and processes to ensure we are ready for our Museum Accreditation submission, now expected in 2024/25, has also been a key focus of our non-public work throughout the year.
13. Keats House was able to support a range of local community partner events and private hire requests. These included events for Hampstead Summer Festival, which benefits two local charities: Keats Community Library and Hampstead School of Art. Income from the private hires, though increasing year-on-year, has yet to fully recover to pre-pandemic levels.
14. We are working with City Surveyors to schedule reactive, cyclical and planned preventative maintenance projects for both the Grade I listed house and garden and the Grade II listed Ten Keats Grove (library building). The required permission and consents have now been approved by the London Borough of Camden's Planning Department for the replacement of fire detection and security systems across the site and these works will be scheduled as soon as possible in 2024/25.
15. A new, longer-term agreement to be offered to Keats Community Library (KCL) for the operation of their local library service from Ten Keats Grove, which is an asset of Keats House charity, was developed and approved by Members of the Culture, Heritage & Libraries Committee on 29 January 2024. This has yet to be agreed to by KCL.

Proposals

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

Corporate & Strategic Implications

17. The activities, projects and works outlined in this report contributed towards the achievement of the three aims set out in the Corporate Plan 2018-23: Contribute to a flourishing society; Support a thriving economy; and Shape outstanding environments. Activities from April 2024 will be mapped against the outcomes identified in the new Corporate Plan 2024-29 and Natural Environment strategic themes and measures.
18. Keats House continues to support the Environment Department to Shape Sustainable Future Environments through its Primary and Supporting Aims and Objectives and contribute to the outcomes identified in the Natural Environment Division's new strategic framework.
19. The activities of Keats House are also designed to contribute to the aims and outcomes of the City Corporation's Education, Creative Learning and Skills Strategies.

Conclusion

20. Keats House has been able to extend its opening hours in 2023/24, while continuing to deliver public events, special projects and formal learning sessions which provide opportunities for life-long learning and engagement with arts and culture.
21. The increasing number of visitors and overall engagement is supporting the achievement of a balanced budget for the charity despite the slow recovery from the pandemic and challenges faced across the visitor economy.
22. The 'Hidden Histories of Keats House' exhibition and events programme for 2024/25 has been planned, exploring the, sometimes untold, stories of those people who lived at the house after Keats left and before it became a museum.
23. Once fully realised, the organisational and strategic re-alignment of Keats House will allow for a sustainable future for the charity, particularly in the lead up to the 100th anniversary of the house opening to the public, which we will celebrate in May 2025, by when we expect a full recovery of our audiences and income.

Appendices

- Appendix 1 – [Draft] Annual Report for Keats House Charity 2023/24

Rob Shakespeare

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Appendix 1 – [Draft] Annual Report for Keats House Charity 2023/24

Origins and Objectives of the Charity

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

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

The objective of the Charity is:

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

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

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

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

The activities of the Keats House Charity are guided by its Charitable Object as stated above and developed within the framework of the City Corporation's Corporate Plan 2018-23 and the Environment Department's Business Plan 2023/24. Our activities also support the City Corporation's Education, Cultural & Creative Learning and Skills Strategies and the Natural Environment Division's strategic framework, as well as the wider aims of heritage sector organisations such as Arts Council England, the Heritage Lottery Fund and The National Archives.

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

Our vision

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

We aim to...

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

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

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

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

Achievements and Performance

Achievement against the key priorities for 2023/24:

1. Implement projects and activities identified in the Keats House Divisional Plan and Activities Plan identified for delivery in 2023/24

Throughout 2023/24, Keats House was open to the public on Wednesdays, Thursdays, Fridays and Sundays, 11am – 1pm and 2 – 4 (in autumn / winter) or 5pm (in spring / summer).

The focus of our programming throughout the year supported the 'Young Romantics in the City' exhibition, which opened to the public in February 2023. This externally funded partnership project with Cardiff University explored the diversity of writers and writing in the Romantic period through the inter-connected themes of politics, class, gender and race. These were further explored through changing displays featuring: items from the Keats House collections, supported by our colleagues at London Metropolitan Archives; the first display in this country of the British Library's first-edition copy of 'The Woman of Colour'; and a selection of pamphlets featuring popular ballads in Welsh and English from the special collections of Cardiff University. Keats House are extremely grateful for the ongoing support of Dr Anna Mercer,

lecturer in English Literature (Romanticism), for her ongoing contribution to Keats House's public engagement programme, which was substantially supported in 2023/24 by Cardiff University.

