



Culture, Heritage and Libraries Committee

Date: MONDAY, 16 SEPTEMBER 2024
Time: 11.00 am
Venue: DR JOHNSON'S HOUSE, GOUGH SQUARE, EC4A 3DE

Members:

Munsur Ali (Chairman)	Judith Pleasance
John Griffiths (Deputy Chairman)	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	Alderman Jennette Newman
Frances Leach	Elizabeth Anne King, BEM JP (Alderwoman)
Antony Manchester	Caroline Haines
Alderman and Sheriff Bronek Masojada	Aaron Anthony Jose Hasan D'Souza
Andrew Mayer	Brendan Barns
Wendy Mead OBE	Alderman Sir William Russell (Ex-Officio Member)
Deborah Oliver	Vacancy

Enquiries: **Jayne Moore**
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AGENDA

Part 1 - Public Agenda

1. **APOLOGIES**

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

3. **MINUTES**

To agree the public minutes of the previous meeting held on 15 July 2024.

For Decision
(Pages 5 - 10)

Strategy

4. **CULTURE STRATEGY - DEVELOPMENT AND UPDATE**

For Information
(Verbal Report)

5. **GUILDHALL LIBRARY TRANSFORMATION**

For Information
(Verbal Report)

Asset in focus

6. **UPDATE ON DR JOHNSON'S HOUSE**

To view a presentation on Dr Johnson's House

For Information

7. **FLEET STREET QUARTER BID**

For Information

Operations

8. **BARBICAN AND COMMUNITY LIBRARIES UPDATE**

To receive the report of the Executive Director of Community and Children's Services.

For Information
(Pages 11 - 36)

9. **CAI UPDATED TERMS OF REFERENCE**
To consider the report of the Director of Innovation & Growth and of the Head of Profession (Culture).

For Decision
(Pages 37 - 54)

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

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

12. **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

13. **NON-PUBLIC MINUTES**

To agree the non-public minutes of the previous meeting held on 15 July 2024.

For Decision
(Pages 55 - 60)

14. **UPDATE ON MONUMENT VISITOR CENTRE PROPOSALS**

For Information
(Verbal Report)

15. **UPDATE ON STATUES**

For Information
(Verbal Report)

16. **DESTINATION ADVISORY BOARD - UPDATE**

For Information
(Verbal Report)

17. **RELOCATION OF BANKSY ARTWORK (COLP SENTRY BOX) - REPORT OF ACTION TAKEN**

To receive the report of the Clerk.

For Information
(Pages 61 - 62)

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

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

Agenda Item 3

CULTURE, HERITAGE AND LIBRARIES COMMITTEE

Monday, 15 July 2024

Minutes of the meeting of the Culture, Heritage and Libraries Committee held at Committee Room 3 - 2nd Floor West Wing, Guildhall on Monday, 15 July 2024 at 11.00 am

Present

Members:

Munsur Ali (Chairman)	Deborah Oliver
John Griffiths (Deputy Chairman)	Deputy Alpa Raja
Suzanne Ornsby KC	Anett Rideg
John Foley	David Sales
Jason Groves	Ian Seaton
Jaspreet Hodgson	Mark Wheatley
Wendy Hyde	Elizabeth Anne King, BEM JP (Aldermoman)
Antony Manchester	Caroline Haines
Andrew Mayer	Brendan Barns

In Attendance

Officers:

Steven Chandler	- City Surveyor's Department
Damian Nussbaum	- Director of Innovation & Growth
Rob Shakespeare	- Environment
Jayne Moore	- Town Clerk's Department
Emma Markiewicz	- London Metropolitan Archives
Rachel Levy	- Community and Children's Services
Omkar Chana	- Innovation and Growth
Andrew Buckingham	- Town Clerk's Department
Sharon Ament	- Director of the London Museum (item 21)
Alec Shaw	- Director of New Museum Project & Estate (item 21)
Rachel Williams	- Head of Corporate & Business Planning, London Museum (item 21)

APOLOGIES

Apologies were received from Alderman and Sheriff Bronek Masojada, Wendy Mead, James St John Davis, Judith Pleasance, Irem Yerdelem, and Dawn Wright.

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

Wendy Hyde declared her chairmanship of the Sculpture in the City (item 17).

MINUTES

RESOLVED, That the public minutes of the meeting of 20 May 2024 be approved as an accurate record of the proceedings.

OUTSTANDING ACTIONS

The Committee received the report of the Clerk.

Action 14: The meeting heard that a range of assets are listed on the London Pass scheme and CoLC staff are liaising to ensure a consistent offering. In response to Member questions on the timeline for that and the extent of the joint CoLC offering, the meeting heard that Tower Bridge and Keats House recently negotiated a two-year offer and that other assets are working together though some assets have more leverage than others.

Action 2: In response to a request for clarification on whether the cultural calendar is also on the website, the meeting noted the calendar is expected to be posted onto the intranet (having been circulated to Members).

Action point 10: The matter was noted in the Confidential agenda.

A Member asked for an update on the Mark Bostock room. The meeting noted that the timeline has been revised with a start date expected in December 2024.

FORWARD PLAN

The Committee received the report of the Clerk.

A Member asked whether there was merit in integrating key delivery milestones on the Culture Strategy delivery. Members noted that discussions on the timeline are ongoing and that the Forward Plan is expected to set out key activities to be overseen by the Committee during the 2024-25 period to deliver on the remit given by the Martin Review.

UPDATE ON GUILDHALL ART GALLERY

The Committee thanked the Head of the Gallery and Amphitheatre for organising a visit to the Art Gallery prior to the meeting and viewed a presentation on the Guildhall Art Gallery including an overview of its history and collections, exhibition schedule, loan programme, education programme, and social impact.

The meeting heard that footfall has not yet recovered since the pandemic, though numbers are increasing, and that the Gallery operates within the Destination City matrix structure for staffing.

Members commented that the Gallery appeared to be operating with a small workforce (with no intern position available from autumn 2024) and strongly recommended that the Gallery's resources be carefully examined to ensure that the right service could be delivered that did justice to and maximised the value the Art Gallery as a cultural asset.

A Member asked for clarification on an apparent proposal to cancel a temporary exhibition originally scheduled for autumn 2024. It was noted that exhibition schedules and proposals at the Gallery are not generally presented to the Committee and that programming decisions are made in line with

budgetary restrictions.

A Member asked for further information on the budget allocation to the Gallery, and asked why staffing levels appeared to be low. The meeting heard that the reduction in staffing levels was attributable to decisions arising from the CoLC's Target Operating Model, with funding allocated across disparate areas.

Members commented that more detailed information on what budget was allocated to which cultural asset would be helpful, with a greater input at Committee level on how those resources were allocated with a greater level of ownership of budgetary allocation on the part of the Committee.

A member commented that general awareness of the Art Gallery's existence appeared to be low.

On the proposed 3 to 5 year forward plan referenced in the presentation, a Member asked for an outline of how that might be articulated, its timeframe, and how the Committee might support that plan. The meeting heard that discussions among Members and the Gallery would be welcome as a way of taking that forward, potentially within the confines of a broader piece of work around the cultural strategy.

Members noted that much of the work on statues project (explanatory plaques) is resourced by the Gallery.

CAI RECOMMENDATIONS TO THE COMMITTEE

The Committee considered the report of the Director of Innovation & Growth presenting the recommendations of the City Arts Initiative (CAI) that met on 6 June 2024.

The Committee noted that the proposal for this artwork: 'ARTBASH – Globe View Walkway – permanent installation' was discussed at the June meeting.

On the Dove Type font (p.29 of the agenda) Members asked for clarification on the balance between accessibility and historical significance. The meeting heard that advice had been received on accessibility issues to inform the proposal, the artwork belongs to ARTBASH.

Members commented that further clarification would be welcome on the accessibility question raised.

RESOLVED, That the Committee delegate authority to the Chair and Deputy Chair on approval of the proposal (subject to any necessary permissions gained from environmental health, planning and highways) following further clarification on accessibility issues raised together with other available options.

KEATS HOUSE ACTIVITIES PLAN 2024/25

The Committee considered the report of the Natural Environment Director setting out the annual Activities Plan summarising the previous year's achievements and identifying priority projects and activities for the current business year.

Members also reviewed the draft Keats House Activities Plan 2024/25.

RESOLVED, That Members approve the Keats House Activities Plan 2024/25.

INSPIRING LONDON THROUGH CULTURE GRANT PROGRAMME - ANNUAL PROGRAMME

The Committee received the report of the Manager of the City Bridge Foundation setting out an overview of the projects funded through the Central Grants Programme (CGP) with the Inspiring London Through Culture theme in the 2023-24 period, noting that the Central Funding and Charity Management Team (CFCMT) offers the Inspiring London Through Culture scheme on an annual basis.

Members noted in particular:

- the criteria for the Inspiring London Through Culture at **Appendix 1**;
- the recent grants awarded and rejected/withdrawn from the Inspiring London Through Culture Fund at **Appendix 2**; and
- that the CFCMT will review the programme when the new Head of Profession for Culture is appointed.

