



Culture, Heritage and Libraries Committee

Date: FRIDAY, 9 MAY 2025

Time: 2.00 pm

Venue: COMMITTEE ROOM 2 - 2ND FLOOR WEST WING, GUILDHALL

Members:

Munsur Ali	Brendan Barns
Suzanne Ornsby KC	Deputy Helen Fentimen OBE JP
John Foley	Leyla Boulton
Deputy Emily Benn	Sophia Mooney
James St John Davis	Jamel Banda
Jason Groves	Melissa Collett
Alderman Professor Emma Edhem	Elizabeth Corrin
Alderman Bronek Masojada	Karina Dostalova
Wendy Mead OBE	Stephen Hodgson
Anett Rideg	Adam Hogg
David Sales	Florence Keelson-Anfu
Alethea Silk	Vasiliki Manta
Mark Wheatley	Tessa Marchington
Deputy Dawn Wright	Robertshaw
Irem Yerdelen	Stephanie Steeden
Deputy Caroline Haines	Matthew Waters
Brendan Barns	

Enquiries: Jayne Moore
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Or by clicking on this link:

<https://youtube.com/live/Kpz9zJQPvE?feature=share>

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Ian Thomas CBE, Town Clerk & Chief Executive

AGENDA

Part 1 - Public Agenda

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3. **ORDER OF THE COURT**
To receive the Order of the Court following the Common Court meeting of 25 April 2025.

For Information
(Pages 5 - 6)
4. **ELECTION OF THE CHAIR**
To elect the Chair in accordance with Standing Order 28.

For Decision
5. **ELECTION OF THE DEPUTY CHAIR**
To elect a Deputy Chair in accordance with Standing Order 29.

For Decision
6. **APPOINTMENT OF SUB-COMMITTEES**
To consider the report of the Clerk.

For Decision
(Pages 7 - 24)
7. **MINUTES**
To consider the minutes of the meeting of 10 February 2025.

For Decision
(Pages 25 - 32)
8. **FORWARD PLAN**
Members are asked to note the Committee's forward plan.

For Information
(Pages 33 - 34)

9. **ACHIEVEMENTS AT KEATS HOUSE 2024/25, INCLUDING RISK MANAGEMENT UPDATE**
To consider the report of the Executive Director, Environment.
For Decision
(Pages 35 - 64)
10. **MINUTES OF THE MEETING OF THE KEATS HOUSE CONSULTATIVE COMMITTEE**
To note the minutes of the meeting of the Keats House Consultative Committee on 02 May 2025.
For Information
(Pages 65 - 68)
11. **DRAFT BUSINESS PLAN 2025/26 – THE LONDON ARCHIVES (INCLUDING THE CULTURE TEAM)**
To consider the report of the Deputy Town Clerk.
For Decision
(Pages 69 - 92)
12. **DEVELOPING THE CULTURAL STRATEGY – PROGRESS UPDATE: FEBRUARY TO APRIL 2025**
To receive the report of the Deputy Town Clerk.
For Information
(Pages 93 - 232)
13. **CITY ARTS INITIATIVE – RECOMMENDATIONS TO THE COMMITTEE**
To consider the report of the Deputy Town Clerk.
For Decision
(Pages 233 - 242)
14. **REPORT OF ACTION TAKEN: WILDLIFE SCULPTURE AT PATERNOSTER SQUARE**
To note the report of the Clerk.
For Information
(Pages 243 - 244)
15. **CITY ARTS INITIATIVE - RECOMMENDATIONS TO THE COMMITTEE - LONDON FESTIVAL OF ARCHITECTURE 2025**
To consider the report of the Deputy Town Clerk.
For Decision
(Pages 245 - 298)
16. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**

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

18. **EXCLUSION OF THE PUBLIC**

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

For Decision

Part 2 - Non-public Agenda

19. **NON-PUBLIC MINUTES**

To consider the non-public minutes of the meeting of 10 February 2025.