As part of the 'Young Romantics in the City' and our regular event programmes, Keats House delivered 36 different events, which were attended by 878 people in 2023/24. Highlights of the programme included: an event for Earth Day as part of 'The Wild Escape' national initiative, which was delivered in partnership with Hampstead School of Art; live interpretation featuring our new Mary Shelley and Fanny Keats characters, as well as repeat events with our Keats and Coleridge characters; two performances by Saudha Bangla music and arts; three creative writing workshops led by City Lit; eight free, themed poetry readings by the Keats House Poetry Ambassadors; and events targeted at specific audiences, including a special afternoon opening of the house for under 5s and their carers.

As well as our own programme, Keats House officers supported the work of partner and stakeholder organisations, through a number of projects and initiatives, including: four events in Keats House garden for Hampstead Summer Festival 2023; the inclusion of Keats's facsimile of Shakespeare's First Folio in the Heritage Gallery display at Guildhall for the Folio400 celebrations; and, again working with colleagues at LMA, to display their 'Unforgotten Lives' outdoor exhibition at Hampstead Heath in August and September.

Our social media following remained relatively constant over the past 12 months, despite reduced capacity to create content and, sometimes negative, changes in the platforms themselves. As at March 2024, Keats House had 6.9k followers on Twitter (0% growth on March 2023), 4.2k on Facebook (2%), and 3.7k on Instagram, which at +9% remains our fastest growing and most engaged virtual audience. Our main campaigns for the year were #YoungRomantics and the ongoing project to publish online the Fanny Brawn to Fanny Keats letters on the 200th anniversary of them being written, with three letters, with supporting research, articles and social media posted in the past 12 months. Regular newsletter to our c. 3,500 subscribers helps promote our offer and drive visits to our Corporate web pages, which are seen by c. 10,000 active users per quarter.

We have continued to increase engagement with schools, offering poetry, drama and creative writing sessions to teachers and students in formal education and also to home-schooled groups. In addition to these subject focussed taught sessions, Keats House was involved in delivering three special learning projects, funded by the City Corporation's Education Strategy Unit through their Cultural & Creative Learning Grants. Working alongside London Metropolitan Archives we continued our work with 'Poetry Versus Colonialism', researching and revealing the colonial histories of our collections. This resulted in the 'Word on the Street' festival – a programme of workshops and events for students, trainee teachers, cultural sector workers and established and emerging young poets, who produced a series of short films. We continued to work with Speakers Trust and four other cultural partner venues to deliver 'Culturally Speaking', which encourages confidence and oracy skills in students in Year 8, and were one of the key partner venues

for the Young City Poets programme, which inspires young people to write and perform poetry through engagement with practising poets.

Through this broader offer, we delivered a total of 48 taught sessions, to 8 primary and 35 secondary groups and 1 HE group, with a total of 949 students and a further 131 accompanying adults being directly engaged with our offer.

In July, the twelfth Keats House Creative Writing summer school took place at the house, with workshops by poet Arji Manuelpillai and novelist Catriona Ward. 30 students from 6 London secondary schools took part, leading to a total of 110 instances of engagement over the four days. The week was very successful, and students' writing from it was collected in an anthology which was distributed to the participating schools.

Keats House volunteers continued to support our work by providing afternoon tours for visitors and free themed poetry readings on the second Sunday of most months, including a reading of 'The Eve of St Agnes' at Guildhall Art Gallery in January. We also benefitted from the time of one post-graduate volunteer who has helped welcome visitors to the house when their studies allowed. As always, we would like to send our grateful thanks to all our volunteers for their continued support for the Charity and its activities.

Unfortunately, our Roehampton University doctoral research student placement has not delivered the expected outputs in 2023/24, but it is hoped that this workstream may resume and conclude by March 2025.

In 2023/24, Keats House opened to the public on 200 days, with a total of 7,338 recorded visits to the house. For comparison, 11,755 people visited Keats House in 2019/20 and 5,149 in 2022/23. The number of people visiting Keats House has therefore increased by 142% on the previous year but remains at only 63% of pre-pandemic levels.