2023-24 OUTTURN REPORT

The Committee received the report comparing the revenue outturn for the services overseen by the Committee in 2023-24 with the final budget for the year, and detailing the carry forward requests yet to be approved.

The Committee noted the five services covered by the report:

- i) **Deputy Town Clerk** – London Metropolitan Archives, Guildhall Library & CHL Central Management;
- ii) **Executive Director of Innovation & Growth** – Destination City;
- iii) **Executive Director of Children’s & Community Services** – Barbican and Artizan Street Libraries;
- iv) **Interim Executive Director of Environment** - Monument & Keats House; and
- v) **City Surveyors** - Lower Thames Street, Mayoralty & Shrievalty.

The Committee noted that the overall total net expenditure during the year was £21.441m whereas the budget was £21.219m, representing an overspend of £0.222m (these figures being the correct figures as amended from the original summary on the report submitted and in line with the figures set out on the remainder of the document).

Noting that the Committee approved at the meeting of 29 January 2024 the Departmental Budget Estimates for 2024/25, Members asked that a report be produced setting out the resources allocated to each individual asset (see action point) for which the Committee is responsible alongside a cultural asset map, and agreed that a separate budget-setting session (during autumn 2024) would be beneficial to be attended by, ideally, relevant Members of these

Committees: Resource Allocation Sub-Committee, Policy & Resources, Finance.

QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE

In response to a question on why the item 'Transition to Implementation – Destination City and Advisory Board' (a verbal update) was moved to Non-Public (having been originally scheduled to be discussed in the Public section) the meeting heard that the same matter had already been discussed at the Corporation's July Policy & Resources Committee in the Non-Public section due to the application of exemption 3: 'Information relating to the financial or business affairs of any particular person or body (including the authority holding that information).'

ANY OTHER BUSINESS THE CHAIR CONSIDERS URGENT

A Member thanked the executive for providing figures on the City Information Centre (CIC) relating to visitor numbers and opening hours among other things, and asked that visitors to key City assets be given the opportunity to access information on other City cultural venues during their visit to the asset. The meeting heard that a key strategic recommendation following the Martin Review is to improve "pedestrian connectivity between places".

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 1.45 pm

Chairman

Contact Officer: Jayne Moore
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Committee(s): Culture, Heritage and Libraries – For Information Community and Children’s Service- For Information	Dated: 16/09/2024 11/11/2024
Subject: Barbican and Community Libraries Update 2024	Public
Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?	
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	£
What is the source of Funding?	
Has this Funding Source been agreed with the Chamberlain’s Department?	
Report of: Judith Finlay, Executive Director of Community and Children’s Services	For Information
Report author: Rachel Levy, Head of Barbican and Community Libraries, Department of Community and Children’s Services	

Summary

This report provides an overview of Barbican and Community Libraries since 2023. Members are asked to note the wide variety of events, activities and projects offered by the service to support both the learning and development and economic needs of people in the communities who use them.

Visits and issues have been steadily increasing in all three libraries post-pandemic, and the service is continuing to support the wider work of the sector through collaboration with other departments, other boroughs and national organisations.

Recommendation(s)

Members are asked to:

- Note the report.

Main Report

Background

1. The City of London has three lending libraries: Barbican Library; Shoe Lane Library; and Artizan Street Library and Community Centre. Together these comprise Barbican and Community Libraries.
2. Public libraries are a statutory service, and the Public Libraries and Museums Act 1964 provides for the free lending of books. In recent years, the Department for Digital, Culture, Media & Sport (DCMS) Library Taskforce has redefined libraries as community hubs with trusted staff, offering safe, neutral

community spaces to all customers. As such, our lending libraries are perfectly positioned to carry out a range of services and activities that have a positive impact on many aspects of our customers' lives, including their health and wellbeing. In addition to the provision of comprehensive lending stock, modern library priorities include social inclusion and social mobility, alongside the more traditional activities of promoting reading for pleasure, supporting literacy and learning and providing access to culture. Public computers with internet access and a range of Microsoft products are standard in all UK public libraries.

3. Our libraries are well used, with around 30,000 members who borrowed nearly 273,000 physical items of stock in 2023/24. Most of our members are City workers, but they are also well used by local families, students and visitors to the City.
4. Barbican and Community Libraries has been increasing its e-library stock annually since the pandemic to meet demand. This includes e-books, e-audiobooks, e-magazines and e-comics, alongside other digital services such as language learning, streaming music and video and online reference tools. An additional e-audiobook provider, Borrowbox, was offered to City of London library users in 2023 to increase the number of titles that could be borrowed. In 2023-24, a total of 31,197 e-books and 23,289 e-audiobooks were loaned.

Current Position

All Libraries

1. In 2023-24, a total of 341,486 people visited the libraries, with 263,651 of these being at Barbican Library. This is 77% of pre-pandemic visits. So far in 2024-25, there have been 93,470 physical visits to the libraries, and it is therefore anticipated that this will increase to approximately 85% of pre-pandemic numbers.
2. The Stock Policy for Barbican and Community Libraries (Appendix 1) has recently been updated, including incorporating elements of the Chartered Institute of Librarians and Information Professionals (CILIP) guidance *Managing Safe and Inclusive Library Services* (2023). The service has also just adopted a *Green Libraries Strategy* (Appendix 2), which is underpinned by CILIP's *Green Library Manifesto* and aligned with the City of London's Climate Strategy 2020-27.
3. The City of London has been the lead authority in a pan-London pilot project to create the *Read On by London Libraries* app, which supports and encourages people to read more often. This was funded by the British Library with Arts Council England and was developed by Novellic, a start-up company with expertise in developing apps for people who are interested in books and reading. The app was launch in July 2024 and is available for android and iOS

via Google Play and The App Store. As well as logging reading time, the app is designed to encourage people to engage more with their local, London, library through quizzes, challenges and an interactive map of all the London public libraries.

4. Barbican & Community Libraries has also been one of 16 English library services taking part in a Libraries Connected, Arts Council England (ACE) funded, e-book licensing project, which aims to increase affordability and availability of digital content to public library services. The results from this pilot are being collated currently and a full report is expected later this year.
5. A library customer survey was carried out in the summer of 2023. This showed that 97% of users are satisfied or very satisfied with the services being offered. The library teams have been working on the feedback from this survey, improving stock provision at all three libraries and developing a project to refurbish Barbican Library, which will be funded by the Community Infrastructure Levy.
6. The delivery service which takes items between the libraries has been outsourced to the City of London Corporation's contracted courier service, CitySprint. This has resulted in a more cost-effective service and all deliveries are now done by bicycle, ensuring it is carbon neutral. Barbican and Community Libraries are the only library service in the country moving items between libraries in this way.

Barbican Library

7. The construction of the Bostock Community Meeting Room is expected to take place in January-March 2024, following on from a requirement to redesign due to budget constraints. Once completed, there will be an active and varied events, activities and groups programme for the local communities and an increase in income for Barbican and Community Libraries.
8. From January to July 2024, the Music Library hosted its most successful exhibition yet *From the Caribbean to Coventry – Plotting the Rise of 2Tone*. Over 60,000 people visited the Music Library during that time, including several celebrities from the 2Tone and other related music scenes. Nearly £5,000 in income from merchandise sales was raised for the library service, plus a further £3,000 for the charity Tonic Music for Mental Health. The next Music Library exhibition, *I'm Not Okay: An Emo Retrospective*, will launch in October 2024, and is a collaboration with the Museum of Youth Culture on the subculture of 'Emo'. A call out for people to bring memorabilia for the exhibition has been picked up by The Evening Standard and BBC Radio 4.
9. The art exhibition programme in foyer of Barbican Library has been redeveloped to ensure it is more inclusive and diverse, including photography

by the writer Andrian Whittle featuring images from his travels in Bangladesh, Cuba, India and Myanmar, artwork from a North London group for young parents and a collaboration with the London College of Fashion, UAL on an exhibition called *Shifting Narratives*, which was co-created with refugees and asylum seekers across three east London boroughs.

10. Following on from the successful *Library Lates* programme, Barbican and Community Libraries have continued to collaborate with the Barbican Centre on both children's and adult events. There have been a series of well attended family storytelling events in the Conservatory and the Barbican Library and the Barbican Centre are co-hosting the second *Black British Book Festival* in October 2024, a celebration of Black British literature which brings together established authors and emerging voices for a day of culture, creativity, and community.
11. The *Read to Succeed* scheme has been relaunched in Barbican Children's Library. This is a volunteer-run scheme that supports children who are learning to read. There has also been a successful *New Leaf* project, which introduced children who face additional challenges (poverty, disability or caring responsibilities) and their families to the library and the City of London's green spaces through storytelling, movement, sensory activities, eco-art and supported travelling to Barbican Library and Epping Forest/Hampstead Heath. This was a collaboration between Barbican and Community Libraries, the City of London Early Help service and the Natural Environment Learning Team.