For Decision
(Pages 299 - 300)

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

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

Agenda Item 3

KING, Mayor	RESOLVED: That the Court of Common Council holden in the Guildhall of the City of London on Friday 25 th April 2025, doth hereby appoint the following Committee until the first meeting of the Court in April, 2026.
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CULTURE, HERITAGE & LIBRARIES COMMITTEE

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

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

- Membership 2025/26**

ALDERMEN

- 3 Bronek Masojada
- 1 Emma Edhem

COMMONERS

4	Anett Rideg.....	Aldersgate
1	Helen Fentimen OBE JP, Deputy.....	Aldersgate
4	David James Sales	Aldgate
1	Leyla Boulton.....	Bassishaw
1	Melissa Rachel Collett.....	Billingsgate
1	Karina Dostalova.....	Bishopsgate
4	The Hon. Emily Sophia Wedgwood Benn, Deputy.....	Bread Street
1	Elizabeth Corrin	Broad Street
4	James St John Davis	Candlewick
1	Vasiliki Manta	Castle Baynard
1	Stephanie Steeden	Castle Baynard
	(Cheap has twinned with Cordwainer for this appointment).....	Cheap
7	Dawn Linsey Wright, Deputy	Coleman Street
1	Jamel Banda.....	Cordwainer
1	Tessa Mary Claire Marchington.....	Cornhill
1	Adam Michael Hogg	Cripplegate
1	Gaby Robertshaw.....	Cripplegate
13	Mark Raymond Peter Henry Delano Wheatley.....	Dowgate
1	Florence Keelson-Anfu.....	Farringdon Within
2	Brendan Barns	Farringdon Within
3	Suzanne Ornsby KC	Farringdon Without
11	Wendy Mead OBE.....	Farringdon Without
1	Matthew Waters.....	Langbourn
4	Irem Yerdelen.....	Lime Street
9	Munsur Ali.....	Portsoken
9	Caroline Wilma Haines, Deputy.....	Queenhithe
4	Jason Scott Groves.....	Tower
1	Stephen John Hodgson.....	Vintry
3	Alethea Melody Silk.....	Walbrook

Together with the ex-officio Members referred to in paragraph 1 above two Members one in place of the Ward (Bishopsgate) not taking up one of their appointments on this occasion; and one in the place of the Ward (Bridge and Bridge Without), also not taking up their appointment on this occasion:-

John Ross Foley

Sophia Mooney

4. Terms of Reference

To be responsible for:-

- (a) the City Corporation's activities and services in the fields of culture, heritage and visitors including the development of relevant strategies, reporting to the Court of Common Council as appropriate;
- (b) the management of the City's libraries and archives, including its functions as a library authority in accordance with the Public Libraries and Museums Act 1964 and all other powers and provisions relating thereto by providing an effective and efficient library service (other than the Small Business Research Centre (SBREC));
- (c) the management of the Guildhall Art Gallery and all the works of art belonging to the City of London Corporation;
- (d) the management and maintenance and, where appropriate, furnishing of the City Information Centre, the Monument, the Roman Villa and Baths (Lower Thames Street);
- (e) the upkeep and maintenance of the Lord Mayor's State Coach, the semi-state coaches, the Sheriffs' Chariots and State Harness;
- (f) London's Roman Amphitheatre and the City of London Heritage Gallery (under Guildhall Art Gallery);
- (g) the City of London's Outdoor Arts Programme;
- (h) the City Arts Initiative – approving recommendations for artworks in the public realm and applications to the City's Blue Plaque Scheme;
- (i) the Guildhall Yard Public Programme and Aldgate Square Public Programme (event content only);
- (j) the City of London Police Museum;
- (k) Except for those matters reserved to the Court of Common Council or which are the responsibility of another Committee, the Committee will be responsible for all aspects of the Guildhall Library Centenary Fund [206950] and Keats House [1053381] day-to-day management and administration of the charities. The Committee may exercise any available powers on behalf of the City Corporation as trustee under delegated authority from the Court of Common Council as the body responsible for exercising the powers of the City Corporation as trustee. This includes, but is not limited to, ensuring effective operational arrangements are in place for the proper administration of the charities, and to support expedient and efficient delivery of the charities' objects and activities in accordance with the charities' annual budgets, strategies and policies;
- (l) making recommendations to the Court of Common Council regarding the Cultural Strategy, the Visitor Strategy and other corporate strategies, statements or resolutions relating to any of its functions, following consultation with the Policy & Resources Committee;
- (m) responsibility for the production and publication of the official City of London Pocketbook;
- (n) responsibility for the oversight of a City of London rolling cultural events calendar;
- (o) appointing such Sub-Committees and/or Consultative Committees as are considered necessary for the better performance of its duties including the following areas:-
 - Keats House
- (p) to be responsible for grants in relation to the 'Inspiring London Through Culture' programme for culture and arts from funds under the Committee's control.