Income from admissions, shop sales and private hires has risen along with the increase in numbers visiting the house. It has not yet been possible to achieve the levels of income previously derived from admissions, shop sales, events hires or events prior to the pandemic, although it is anticipated that a full recovery will be achieved by 2025/26.

As a condition of the premises licence for 10 Keats Grove, Keats House Consultative Committee receive a twice-yearly report of licensable events held at the House, to ensure that the operating schedule and conditions are being upheld. To report that no activities involving the sale of alcohol took place in 2023/24 under Keats House's premises licence. As referred to above, events were delivered from the premises for Hampstead Summer Festival which involved the sale of alcohol and other licensable activities under TENs obtained by the organisers. Complimentary drinks were also served at 13, largely partner funded, events and music was performed at two events. Although these did not involve the sale of alcohol they are reported here for completeness. The Premises Licence for 10 Keats Grove was renewed for the period to 11 September 2023 at a cost of £180.00.

2. Deliver maintenance and access improvement projects at Keats House

Keats House officers have continued to work with City Surveyor's, consultant architects and the London Borough of Camden's Planning Department to progress projects to conserve and enhance Keats House.

While planning and listed building consent have already been granted for the proposed new visitor entrance, the cost and timescale for this to be completed has yet to be agreed with City Surveyors. A connected project, to replace the aged, wooden boundary fence to the front of the property, has yet to achieve the required planning and listed building consents. Possible sources of funding for these projects are City Corporation facilities maintenance budgets, the Keats House charity's reserve and London Borough of Camden's Neighbourhood Community Infrastructure Levy fund, and they are currently being costed by the City Surveyor's Department to inform funding applications and project delivery.

London Borough of Camden's Planning Department have approved the plans for the replacement / new fire and intruder alarm systems for both buildings and an upgraded CCTV system for Keats House, which can now be completed in 2024/25.

In 2023/24, a dedicated team of 'Heath Hands' volunteers working with officers from the Golders Hill Park team contributed their time and expertise to the garden. During weekly sessions, they undertook a combination of routine maintenance, seasonal planting and thoughtful enhancements to the beds and borders and we are grateful for their commitment to the garden, which is enjoyed by visitors, site users and local residents alike.

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

Following the recent launch of the City Corporation's Corporate Plan 2024-29 and the Natural Environment Division's new strategic framework, a draft Keats House Activities Plan for 2024/25 will be presented to the City Corporation's Culture, Heritage & Libraries Committee in summer. The development of a detailed three to five-year forward plan for Keats House, which is required as part of the City Corporation's documentation framework and for our Museum Accreditation return will be developed in 2024/25, to support the new Corporate Plan and Departmental priorities for 2024-29. This will be submitted to Members as our Trustees for consultation and approval, before being presented as part of our Museum Accreditation return, now expected in late 2024 or early 2025.

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

Plans for Future Periods

The overarching priorities which will guide all of our objectives and activities from April 2024 are:

- Implement projects and activities identified in the Keats House Activities Plan for delivery in 2024/25 onwards
- Deliver maintenance and access improvement projects at Keats House
- Develop a 2024-29 Management Plan for Keats House, to ensure the future sustainability of the Keats House Charity and its operating model.

KEATS HOUSE CONSULTATIVE COMMITTEE

Friday, 3 May 2024

Minutes of the meeting of the Keats House Consultative Committee held at Keats House, NW3 2RR on Friday, 3 May 2024 at 2.30 pm

Present

Members:

Munsur Ali (Chair)

John Foley

John Griffiths (Deputy Chairman)

Stephen Ainger

Steven Bobasch

Jim Burge

In Attendance

Officers:

Rob Shakespeare

Simon Glynn

Jayne Moore

- Department of Open Spaces

- Department of the Built Environment

- Town Clerk's Department

1. APOLOGIES

Apologies were received from Alexandra Lavery, Nicholas Roe, and Jason Groves.

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

There were no declarations.

3. MINUTES

On opening times information on the notice board outside the House: Members noted that a sign had been temporarily removed due to its unsuitability to wet weather, and a new notice board is expected to be delivered by the end of May 2024. The new signage will include a QR code (as before) together with written information.

A Member commented that while matters were discussed, the discussions were never expressed as a consultation which is the purpose of the Committee, as per the Committee's title.

RESOLVED, That the minutes of the meeting of 13 October 2023 be approved as an accurate record of the proceedings.