Shoe Lane Library

12. Shoe Lane Library continues to be the home of the Dragon Café in the City, a highly successful collaboration between the City of London and the charity Mental Fight Club. It supports people who live, work or visit the City to improve their mental wellbeing through participation in arts and wellbeing activities. Attendance has been steadily increasing since the pandemic, with 90% of attendees agreeing and strongly agreeing that their mental wellbeing has improved by participating in the sessions.
13. A partnership with Kings College has extended the talks programme in the library, giving post-graduates and lecturers the opportunity to bring their expertise to a wider audience, both in person and online, and increasing the number of visitors to Shoe Lane Library. The library team also run their own very popular online *Historical Discussion Group*, which helps the staff build confidence in their presentation skills and ensures a wide range of diverse topics are explored with a local and global audience.
14. Planning permission has now been granted for the redevelopment of Hill House, which will include a new, state-of-the-art, library for the West of the

City. Plans are being finalised with the developer, Landsec, for the temporary move to One New Change, which is expected to be in the winter of 2024-25.

15. Landsec became the direct landlord for the library in 2023, when the previous landlord, Deloitte, vacated the building. Deloitte had previously only charged the minimum required amount of £8000 per annum service charge. Landsec are now, however, running a full service charge account for the library, with the cost increasing to approximately £40,000 per year. This is in line with the existing lease and has been agreed by City Surveyors and Legal to be a lower sum than the existing lease might grant the landlord. In 2023-24, this increase will be covered by a 50% underspend in the rates budget. There may be a risk of either a budget reduction in other areas in the future or an increase in budget allocation required in the future.

Artizan Street Library and Community Centre

16. Since opening in September 2023, the Makerspace at Artizan Street Library and Community Centre has been used regularly by community groups and individuals to develop their creative and digital skills using the sewing machines, sublimation printer and 3D printer. There has been an on-going collaboration with the Recycling Team from the Environment Department, who hosted the very successful International Repair Day Workshop at the library.
17. The charity Family Action have been running a weekly Food Club from the main hall of the library since September 2023. This has so far benefited 202 family members in the local area by providing them with low cost, healthy, food. 95% of members have a household income below £30,000. Membership numbers are increasing each month and Family Action are currently seeking funding to continue the provision, as well as increase the offer of other wrap-around support activities for these families.
18. There has been a strong health and fitness focus to the work at Artizan Street Library and Community Centre in 2024. The library is taking part in the *Library Ball Project*, initiated by the charity Alive and Kicking and the City of London Corporation, where local people can borrow a football from the library just as they would a book. There has also been a collaboration with the Sports Strategy team to install a new digital fun and fitness games console in the small hall. In an area with limited outdoor activity space, this will enable local children to play fun, interactive, games that encourage them to be physically active.

Proposals

19. Members are asked to note the contents of this report.

Key Data

20. 2023-24, for all three libraries:

- 341,486 visits
- 272,834 physical items loaned
- 31,197 e-books and 23,289 e-audiobooks loaned
- 97% of library users were satisfied or very satisfied with the service offer
- 87% of library event attendees stated that the library had a positive impact on their health and/or wellbeing
- 95% of parents/carers stated that library's services and activities help with their child's development (co-ordination and motor skills, speech and language)

Corporate & Strategic Implications

Strategic implications

21. The services provided by Barbican and Community Libraries cut across all of the Corporate Plan 2024--2029 outcomes:

Diverse Engaged Communities

Dynamic Economic Growth

Leading Sustainable Environment

Vibrant Thriving Destination

Providing Excellent Services

Flourishing Public Spaces

22. Financial implications- Increase in service charge for Shoe Lane Library from £8000 per annum to approximately £40,000 per annum

Resource implications- None

Legal implications- None

Risk implications- None

Equalities implications – None

Climate implications- None

Security implications- None

Conclusion

23. The Barbican and Community Libraries team have been working hard over the last 18 months to ensure that the library service continues to meet the

needs of each libraries' local communities. Buildings are being modernised and new events, activities and projects are being developed to ensure a fully inclusive service with the potential to attract new users.

Appendices

Appendix 1 - Stock Policy

Appendix 2 – Green Libraries Strategy

Background Papers

None

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Stock Policy

Barbican &
Community
LIBRARIES

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1.0 Introduction

Building and maintaining a comprehensive, high-quality collection, which is matched to community need, expertly and efficiently acquired, managed and delivered is an essential activity for a public library service. Collection development is the process of planning, acquiring, and managing a balanced collection of materials in many formats. Collections are developed by buying or otherwise acquiring and accessing materials over a period of time, based on assessment of the information, recreation and citizenship needs of the Library's users.

The aim of the stock policy is to explain:

How we choose stock

- How we maintain and promote stock
- How we edit stock, what we keep and what we remove
- Our position on censorship
- Measuring the performance of our stock

The objectives of the stock policy are to:

- Demonstrate a consistent approach to stock selection and management
- Improve and develop our stock
- Demonstrate the best use of our resources
- Ensure value for money and minimise waste
- Ensure our stock is relevant to our customers and our communities
- Increase use of the stock
- Promote literacy, learning, reading for pleasure and reader development

1.1 Barbican and Community Library Service's Vision

Our vision is to help individuals and communities to live their best lives by supporting:

- Reading and literacy
- Health and wellbeing
- Social mobility
- Social interaction
- Culture and creativity

What we do is:

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

This stock policy supports our mission and vision, respecting the resource needs of our users and members of our communities. Within budget limitations, we will stock a wide selection of published and recorded material in both physical and digital format for our communities, and offer an unbiased access to books, information, music and creative works.

1.2 Barbican and Community Libraries – Our Spaces

The City of London is 1 square mile in size, we have 3 lending libraries: Barbican Library, Shoe Lane Library and Artizan Street Library and Community Centre. There is a resident population of 8600 (2021 Census information) and a daytime population of approximately 350,000, although this is variable due to the pandemic of 2020/21 and the changes to the way people work.

Barbican Library – this is B&CL’s main library and is located in the Barbican Arts Centre, along with the main adult library, there is a music library and children’s library. The total physical stock is approximately 190,000 items.

Shoe Lane Library – this is a medium size library located in the west of the City, that caters for both adults and children, with a lively and popular events programme. The total physical stock is approximately 40000 items.

Artizan Street Library – this is a small library and community centre located in the East of the City, on the City’s only social housing estate and it caters for adults and children. The estate office for the Middlesex Street Estate is located here, and there are hireable rooms. The total physical stock is approximately 16000 items.

B&CL also offer a home delivery service for those members of the community who are physically unable to come to our libraries.

1.3 Definition of stock

National perspective

The main piece of legislation governing the library service is the Public Libraries and Museum Act 1964,

“It shall be the duty of every library authority to provide a comprehensive and efficient library service for all persons desiring to make use thereof, and for that purpose to employ such officers, to provide and maintain such buildings and equipment, and such books and other material, and to do such other things, as may be requisite”. (Section 7.1)

The library service is also impacted by other areas of legislation, such as, but not limited to:

- Obscene Publications Act 1959 (and amendments)
- Race Relations Act 1976 and Race Relations (Amendment) Act 2000
- Sex Discrimination Act 1975 (including the Gender Regulations 1999)
- Video Recordings Act 1984
- Public Order Act 1986 (as amended by the Racial and Religious Hatred Act 2006 and the Anti-Terrorism, Crime and Security Act 2001)
- Local Government and Housing Act 1989
- Local Government & Public Involvement in Health Act 2007
- Equalities Act 2010
- Local Government Act 1992
- Copyright, Design and Patents Act 1988, Copyright (Visually Impaired Person's) Act 2002 and Copyright Act Guidelines 2003, Intellectual Property Act 2014
- The Children Act 1989
- Disability Discrimination Act 1995
- Data Protection Act 2018
- Human Rights Act 1998
- Terrorism Acts 2000 & 2006
- Protection from Harassment Act 1997
- Racial & Religious Hatred Act

We also work with other library authorities in the United Kingdom in the lending and borrowing of stock on the behalf of our and their users, and to aid this Barbican and Community Libraries are part of the Circle of Officers of National and Regional Library Systems (CONARLS) managed by the National Acquisitions Group (NAG), and Worldshare managed by OCLC, both of which facilitate resource sharing.

Barbican and Community Libraries (B&CL) are also part of Libraries Connected, which is a charity that supports UK Libraries and understands that Libraries are at the heart of communities, reflecting and responding to local needs. B&CL will also look to The Chartered Institute of Library and Information Professionals (CILIP), for advice, guidance and advocacy around stock and services. B&CL are also part of the Central Buying Consortium (CBC). The CBC negotiates with library suppliers to achieve the best possible discount on all stock and servicing for its members.

Barbican and Community Libraries are within the Department of Children's and Community Service which is part of the City of London Corporation, and ultimately the Corporation manages the library service in accordance with the Public Libraries Act 1964 and any corporate policies of the City of London.

2.0 Stock selection and Management

Introduction

An immense amount is published each year, both physically and digitally, our aim is to provide as much and as diverse a range as possible, so that we can meet the needs of our communities and realise our vision.

We purchase within our annual budget to meet current and anticipated future demand, and our aim is to provide a comprehensive range of stock. Multiple copies are purchased to meet demand, where budget allows, without compromising the diversity of stock.

Stock at each library reflects the size of the library and the surrounding local community. Smaller libraries have a lower capacity, but we still aim to have a wide range of stock to stimulate interest and reader development, which is a core activity of libraries, and aims to increase and develop the enjoyment of reading for existing and new readers.