Committee: Culture, Heritage and Libraries Committee	Date: 09 May 2025
Subject: Appointments to: Keats House Consultative Committee 2025/26 City Arts Initiative 2025/26	Public
Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?	Providing Excellent Services
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	N/A
What is the source of Funding?	N/A
Report of: Report of the Town Clerk & Chief Executive	For Decision
Report author: Jayne Moore, Governance Officer	

Summary

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

1. Appoint two representatives to the Keats House Consultative Committee and approve its composition and Terms of Reference (noting that the Chair and D Chair also sit on KHCC); and
2. Appoint at least one representative to the City Arts Initiative (noting that the CHL Chair and D Chair also sit on the CAI).

Main Report

1. The purpose of this report is for the Culture, Heritage and Libraries Committee to appoint Members to serve on the City Arts Initiative and approve its composition, and to appoint two Members to the Keats House noting that the CHL Chair and Deputy Chair also serve on the CAI and the Keats House Consultative Committee.

Keats House Consultative Committee

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

City Arts Initiative

3. The Chair and Deputy Chair of the Culture, Heritage and Libraries Committee are permanent Members of the City Arts Initiative. Members are nominated by the Culture, Heritage and Libraries Committee to serve for a term of one year, to be elected annually. At least one further Member is to be appointed/reappointed.

Corporate & Strategic Implications

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

Conclusion

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

Appendices

- Appendix 1 – Composition and Terms of Reference of the Keats House Consultative Committee
- Appendix 2 – Composition of the City Arts Initiative
- Appendix 3 – Delegated Authority criteria for CAI

Jayne Moore

Governance Officer

Town Clerk's Department

Keats House Consultative Committee

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

Meetings in 2025 31 October 2025 (Keats House)
– 2pm

The 2024/2025 composition was as follows:

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

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

Terms of Reference:

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

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

Membership

CAI members (by position)	Department	Postholder	Notes
Members			
Chair of the Culture, Heritage, and Libraries Committee	Member	TBC	
Deputy Chairman of the Culture, Heritage, and Libraries Committee	Member	TBC	
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 Clerks	Andrew Buckingham	
Health and Safety Manager	Environment	Murdo MacMillan	
Visual arts expertise			
Director of Sculpture in the City	Lacuna (external)	Stella Ioannou	
Head of Guildhall Art Gallery & Amphitheatre	Town Clerks	Elizabeth Scott	

Head of Offer	Town Clerks	Laurie Miller-Zutshi	
Programme Events Officer	Town Clerks	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	

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 policies 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 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: Delegated Authority Criteria

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

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

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

Proposal

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

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

Previous examples that would still go to CHL for decision.

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

Previous examples that would not go CHL for decision.

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

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

Proposal

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

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

N.B

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

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

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CULTURE, HERITAGE AND LIBRARIES COMMITTEE

Monday, 10 February 2025

Minutes of the meeting of the Culture, Heritage and Libraries Committee held at Committee Room 4 - 2nd Floor West Wing, Guildhall on Monday, 10 February 2025 at 11.00 am

Present

Members:

Munsur Ali (Chairman)	Deborah Oliver
John Griffiths (Deputy Chairman)	Anett Rideg
Suzanne Ornsby KC	David Sales
John Foley	Deputy Dawn Wright
Jaspreet Hodgson	Alderwoman Jennette Newman
Wendy Hyde	Alderwoman Elizabeth Anne King, BEM JP
Alderman Bronek Masojada	Brendan Barns

In Attendance

Officers:

Elizabeth Scott	- Head of Guildhall Art Gallery, Town Clerks
Rob Shakespeare	- Keats House, Open Spaces Department
Jayne Moore	- Town Clerk's Department
Emma Markiewicz	- London Metropolitan Archives
Omkar Chana	- Innovation and Growth
Andrew Buckingham	- Town Clerk's
Mark Jarvis	- Chamberlain's Department
Emily Brennan	- Environment Department
Kevin Colville	- Comptroller and City Solicitors
Laurie Miller-Zutshi	- Town Clerk's Department
Andrew Impey	- Environment
Laurence Ward	- Town Clerk's Department

1. APOLOGIES

Apologies were received from Amy Horscroft, Antony Manchester, Anett Rideg, Ian Seaton, Aaron D'Souza and Caroline Haines as well as these Members who were unable to attend in person but observed the meeting online: John Foley, Mark Wheatley, and Wendy Mead.

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

There were no declarations.

3. **MINUTES**

RESOLVED, That the minutes of the meeting of 20 January 2025 be approved as an accurate record of the proceedings.

4. **OUTSTANDING ACTIONS**

The Committee noted the report of the Clerk.

On action 2 (cultural calendar) the meeting noted that the current website has no calendar feature at this time, and that monthly events and activities are circulated every month. The meeting also noted that the Corporation's entire social media presence (for cultural purposes) is currently being reviewed as per the recommendations of the review undertaken by Paul Martin and that all events to May 2025 are shown on the 'What's On' section of the Corporation's website, with some events taking place later in the year also available on these two sites:

<https://www.thecityofldn.com/things-to-see-and-do/whats-on/>
<https://www.cityoflondon.gov.uk/events>

On point 16 (CHL involvement in cultural planning), the meeting noted the following:

- Mechanisms are available to facilitate CHL formal representation at City of London Corporation (CoLC) planning committees (primarily Planning & Transportation, and Planning Applications Sub-Committee);
- At present 6-8 CHL Members sit on each of those Committees so there is currently sufficient exposure to Planning matters for CHL Members during meetings unless no CHL Members attend those meetings, noting that such membership does not constitute formal CHL representation;
- It is noted that by the time a planning application reaches the Committee stage it is invariably too late to meaningfully influence the cultural element of a planning application, so the input would need to be upstream of the Committee stage;
- The Planning structure at CoLC, and at other Local Authority organisations, is expecting to undergo significant shake-ups with the introduction of the Government's Planning and Infrastructure Bill expected in March 2025. It is likely that there will be significant changes to the pre-Committee process of presenting planning applications before that time at the CoLC; and
- CoLC planning staff can be contacted to discuss decisions on cultural input for planning purposes at the point at which the application is shaped.

The meeting noted that discussions have already taken place with CoLC planning departments on having an input at an early stage, noting also that CHL Members have an input into cultural matters at planning committees. Members commented that there appears to be little engagement with residents on the creation of cultural or sporting spaces as part of development and planning applications.

5. **FORWARD PLAN**

The Committee noted the forward plan, Members commenting also that the cultural strategy needed to be embedded in the forward plan once it was finalised.

A Member suggested that a discount card be marked as a specific agenda item, noting that such a scheme was considered as part of a wider sports and culture strategy.

A Member suggested that a useful future item of discussion would be a planning item that lists what cultural and community assets have been agreed since 2023, with a forward look so that the Committee is able to ascertain cultural input in the consultation phase.

6. **STRATEGY UPDATE**

The Committee heard an update on the cultural strategy.

Members commented on the importance of ensuring that the strategy incorporates the mechanisms by which the Committee can inter-relate with the planning process on cultural matters to encompass cultural priorities, noting also the need for interim measures ahead of the finalisation of the strategy given the number of developments in the pipeline. Members also noted the importance of securing resources to maintain cultural spaces.

Members heard that the two strategy development partners have been appointed: Things Made Public; and The Audience Agency.

Members noted that key timelines and deliverables will be shared with the Committee as soon as they are finalised - these will encompass data that has already been gathered.

7. **SCULPTURE IN THE CITY - 13TH EDITION REPORT AND 14TH EDITION DELIVERY PLANS**

The Committee received the report of the Head of Profession (Culture) updating the Committee on the success of the 13th Edition (2024) of Sculpture in the City (SITC) and outlining delivery plans for 2025 within a new delivery framework.