4. PROGRESS AT KEATS HOUSE APRIL 2023-2024

The Committee viewed a presentation on the progress at Keats House (KH) for the year up to April 2024 that included information on the 'Young Romantics in the City' exhibition entirely funded (together with a successful events programme) by Cardiff University as well as the wider events programme

including live-interpretation, creative writing workshops, nature painting workshops, and poetry readings.

On the transition from Culture Mile learning to Education Strategy Unit funding for special projects, the meeting noted that KH was involved in several projects including the Word on the Street (with LMA as a lead partner) and Poetry vs Colonialism, also Culturally Speaking and Young City Poets, both with a range of cultural partner venues and outputs, including online.

Members also viewed images of KH partnership work with the Hampstead Summer Festival, and noted the volunteer engagement.

Members viewed images of the consented new visitor entrance along with proposals for the new boundary wall.

Members noted that the latter has not yet been submitted for planning and listed building consent because elements of the KH proposal was (unexpectedly) not supported by the conservation officer, and the Committee noted that the support of other entities such as English Heritage and Historic England would be sought ahead of subsequent submissions. A Member noted that some elements which had been removed from the design to meet the conservation officers concerns should be considered for reinstatement, due to the unique character of the site.

RESOLVED, That Members agree to engage Historic England with the process, and that the proposed designs be circulated to key local stakeholders ahead of a further planning proposal to London Borough of Camden backed by support where relevant.

5. **END OF YEAR UPDATE ON ACTIVITIES AT KEATS HOUSE**

The Committee received the report of the Interim Director, Environment alongside the appendix 1 (draft report on activities at Keats House from April 2023 to March 2024).

Members noted the achievements at Keats House in 2023/24 and the way in which they support the priorities, aims and objectives outlined within the Corporate Plan 2018-23 and other key Corporate strategies, the Environment Department's primary and supporting aims and objectives, and the objectives of the Keats House Charity (number 1053381), the City Corporation acting as its sole trustee.

Members noted the upcoming 'Hidden Histories' exhibition.

A Member asked for clarification on the term 'literary meeting place' from the charity's objective, and the meeting heard that the term covered a range of cultural activities designed to engage with a wide range of audiences, including younger people, with an emphasis on literary creativity and cultural learning.)

A Member asked for further information on progress with learning partners. The meeting heard that partnerships are in progress with a number of institutions including Dr Johnson's House, the Museum of the Order of St John, Guildhall Art Gallery & Roman Amphitheatre, and future funded projects include further work on themes around Poetry vs Colonialism and carbon literacy (including the creation of climate-resilient gardens).

A Member commented on the benefits of including audio content of poetry readings accessible via the website.

RESOLVED, That Keats House will contact A New Direction for partnership opportunities, as well as continuing to be responsive to partnership contacts.

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

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

Members noted that the response from Keats Community Library (KCL) to the option agreed at the most recent meeting of the Culture Heritage & Libraries Committee stated that the consultative process was viewed as flawed, and that KCL did not know how the matter was represented to the Committee in the non-public session. The Committee decision resulted in an above-inflationary increase in charges to KCL following a review of the costs of running and maintaining Ten Keats Grove.

The meeting noted that the evaluation was meticulously carried out and that the cost presented was apportioned in line with KCL use, though KCL disputes the fairness of and rationale behind the cost allocation, noting that KCL is unable to pay the full economic cost of the building and generates visitors to the site.

Noting the extensive and detailed consultation process over a two-year period that has included a range of options, negotiations, term extensions and delays, Members agreed that a prompt resolution is desirable for the benefit of all parties.

Members noted that a proposal from KCL would be forthcoming.

A Member noted that a major development project at a private dwelling opposite KH could be under way that could involve blocking the road for an unknown period of time to excavate a basement and re-build a house, noting that planning permission has not been received and that comments can still be made. Members agreed that consideration would be given to the matter.

Members noted that a maintenance and upkeep programme is under way.

A Member commented that the path to the House is unsafe when wet due to moss, and heard that a jet washer has been purchased. The Member was urged to report all incidents and near misses at the site.

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

The next meeting will take place on 11 October 2024 at Guildhall at 2.30pm, preceded by lunch at Guildhall at 1.30pm.

The meeting ended at 4pm

Chairman

Contact Officer: Jayne Moore
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