Space and finances are finite, so we must continually manage our stock and collections, with regular editing and reviews of performance. We will display stock in a bright and attractive way, using appropriate shelving and display stands, ensuring that stock is in good condition and refreshed or removed if it is not up to standard. The exception to this are some items that are unique / irreplaceable that are still an important part of our collection.

Consideration is given to the cost, format and longevity of an item, including decisions about purchasing paperbacks versus hardbacks.

We also ensure that we have a wide range of formats available for all of our library users, including standard print, large print, audiobooks, eBooks and eAudio.

2.1 Censorship

We adhere to CILIP's policy of Managing Safe and Inclusive Library Services (2023):

Libraries operate within the law to provide free access to a diversity of information, opinion and ideas in a safe and hospitable environment. The requirement to respond comprehensively and non-judgementally to the needs of learners and researchers should be paramount.

The library has a responsibility to the local community actively and positively to promote resources for learning, education, cultural inspiration and community cohesion. It is important that all sectors of the community feel able to play a full part in community life and not feel intimidated, marginalised or ignored.

We will not add, or remove, any items from our shelves solely at the request of an individual or group although we are always pleased to receive suggestions for items to add to stock. The stock will therefore reflect different shades of opinion. Publications which are legally

available will not be excluded simply because they are controversial, each will be evaluated and judged by the librarians who select the stock.

Library stock is not labelled to warn customers of “offensive” or “harmful” content.

Responsibility for the use of library materials from the adult lending collections by children rests with their parents or legal guardians, not with library staff. Similarly, parents or guardians must assume responsibility for guiding young people in their use of our digital and online services, whether these are accessed via the internet or apps.

2.2 Controversial Stock

When considering stock that may be controversial we will follow the guidelines above, being mindful of CILIP’s guidelines;

- Preservation and continuity of access to knowledge
- Intellectual freedom, including freedom from censorship
- Impartiality and the avoidance of inappropriate bias

We will be aware that if controversial titles are legally published, members of our community may want to read them. We will consider stocking these books and will not use methods of censorship around them. We will however be mindful of the location and promotion of such books, and we will consider carefully if we want to buy based solely on individual requests. It is also important that we are aware that some controversial titles claim to present ‘facts’ but are lacking peer reviewed research and may then fall below our standards of reliability for non-fiction.

3.0 Stock selection methods

The majority of our stock is purchased through a consortium (CBC), and this contract is awarded to suppliers via a robust tender process and allows us to ensure maximum value for money.

If required stock is not available from our contracted supplier, we also use other suppliers such as Amazon, and specialist or independent suppliers, but our contracted supplier is always preferred as this gives us shelf ready content.

3.1 Adult Book Stock

This is selected via a team of librarians based at Barbican Library, and they select overall stock for all three libraries with input from staff at Shoe Lane and Artizan Street.

The librarians have specialist areas of stock that they are solely responsible for purchasing for example, but not limited to, audiobooks, large print, maps, DVDs, magazines / periodicals, digital content.

We also utilise the knowledge and experience of other library staff when purchasing stock, for example graphic novels and local stock.

3.2 Children's and Teenage Book Stock

This is selected by the Children's Service Librarian, with input from other staff, including staff at Shoe Lane and Artizan street, and includes stock for young children and younger teenagers (covering ages 0-14 years).

B&CL aim to support children's growth and learning by providing a diverse range of high-quality books for all ages and abilities, including titles that appeal to reluctant readers. The collection includes both new and classic fiction and non-fiction, ensuring a wide appeal for all readers. The library strives to provide a balance of familiar comforting books, alongside those that will stretch and develop readers. Key goals include offering accessible formats, including dyslexia friendly books and eBooks and eAudiobooks. Stock will reflect our diverse communities, ensuring there is something for everyone. The collection will include well known authors and new authors and will aim to support emotional and intellectual development.

Selection criteria initially focus on attractive and appropriate covers, that have immediate shelf appeal, good quality writing and illustrations that are appropriate are essential. Appropriate text styles for the age and ability of the reader, durability of the book, and formats suitable for library use are important. Non-fiction stock should include contents, indexes, glossaries, web links and bibliographies to support study skills. Stock will generally be paperback, but hardback titles will be purchased for popular fiction and non-fiction and picture books. Selection criteria will avoid poor-quality, gimmicky, or inappropriate books, for example sticker books, those of poor quality, or part of a school reading scheme.

Regular stock work is essential, and this ensures popular, award-winning, and a wide range of key titles are maintained. As well as ensuring the collection is clean, in good repair and attractive to readers.

While the library assists children and families in book selection, parents and carers are responsible for supervising their child's reading materials. As with other stock we do not censor books that are legally published.

3.3 Young Adult Book Stock

Young adult stock for B&CL is selected by the team of librarians based at Barbican Library, again with input from other staff, including those at Shoe Lane and Artizan Street.

The aim of the collection is to support the reading and development of young adults, as well as supporting them with academic studies and reading for pleasure.

The collections include fiction stock that is suitable for young adults, study materials that tie in with the National Curriculum, other non-fiction material to support education, as well as stock that supports career choices, lifelong skills and hobbies.

There is often crossover with stock in the teenage section of the Children's library, as well as stock in the adult library, so where necessary duplicate copies of stock will be purchased.

3.4 Music Book Stock

Music stock is primarily selected by the Music Librarians at Barbican for all of our libraries; however a range of staff assist, particularly with audiovisual materials to ensure that staff knowledge is used to good effect. Audiovisual items are mainly purchased from Askews & Holts. Music scores are selected from publishers' websites and other online and printed sources, and then ordered from Cramer Music Limited, who arranges for the scores to be bound before delivery to the library.

The stock of music scores caters for the needs of customers at all stages of their musical journey, from beginners right through to seasoned professionals. It includes miniature and full scores; vocal scores for operas, operettas, and musicals; tutors, books of studies and pieces for a wide selection of musical instruments; pop, rock and jazz songbooks; and sets of chamber music. The aim is to provide a collection which is representative of composers and musicians from a broad range of musical and cultural backgrounds, both current and historical. Publications of single songs aren't usually purchased, and some contemporary classical music scores and critical editions are not suitable due to reasons of cost.

Customer suggestions for both CDs and music scores are welcomed and evaluated on their own merit. Donations may be accepted, subject to approval by a member of the Music Library team, on the understanding that they may be sold to raise revenue.

3.5 Digital Stock

Digital stock is overseen by one of the librarians at Barbican Library for all of B&CL, with input from the adult, music and children's and young people teams.

The contract for provision of our digital stock was awarded through a thorough tender process.

4.0 Methods of Stock Selection

B&CL are part of the Central Buying Consortium (CBC) and the bulk of our purchases are made through the CBC contracts, and stock is generally selected from these supplier websites in advance of publication by a team of librarians. With the exception of specialist stock such as music, audiobooks, large print, maps and books in other languages.

We generally do not use supplier selection, although it can be used for specific projects, or where it is cost effective and in the customer's interests to do so, and for the selection of some of our large print and audiobooks.

The team of librarians responsible for B&CL stock use a number of different resources to help them choose suitable stock and predict future demands and trends. Resources such as bookseller / bestseller lists, newspaper / journal recommendations and reviews, specialist journals, advertising events, author / publisher recommendations as well as customer requests and suggestions. We also have standing orders set up for some stock i.e. maps, audiobooks and large print.

Overall responsibility for the stock in all B&CL lies with the Library Development Manager and this role is supported by a team of librarians.

4.1 Criteria

When making decisions about stock we take into account the following considerations:

Quality, presentation, and content – is it appropriate for library use, will it stand up to wear and tear, is the paper and print good quality, is it from a reputable publisher, does it look attractive / appealing, is the information accurate and current, is the author qualified in their field, what readership is it aimed at.

Relevance – is it going to be a useful addition to our stock, which library should it be located in, do we need more information on this subject, is it part of a series, do we have other titles in the series, will it meet the needs of our customers.

Popularity – Is this something that customers have been asking for, is it appearing on reading lists or advertising, does it have topical, seasonal or local demand. Considering popularity is important, but in order to present a wide range of stock it is important to be aware that not everything will be popular.

Value for money – Will it provide a useful addition to our range of stock, is it expensive compared with similar stock, will the binding / quality ensure a reasonable lifespan, is it available in an alternative cheaper format i.e. paperback versus hardback.

If despite research we are unsure of the quality or accuracy of a publication, we will purchase one copy and review it before deciding to stock it in our libraries.

Local interest – If a title is of local interest, it will be given consideration for purchase even if it doesn't meet some or all of the above criteria.

Audiobook stock – We purchase the majority of our stock from specialist audiobook publishers to ensure that cases are durable and fit for purpose, and also so the items arrive shelf ready. Decisions on titles fall into the above categories with the exception of binding, print and paper quality.

Music CDs – The CD collection reflects the musical interests of diverse communities throughout London and beyond. Recordings are purchased for numerous genres of music, and reviews in specialist magazines are used as an aid to selection. To tie in with the Barbican Centre's schedule of events, CDs released by artists performing in the Barbican Hall are purchased, and the library maintains a large selection of recordings released by the Barbican's resident orchestra, the London Symphony Orchestra (LSO). Stock is also purchased to complement the Music Library's exhibition programme.

DVDs – We consider box office success, TV popularity, reputation of those involved in the work, awards, popularity and visibility, will it cover its cost in hire charges.

Digital stock – we use the same criteria as above for selecting digital audiobooks and eBooks, with the exception binding, print and paper quality. We also have to consider if the licences being offered are good value for money.

4.2 Exclusions

The following types of stock will generally fall out of the remit of our collections:

- Items in an unsuitable format i.e. spiral bound, ring bound, cased or multi part
- Expensive luxury publications
- Workbooks or items for individual ownership with spaces / boxes for the owner to complete
- Items not relevant to UK regulations or law
- Some very specialist titles above undergraduate level

Self-Published works

We will consider the purchase of self-published works, but they must meet the criteria outlined above, with particular attention being made to the accuracy of the information, the qualifications of the author, and the physical quality and appearance of the publication. Self-published works must have an ISBN and preferably a downloadable MARC record, with the exception of some locally produced local interest materials.

4.3 Types of Stock

Adult Fiction

A broad selection of adult fiction within our libraries is essential, not just for recreational reading, but for education, literacy, broadening outlooks, entertainment, and reader development.

We aim to ensure that our collections consist of popular and bestselling authors, as well as new and emerging authors, translations, classics, varied genres and formats including large print.

We also aim to have a collection that meets the needs and interests of our customers and communities.

Library staff can also assist with locating materials we do not have in stock.

Adult Non-Fiction

As above a broad selection of adult non-fiction stock is available for learning (formal and informal), research and study, business, economics, entertainment, relaxation, health and wellbeing.

The collection intends to meet the needs of our customers and communities.

As with fiction, library staff can also assist with locating materials we do not have in stock.

Audio Visual Materials

We make collections of DVDs, CDs and audiobooks available to all of our customers / communities, but as a result of space restrictions and demands these are not available at all of our libraries. If the format required is not available at a library, it will be sent over for a customer at no charge, to ensure they are accessible to all.

When purchasing these items we aim to ensure a broad collection covering a wide range of genres and tastes, and we also consider income generation potential for DVDs and CDs.

Reference Collection

We keep a small collection of reference works, these cover key areas such as encyclopaedias, dictionaries, atlases and directories.

Stock in the reference section can only be used in the library so they are always available to all.

Special Collections

We hold a number of special collections to support readers and customers.

Reading Well Collections - these support health and wellbeing, and titles for this collection are curated by The Reading Agency.

Skills for Life - these offer a curated collection of stock to support our community at all life stages, from people who are new to the UK, to those needed skills for everyday living.

Quick Reads – This is a collection of books curated by The Reading Agency that are written in an easy and accessible style to support developing readers.

Electronic Resources

This includes our digital library of eBooks and eAudiobooks - all of which are selected using the criteria above and taking into consideration the same aims and purposes for physical collections.

eMagazines, eNewspapers and eComics – we currently take a curated collection of each of these through our supplier (currently Overdrive), so no direct decision is made on the titles that we have available, we can however feedback suggestions to the supplier, and also suppress titles that we feel are unsuitable for our customers / communities.

Web based reference / enquiry resources – Accessible in the library to both registered and non-registered users and many of these resources are available outside of the library to registered library customers (although some are not available due to licensing restrictions).

When selecting any electronic resources we do not just consider content, we also look at ease of use of the platform / website, range of materials available and the accuracy / legitimacy of information provided. We also assess performance of these materials and usage of these resources.

Newspapers, Magazines and Periodicals

We aim to provide a wide range of newspapers, magazines and periodicals to satisfy the interests and needs of our communities. Including a specialist range of music journals in our music library at Barbican Library.

The number of titles available will be determined by the size and footfall / demand at each library.

We do accept suggestions for titles for consideration by our team of librarians and we also accept donations if they fit in with our criteria.

We do not stock party political periodicals.

All titles are regularly monitored and reviewed to ensure we are getting value for money.

These items generally come from our CBC contracted supplier, but we also supplement this with local newsagents or directly from the publisher.

Reading Group Sets

In order to support our policy of reader development, we purchase and keep sets of fiction and non-fiction books containing multiple copies of a title which are used for B&CL's own in library reading groups, but we also lend these to community reading groups that are registered with us.

Music Sets

The City of London is an area rich in music-making and, because Barbican Music Library doesn't possess a collection of music sets, they are sourced via inter-library loan for music groups. This service is offered to both choirs and orchestras based within the M25, and charges are levied to cover the cost of the inter-library loan fees and postage. To improve the service, a membership of SEPSIG (South East Performance Sets Interloans Group) has been taken out.

Memory Boxes

B&CL's Memory Boxes are reminiscence tools available for loan. Their contents have been curated to include a variety of multi-sensory items, books, DVDs and CDs intended to trigger memories and help guide conversations about the past. The boxes are intended to support customers who are living with memory loss and their carers or can be borrowed as educational tools by children and young people to help with their studies.

5.0 Reservation Policy

The purpose of our reservation policy is to provide access to our B&CL collection to all library members and to provide access, where possible to materials outside the City of London.

We also accept suggestions for available stock that we do not have and will consider purchasing these items if suitable for our collection. This can be done by phone, in person or online via the library catalogue.

We do make a small fee for obtaining stock for customer's reserves, there is a payment exemption for children and young adults, home delivery customers, and if the item is on the shelves in one of our libraries or in our stores. The fee when paid is non-refundable as it covers administration costs and keeping the customer informed of progress.

When obtaining some stock for reservation from outside the City of London there will be a higher charge levied i.e for British Library or CONARLS requests.

Once an item is obtained for a reservation, we will notify the customer by email (or post if no email available) and hold the item for 2 weeks.

Any new stock purchased for reservations will be labelled as such when it is ordered from our approved supplier and will be processed as a priority on arrival.

We only accept reservations, and therefore payment, for physical books and audiobooks.

Other formats can be suggested for purchase (i.e., digital stock, DVDs, CDs), and there is no charge for this service, but no guarantee we will purchase.

5.1 Decision to Purchase or Interlibrary Loan Reservations

If a physical publication is not available in one of our libraries we will check with our approved supplier to see if the book is available to purchase and if it is something that will fit in our collection, we may not purchase something specialised/niche if it is only likely to be borrowed once, also if it is expensive, it may be better to consider an interlibrary loan (ILL).

If it is not available to purchase from our approved supplier, but we feel it would be a good addition to our collection, we will consider purchasing from Amazon, including second-hand copies. Before doing this, we would consider the following, many of which overlap with our stock selection criteria:

- Would the publication be well used in our collection
- Is it self-published - we will purchase self-published materials, but we would first check the quality of the publication, and in the case of non-fiction materials the credentials of the author and if it is peer reviewed.
- The size of the publication, very small or very large can be an issue
- Does it have unusual binding (spiral is not ideal and doesn't last long)
- Does the item have lots of parts that would make it difficult to catalogue / keep on the shelf
- Cost, factoring in the cost of cataloguing and processing
- Check that it is not a course book that requires it to be written in

6.0 Donations policy

We accept donations, so long as the items are in good condition and saleable. We do not accept videotapes or DVDs or donations in large quantities.

Any donated items are subjected to our usual stock criteria if we are considering adding them to stock.

All donated stock becomes the property of B&CL and we can choose to add it to stock, sell it or dispose of it.

The final decision to accept donations rests with the stock manager, and we will consider the staff time and costs when dealing with donations.

Any donation added to stock can be withdrawn at any time if it no longer meets our stock criteria, or the condition of the item is no longer acceptable.

Occasionally unsolicited stock is sent to us by authors and publishers, this will be dealt with using our stock criteria and only added the collected if it is required. If an invoice is sent with the item requesting payment this will only be granted if we genuinely require the item, if the sender requests the item be sent back they must pay the postage charges.

7.0 Equality and Diversity policy

We will provide stock that is relevant and of interest to all of our customers and communities, so that people can see their own experience reflected including age, gender, sexual orientation, faith, culture and ethnicity. This in turn supports our ethos of promoting learning, reader development, social inclusion and community engagement.

We purchase and provide stock in a wide variety of formats, such as but not limited to:

Large print, audiobooks, quick read titles, easy readers, dyslexic friendly, eBooks, eAudiobooks, memory boxes, graphic novels

Collections of books in other languages are held at Barbican Library but can be accessed via any of our libraries. Whilst we cannot hold books in every language this collection is regularly assessed and amended to ensure it is meeting the needs of our communities.

We have reader development promotions reflecting the global majority, LGBTQ+, neurodiverse, disabilities books reflecting the diversity of cultures within our communities.

B&CL are also committed to delivering the Universal Reading Offer from Libraries Connected via the Universal Offers Calendar.

8.0 Collection Management

The previous sections have detailed how we acquire newly published stock. Collection management covers how we manage, maintain, and edit our stock.

Identifying gaps in subject coverage, or of particular titles is a continuous process to which all library staff contribute, as well as via feedback and suggestions from customers.

Stock reports generated via our LMS are regularly used to assess stock performance.

8.1 Stock Withdrawal

When considering stock withdrawal, we will look at; usage, currency, age and physical condition. This can be done by physically examining stock and / or the use of stock reports.

Assessing and weeding stock does not automatically mean discarding items from stock. It also includes: identifying stock which requires repair, re-jacketing and/or re-labelling, withdrawing the book from stock in one library and using it in another, or housing it in our closed store collection.

The decision to discard stock will be made if: it is in poor physical condition and beyond reasonable repair, such as pages are loose or missing, creased or dog-eared, extreme yellowing of pages, torn pages, broken spines, other damage including damp/wet, mould, smell or dirt; if the item contains out of date or inaccurate material or it is a superseded edition; stock may also be discarded if we have an excess of copies.

Stock will never be sold or withdrawn in response to customer demand.

Withdrawn items are disposed of as appropriate, generating income wherever possible. They may be sold through our own library booksales, offered to local community groups where appropriate, sold to a reliable and professional commercial book buying service, meaning they are dealt with in an efficient, economic and environmentally manner. If none of these options are possible the items will be recycled responsibly wherever possible.

8.2 Stock Promotion and Reader Development

We aim to promote our stock to our customers and to our wider communities, our aim is to:

- Give the public access to a wide range of stock in different formats
- Offer assistance when choosing what to read
- Promote reading for pleasure and for lifelong learning
- Ensure our stock is well used
- Bring readers together through reading groups, promotions and events
- Ensure people in our communities see their experiences reflected in our stock and events

To do this we will:

- Provide an interesting and diverse range of stock in our libraries
- Listen to and act on suggestions from the public
- Provide interesting and eye-catching displays of stock
- Deliver the Universal Reading Offer through the Universal Offers Calendar developed by Libraries Connected
- Promote our stock in different ways i.e. traditional displays, social media, flyers, bookmarks, events, digital displays
- Offer regular reading groups in our libraries and support groups that meet externally
- Share readers recommendations in our libraries
- Be involved in National and Regional initiatives to promote libraries i.e. book festivals and book prize events
- Have a programme of literary events and talks in all our libraries
- Promote our libraries and stock to outside agencies such as schools, colleges and workplaces
- Offer drop-in sessions to offer help with using our digital library
- Ensure all our staff are well trained and able to promote our stock to all

9.0 Conclusion

To conclude this stock policy is used to support our vision which is to help individuals and communities to live their best lives by supporting:

- Reading and literacy
- Health and wellbeing
- Social mobility
- Social interaction
- Culture and creativity

And this stock policy should allow us to support our mission and vision and target all of our users and members of our communities with the stock that they both want and need.

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Barbican and Community Libraries Green Libraries Strategy

Our strategy is underpinned by CILIP's (Chartered Institute of Librarians and Information Professionals) Green Library Manifesto [Green Libraries Manifesto - CILIP: the library and information association](#) and as a library service we are signed up to their manifesto. We are using CILIP's manifesto principles as the cornerstone of our own strategy.

This also ties in with the City of London's Climate Strategy 2020-27

Our Strategy

Ensure environmental sustainability is at the heart of all of our decision making

Embed environmental thinking in all we do, publicly acknowledge this, work in line with local and national targets and plans, learn from others and share best practice.

Be innovative and develop our services

Work to use environmental practice across all of our library functions and services, and work together to develop new positive environmental practices.

Work with our communities

Learn from, support and work with local green initiatives and projects, we will be a hub for learning and discussing environmental issues and will endeavour to reach our whole community with this message.

Use our unique position in the community to spread the word

As a trusted provider of information, we will use this to inform and educate our communities about environmental best practice and initiatives.

Work in partnership

We will form partnerships with other environmentally aware organisations across our communities and use our library spaces to encourage these groups to meet and host events.

The Green Libraries Manifesto is hosted by CILIP in partnership with Arts Council England, British Library, Libraries Connected and Julie's Bicycle. All UK libraries are warmly invited to sign and share the Green Libraries Manifesto.



Expand and share our knowledge

We will always continue to expand our knowledge and share this knowledge with our colleagues and communities. We will also encourage staff training and professional development that empowers our staff to meet and exceed our environmental strategy.

Support young people

We will support, inform and educate children and young people on environmental issues, support them to be voices of the future as well as ensuring their voices are heard now.

Specific Aims & Targets

Source and implement the use of biodegradable / sustainable membership cards when the current supply of plastic cards are exhausted.

Work towards paperless working i.e membership leaflets, printing out agendas / minutes, asking 'do you need to print'.

Turning off electricals / lights at night including all computers and self-service machines.

Imbed recycling into all we do, are we recycling all that we can at our libraries i.e. can we recycle food waste, Makerspace waste?

Providing recycling opportunities for our customers / residents.

Have a programme of events / talks across our libraries to support green initiatives i.e. gardening activities, craft & nature activities i.e. bee and bug boxes, repair workshops for both adults and children.

Work with community groups i.e. Spitalfields Farm, City Gardens, Food Pantry, Green Doctors, Aldgate Connect.

Put together a green spaces map.

Work with City Sprint to deliver our daily library deliveries by pedal cycle.

Badge relevant events and activities with the 'Green Libraries Partnership' logo so they are instantly recognisable.

When discarding stock, we seek to sell these items to customers or to a socially & environmentally responsible book purchaser such as Better World Books.

Ensure single use plastics are not being used i.e. ensure private views / events do not use disposable plastic cups/plates.

The Green Libraries Manifesto is hosted by CILIP in partnership with Arts Council England, British Library, Libraries Connected and Julie's Bicycle. All UK libraries are warmly invited to sign and share the Green Libraries Manifesto.



Committee(s): Culture, Heritage and Libraries – For Decision	Dated: 16/09/2024
Subject: City Arts Initiative – Terms of Reference Update	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?	No
If so, how much?	n/a
What is the source of Funding?	n/a
Has this Funding Source been agreed with the Chamberlain’s Department?	n/a
Report of: Damian Nussbaum, Director of Innovation & Growth Emma Markiewicz, Head of Profession (Culture)	For Decision
Report author: Joanna Parker, Principal Planning Officer, Environment	

Summary

This report summarises recommendations and a proposal for the updated Terms of Reference for City Arts Initiative (CAI).

Recommendation(s)

Members are asked to:

- Review and approve amendments to the updated City Arts Initiative Terms of Reference for 2024- 2025.

Main Report

Background

1. The CAI was established in 2011, originally administered by the Town Clerks Department in conjunction with the Environment Team. The administration of CAI was moved to Destination City under Innovation & Growth in 2022.
2. The CAI panel was originally set up to improve the management of public art on City land and buildings and to provide recommendation to the Culture, Heritage and Libraries Committee (CHL) on proposals for new public art in the City. This has expanded informally to further include new public art on private land and buildings where there is direct public engagement.
3. The CAI has been chaired by Joanna Parker, Principal Planning Officer, Environment since October 2023. It is made up of officers from across Environment, Heritage Estates, Destination City, Health and Safety and the Media Team. There are also external panellists who have an expertise in outdoor and visual arts. A full list of CAI panellists can be viewed in the proposed 2024-25 Terms of Reference (ToR) in Appendix 1.

4. The Chair and Deputy Chair of CHL are permanent Members of the CAI. Each year three CHL Members are elected to serve a one-year term on the panel. This is done via a nomination process by CHL each May. As agreed by CHL in May 2024, the following CHL Members are currently members of the CAI:
 - Munsur Ali (Chair of CHL)
 - John Griffiths (Deputy Chair of CHL)
 - Elizabeth King (Alderwoman)
5. Wendy Hyde also sits on the CAI panel by virtue of her position as Chair on the Sculpture in the City Board.
6. At the CHL 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 procedure is now in effect and follows the criteria set out in [Appendix 1](#).

Current Position

7. The CAI panel annually reviews the ToR which was last approved by the Committee in May 2023, see [Appendix 2](#).
8. The proposed ToR 2024 -25 introduces new detail and decision-making criteria comprising: the panel's remit including to provide early guidance on emerging proposals; the roles and responsibilities of the Chair, Deputy and panel members; the criteria for decision making; governance; and what is scoped in and out as public art. Assessment criteria now include EEDI considerations, encouraging social value programmes to support public art and sustainability credentials.
9. The proposed ToR also adds detail for protocol and additional considerations for: managing conflict of interest in decision making; long-term maintenance strategies for permanent artwork; financial sustainability and health and safety procedures for installation and deinstallation.
10. The existing role of CAI to comment on: relevant policy and guidance; act as general advisor on public art; and partnership working have also been further reinforced.
11. The proposed ToR will also provide a new commitment to signposting applicants through the CAI process and to other permissions through the website which will be updated over the Autumn 2024, along with the current guidance notes and application form. The proposed ToR also commits to updating its website and application guidance to ensure applicants consider contested heritage and/or any inappropriate associations in their proposals.
12. The current ToR ([Appendix 2](#)) requires the CAI to review CoL Blue Plaque applications and make recommendations to CHL for appropriateness. In 2020, the CAI also took on the strategic oversight, peer review system and role of reviewing the applications programme for the CoL Blue Plaque Scheme ([Appendix 2](#), points 11 and 12).

13. The CoL Blue Plaques scheme is currently a complex cross Departmental process. It is administered, implemented and maintained by Heritage Team (City Surveyor's), application assessment and recommendations by CAI (Innovation and Growth) and decision making is with CHL Committee. The shared process across City Surveyors and Innovation and Growth is inefficient and under resourced and there is a back log of CoL Blue Plaque proposals from application to implementation, the process of which currently takes 5 years.
14. CAI have undertaken initial benchmarking with other organisations such as Westminster City Council which operates a Green Plaque system which is well-resourced, simple and structured mechanism and applications are externally scrutinised to address any links to contested heritage or inappropriate associations.
15. Under the proposed ToR, CAI will continue in its current role assessing any CoL Blue Plaque applications with City Surveyors and making recommendations to CHL for decision making. However, in the long-term CAI recommends that a Corporate position and resource should be established for the CoL Blue Plaque programme to sustain itself successfully and to evolve into a positive contribution to Destination City which commemorates and celebrates the City's heritage. CAI considers the process and responsibilities for the blue plaque scheme should be radically remodelled to ensure it operates efficiently, transparently and applies due diligence in addressing any inappropriate associations or contested heritage. It is anticipated that the CoL Blue Plaque scheme will be reviewed and restructured in terms of process, opportunities and resource by the Head of Profession for Culture and SRO for Destination City.
16. The ToR includes a new approach to working more collaboratively around data collection to map and understand public art. It is proposed a joint taskforce be set up between the secretariat of the CAI (Innovation and Growth), the Heritage Estates team (City Surveyors) and Environment (Planning) colleagues to establish an operating model to track applications for future public art and maintenance liability as well as existing public art.
17. The new ToR also commits to an annual review of outputs and evaluations for internal review.
18. The CAI have reviewed a range of sources where there are examples of good practice in the management of public art, and these have guided the proposed ToR. Sources can be viewed in [Appendix 1](#).
19. The CAI agreed ToR and Membership will be included on the revamped CAI website.

Proposal

20. **The** City Arts Initiative asks the Culture, Heritage and Libraries Committee to approve the updated Terms of Reference. The Committee should note the governance of the CAI will be reviewed when the new Head of Profession for Culture and SRO for Destination City are in place.

Strategic implications

21. Financial implications – No immediate financial implications have been identified.
22. Resource implications – The City Arts Initiative panel identified resourcing issues in relation to the management and oversight of the Blue Plaque Scheme. The maintenance of the database will have resource implications for CAI secretariat, Heritage Estates and Planning. The maintenance of the webpage will also require resource from the CAI secretariat.
23. Legal implications – No legal implications have been identified.
24. Risk implications – No risk implications have been identified. The City Arts Initiative has Health and Safety representation on the panel. The delegated authority terms set out that anything which could pose a reputational risk to be referred to the CHL committee.
25. Equalities implications – No equalities implications have been identified. The City Arts Initiative has an access officer present on the panel, and the panel reviews applications in terms of accessibility and inclusivity.
26. Climate implications – No climate implications have been identified. The CAI will assess the environmental impact and sustainability of applications.
27. Security implications – No security implications have been identified.

Conclusion

28. This report summarises the recommendation made for Members of CHL to approve the Updated Terms of Reference for the City Arts Initiative 2024-2025.

Appendices

- Appendix 1 – City Arts Initiative Terms of Reference September 2024-25
- Appendix 2 - City Arts Initiative Terms of Reference 2023-2024

Joanna Parker

Principal Planning Officer, Environment

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City Arts Initiative (CAI) | Composition and Terms of Reference 2024/25

Membership

CAI members (by position)	Department	Postholder and email	Notes
Members			
Chair of the Culture, Heritage, and Libraries Committee	Member	Munsur Ali	
Deputy Chairman of the Culture, Heritage, and Libraries Committee	Member	John Griffiths	
Chair of Sculpture in the City	Member	Wendy Hyde	
Appointed by CHL	Member	Elizabeth King	
Officers			
Principal Planning Officer	Environment	Joanna Parker	Chair October 2023
Cultural Policy & Partnerships Officer	Innovation and Growth	Katie Whitbourn	Supporting Officer 2023 and Deputy Chair 2024
Group Manager (Major Projects & Programmes)	Department of the Built Environment	Clarisse Tavin	
Senior Heritage Estate Officer	Surveyors and Property Services	Susana Barreto	
Planning Officer	Department of the Built Environment	Fiona Williams	
Planning Officer	Department of the Built Environment	Amrith Sehmi	
Traffic 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	Andrew Buckingham	
Health and Safety Manager	Environment	Murdo MacMillan	

Corporate Head of Health and Safety (Property)	Town Clerk's	David Renshaw	
<i>Visual arts expertise</i>			
Director of Sculpture in the City	Lacuna (external)	Stella Ioannou	
Head of Guildhall Art Gallery & Amphitheatre	Town Clerk's	Elizabeth Scott	
Head of Offer	Innovation & Growth	Laurie Miller-Zutshi	
Programme Events Officer	Innovation & Growth	Katty Pearce	
Head of Creative Partnerships (Smithfield)	The London Museum (external)	Lauren Parker	
Cultural Programme Curator	Historic England (External)	Tamsin Silvey	
Head of Visual Arts	Barbican	Shanay Jhaveri	

DRAFT

Terms of Reference for City Arts Initiative (CAI)

1. Purpose of the panel

The panel exists to support the City of London in delivering the highest possible quality of public art.

Specific roles:

- a) To evaluate the quality, siting, production, accessibility and deliverability of permanent and temporary public art proposals within the boundary of the City of London: on a public highway; on City owned buildings; and in private locations which have free and easy public access.
- b) To make recommendations on public art applications to Culture Heritage and Libraries Committee (CHL) or a CAI level delegated authority.
- c) To advise, provide feedback, knowledge and expertise on public art within the City of London to Members, officers, and external agencies as appropriate including: emerging cross departmental proposals; proposals at pre-application and planning stage; feedback on relevant City of London policies, strategies and guidance.

2. Definition of Public Art

Public art is usually, but not always, commissioned specifically for the site in which it is situated. Public art can take many forms, it can be permanent or transitory, large-scale place-making works or small intimate pieces which blend into the fabric of their surroundings.

Public art projects within the boundary of the City of London referred to CAI will include but are not limited to:

- Freestanding and integrated artwork within the public realm
- Permanent features as part of buildings
- Feature sculptures.
- Trails and wayfinding features.
- Temporary installations
- Murals
- Pavement artwork
- Facade animation
- Lighting and projections
- Soundscapes
- Statues and memorials

3. Makeup of the Panel

The panel will comprise of City of London Members, officers and external stakeholders with established expertise and skills in art, art commissioning as well as those with complementary skills around delivery and regulatory requirements.

- a) The Chair and Deputy Chair of the Culture, Heritage and Libraries (CHL) Committee are permanent members of the panel and elected annually by CHL Committee.
- b) Permanent members of the panel can be nominated and agreed anytime by CAI, the CAI Chair, and the Chair and Deputy of the CHL Committee.
- c) Officers and external members are reviewed annually by CAI and agreed by the CHL Committee. This annual review process will ensure that the professional remit and expertise of members align with the responsibilities and requirements of the CAI.
- d) The CAI Chair, in consultation with the panel can invite further members to join the established panel to give their expert advice, on a case-by-case basis where their relevant skills and knowledge are required.

4. Diversity of the panel

The panel will aspire to be diverse and reflective of the City's existing and emerging culturally diverse constituencies of visitors, workers and residents.

5. Expectations of CAI members

- a) Members should perform the role as described and attend the majority of meetings (i.e. at least 75% of meetings annually).
- b) Members are expected to review papers in advance of each meeting.
- c) If members cannot attend a meeting, they are expected to advise the Chair and to send any relevant comments in advance, and/or a substitute representative.
- d) The CAI panel membership shall be published on the CAI webpage.
- e) Members are expected to contribute to the annual review of the CAI decision making criteria and the Terms of Reference of the panel.
- f) Members are expected to attend and contribute to any training provided.

6. Chair and Deputy Chair Responsibilities

The position of Chair and Deputy Chair shall be reviewed every two years at an April meeting and be agreed by Senior Reporting Officers for Culture and for Destination City.

The responsibilities are to:

- a) Chair CAI meetings
- b) Attend and present at CHL committee and committee call-over.
- c) Represent the CAI at networking events.

- d) Ensure the CAI properly delivers its responsibilities and that all public art proposals meet the criteria identified by the CAI panel and are subject to the CAI process.
- e) Ensure the membership of the CAI has the relevant expertise to review proposals.
- f) Ensure that due account is taken of all CAI members' views in the meeting.
- g) Ensure that all proposals comply with CoL policies and processes.
- h) Work to ensure all CAI applicants are debriefed and provided with feedback following the panel meeting. As well as signposted to other required permissions and licenses.
- i) Agree and ensure agenda and meeting minutes are recorded and circulated to all CAI members and other parties (7 days before and 1 month after meetings).
- j) Draft committee and delegated reports for CHL and Town Clerk.
- k) Engage with potential public art providers and provide pre-application advice, seeking input from other panel members when required.
- l) Maintain database of the applications and tracking required for annual reviews.
- m) Maintain and update the CAI website, other social media content, application form guidance notes and other relevant public material.
- n) Ensure confidentiality processes are followed.
- o) Adhere to Governance processes.

7. Supporting Officer Responsibilities

- a) Act as the secretariat for CAI panel meetings, organising meeting dates and invitations, preparing CAI agendas and writing meeting minutes.
- b) Keep an overview of all proposals and plans to facilitate a consistent and coordinated approach.
- c) Supported by the Chair, manage the CAI application process.
- d) Supported by the Chair, to act as the point of contact for the CAI for panel members, CoL Departments, Members and applicants on matters relating to CAI/public art.
- e) Supported by the Chair, provide a debrief to the applicants, planning officers, members as relevant on public artwork proposals to ensure compliance with CoL procedures.
- f) Ensure that agendas are published in advance of the meeting and that minutes are recorded and circulated to all CAI members and other parties (7 days before and 14 days after meetings).
- g) Supported by the Chair draft committee and delegated reports for CHL and Town Clerk.
- h) Attend CHL committee and committee call over and record any CAI actions or Member questions that arise.
- i) Supported by the Chair maintain a database and tracker of the applications required for annual reviews.
- j) Supported by the Chair maintain and update the CAI website, other social media content, application form guidance notes and other relevant public material.
- k) Supported by the Chair signpost the applicant to other required permissions and licenses.
- l) Supported by the Chair ensure, as appropriate, the confidentiality of proposals and applicants.

8. Main responsibilities of the panel

- a) To assess proposals for temporary and permanent works of public art in the City, regarding relevant strategic priorities, artistic merit, siting, feasibility, management, accessibility and inclusion and suitability for the City's public realm and/or as part of its cultural programmes.
- b) To make recommendation to the Culture, Heritage & Libraries Committee on public art proposals, and other Committees as appropriate.
- c) To make CAI delegated decisions as relevant.
- d) To make decisions in the context of relevant Corporate polices and strategies, including the Corporate Plan and any future Cultural Strategies (TBC).
- e) To contribute to corporate strategies in relation to public art and input into other relevant plans and policies.
- f) To act as a general advisor, providing feedback, shaping and guiding proposals and initiatives for public art proposals at an early stage, including for planning pre-applications across the City of London for all Departments, officers and Members where relevant.
- g) To provide feedback on public art within the public realm at pre-application and application stage for planning officers.
- h) To develop and strengthen partnerships with the City's Business Improvement Districts (BIDs), Guildhall Art Gallery, Barbican Art Centre and other cultural partners and private sector stakeholders in the context of public art.
- i) To ensure that new art installations are financially sustainable, safe and are supported by a long-term maintenance and dismantling strategy, without undue burden on City corporation resources.
- j) To signpost applicants through the CAI process and website to other permissions and licenses which might be relevant or required and highlight good practice.
- k) To update the application form, guidance notes and any supporting information including evidence supporting the consideration of contested heritage and any inappropriate associations.
- l) Commit to making public art more inclusive and proactively ensure EDI is considered through the procurement and delivery and engagement programmes supporting public art.
- m) To review the appropriateness of applications for the City of London Blue Plaque Scheme in collaboration with the City Surveyors, ensuring their compliance with relevant strategies and any relevant guidance on contested heritage.

- n) To develop a joint taskforce between the CAI secretariat (Innovation & Growth), the Heritage Estates team (City Surveyors) and Design (Environment) to maintain a database on new and existing pieces of public art in the City of London and track their ownership and maintenance.

9. CAI Meetings

- a) Meetings will take place approximately every 6-8 weeks.
- b) Meetings will usually be 1.5hrs depending on the agenda.
- c) Meetings will take place at the Guildhall, or virtually.
- d) Additional meetings, including meetings on site may also be arranged as necessary.
- e) Agendas will be sent out one week prior to meetings.
- f) Minutes will be circulated within a month of the meeting and agreed at the subsequent meeting.

10. Presentations

The CAI panel may ask the applicant of the proposals to give a brief presentation to the Panel. In such cases, the presentation will be at an allotted a time. The applicant will then answer any questions and be asked to leave the meeting before discussion on the merits of the scheme take place.

11. Declaration of Interests

Panel members should declare a conflict of interest at the beginning of a CAI meeting. The Chair will decide if the member should exit the relevant part of the meeting and/or abstain from discussion and recommendation.

12. CAI Decision Making Criteria and Process for meetings

CAI panel members should refer to the following criteria as a guide to assess the quality and deliverability of public art proposals. Members should identify, with objective but detailed critical observations, the positive and negative features of public art proposals. These criteria are to aid a consistent and structured approach to the assessment process, but it is not a requirement to meet each criterion.

- a) The proposed work is of high artistic quality and merit demonstrating
- a clear narrative.
 - experimental, engaging, stimulating or pleasing form or content.
 - an understanding of target audience.
 - appropriate materiality and durability if to be shown outdoors.
- b) The proposed work is accessible and inclusive and can be readily appreciated and enjoyed by all, as far as possible.

- c) The work is appropriate in scale, orientation and siting.
- d) There is community and/or public benefits including educational, economic, social and/or environmental.
- e) There is evidence of community and stakeholder engagement.
- f) The project is financially viable and can be delivered in the timescale required.
- g) The project is fully planned out and has given careful consideration to risk management and public safety supported by RAMS covering all stages of implementation and dismantling where appropriate.
- h) The project has considered the impact on the environment and sustainability from its inception through to implementation and disassembly.
- i) The project applicant has investigated any potential controversial or negative associations through the work's production, narrative or financial delivery.
- j) The artist's background including established, emerging artist, LGBTQ+ or from a marginalized, under-represented group.
- k) The project has considered the maintenance of the artwork where the artwork is to be shown outdoors as well as any relevant insurance policies.

Where feasible, the panel are encouraged to reach a consensus view in terms of:

Green light: a good proposal, or one which is acceptable subject to only minor improvements.

Amber light: in need of significant improvements to make it acceptable, but not a matter of starting from scratch.

Red light: the proposal is fundamentally flawed, and a fresh start is needed.

Panel views shall be expressed without using jargon or complex terms and should be clear and to the point. If panel members are unable to agree, the advice should clearly reflect the basis of the disagreement and the issues involved. Where a consensus cannot be reached, the Chair together with the CHL Chair and Deputy Chair will make the final recommendation.

13. Governance

- a) The panel will recommend applications for approval and those they consider should be declined, with their reasons, 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).

- b) From 6 June 2024, the group will recommend delegated decisions to the Town Clerk, so long as applications comply with the CHL agreed delegated criteria which can be found in Appendix 1.
- c) The delegated decision will be issued by the Town Clerk in association with CAI Chair, CHL Chair and Deputy Chair.
- d) Delegated decisions will be regularly reported to CHL Committee for information.
- e) 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.
- f) 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 other necessary permissions are obtained. Whilst the CAI will signpost, it is the applicant's responsibility to ensure all sufficient approvals are gained.
- g) The CAI will continue to review and make recommendations on CoL Blue Plaque applications to CHL for decision making.

14. Annual reviews

- a) The Terms of Reference, Membership, Delegated criteria and an Annual Review will be reported to the May meeting of the CHL Committee.
- b) CAI internal evaluation meetings will be arranged annually to monitor progress against the CAI's aims and objectives and to review areas for improvement in relation to public art in the City.
- c) Site visits to installations may occasionally be arranged for the CAI group to review the quality and locations of artworks recommended for approval.

Sources:

- [Public Art | Aberdeen City Council](#)
- [Public art at the University of Bristol](#)
- [Public art commissioning toolkit \(brighton-hove.gov.uk\)](#)
- [Public art panel - Cambridge City Council](#)
- [Public art in Camden - Camden Council](#)
- [Microsoft Word - All Committees.doc \(royalacademyofdance.org\)](#)
- [Young-Board-Member-Terms-of-Reference.pdf \(collective-edinburgh.art\)](#)

Appendix 1. 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):

- 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.

Previous examples (would still go to CHL for decision)

- SHIZO – Alexei Navalny's prison cell
- Hoare's Bank Blue Plaque

3. Timeliness – the speed at which a decision is needed, driven by the date the proposed artwork is to be installed.

Proposal

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.

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.

Previous examples

- Purple Hibiscus (**would be made under delegated authority**)
- Gillie and Marc 'Wild Table of Love' (**would be made under delegated authority**)

City Arts Initiative (CAI) | Composition and Terms of Reference 2023/24

CAI members (by position)	Department	Postholder	Notes
Members			
Chair of the Culture, Heritage, and Libraries Committee	Member	Wendy Hyde	
Deputy Chairman of the Culture, Heritage, and Libraries Committee	Member	Munsur Ali	
Appointed by CHL	Member	Jason Groves	
Appointed by CHL	Member	Judith Pleasance	
Appointed by CHL	Member	Anett Rideg	
Officers			
Programme Curator	Innovation and Growth	Tania Harrison	Co-Chair
Director of Arts	Barbican	Will Gompertz	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

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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