The Committee congratulated Wendy Hyde on her perseverance and dedication in securing another year of the programme and her chairmanship of the programme, and also thanked the executive for their hard work. A Member asked whether the intention was to keep all 13th Edition Artworks in situ for another year, and the meeting heard that the artworks are expected to remain in place till summer 2026.

A Member asked whether artists and galleries were paid. The meeting heard that a nominal fee is paid.

Noting section 6 of the report as well as the press highlights and social media information set out in Appendix 1, Members asked for more information on the

communications methodology to raise the profile of the programme and whether there was evidence that those initiatives translated into footfall. The meeting heard that the communication was carefully targeted (including trail maps distributed to residents, schools and libraries) and was devised with the support of a PR agency to secure slots in national newspapers and radio. The meeting also noted that further marketing initiatives were expecting to be rolled out.

Members commented that the City of London Corporation (CoLC) is not always sighted on the work done by BIDs in the culture realm.

8. UPDATE ON THE MONUMENT

The Committee considered the report of the Executive Director, Environment outlining the achievements at The Monument to the Great Fire of London between April and December 2024, including information on visitor numbers, as well as outlining the proposal to move responsibility for The Monument from the Environment Department (supported by the City Bridge Foundation) to the new Culture Team under the Head of Profession for Culture, requesting approval to delegate authority to the Town Clerk to progress this given the extended pre-election period.

It was noted that updated figures were circulated on Friday 07 February 2025 (with sections 9 and 10 of the cover report having been revised), and that the public-facing website was likewise updated on Friday 07 February 2025.

Referencing the £252K figure income from admissions and sales in section 9, a Member asked whether a breakdown existed to separate out admissions from sales. The meeting heard that such a breakdown is to be reinstated and reported at the next update during 2025, noting that Tower Bridge does produce such a breakdown.

On the closures due to staffing shortages, a Member asked whether Tower Bridge had closed due to staff shortages. The meeting was reminded that The Monument closes when Tower Bridge is unable to send permanent staff to The Monument (which cannot be staffed by casual staff due to security issues, among others). The meeting heard that no concrete information is available on whether Tower Bridge has ever had to close due to lack of staff but that it is extremely unlikely that Tower Bridge has ever closed for that reason.

The meeting was reminded that The Monument celebrates its 350th anniversary in 2027, and a Member sought confirmation that the event would be marked in an appropriate way. Members noted that the event is expected to be celebrated.

Members commented that lunchtime closure of The Monument is unacceptable, adding that volunteers could be asked to support the venue to cover for staff lunch breaks. Noting that two permanent staff members are needed for The Monument (as well as for Keats House) at all times, the meeting noted the logistical difficulties and expense of covering lunch breaks given that requirement. The meeting noted that the staffing structure and model

for each of those venues is being reconsidered to mitigate the effects of the lunchtime situation.

A Member queried whether the figures shown in Appendix 2 were realistic and fair since the venue is popular with visitors, and commented that the entry fee of £6 could be raised given how long the fee has remained at that level. The meeting noted that Monument ticket sales generate a profit for The Monument.

A Member commented that there is merit in selling joint tickets to The Monument and the Billingsgate Roman Baths.

RESOLVED, That the Committee

- Delegate authority to the Town Clerk in consultation with the Chair, Deputy Chair and Head of Profession for Culture to progress a transition plan for The Monument to move the responsibilities, leadership and workflows from the Environment Department to a new and enlarged team under the Head of Profession for Culture;
- Delegate authority to the Town Clerk in consultation with the Chair, Deputy Chair and Head of Profession for Culture to progress the proposed meanwhile use of The Monument 'Pavilion' building; and
- Delegate authority to the Town Clerk in consultation with the Chair, Deputy Chair and Head of Profession for Culture to progress the proposal for a new visitor centre for The Monument.

9. **THE LONDON ARCHIVES ACCOMMODATION PROJECT**

The Committee heard an update on the London Archives accommodation project that included the following information:

- the lease on the main premises at Northampton Road expires in 2035;
- a period of 5-7 years is required to plan and move the collections if a move is made;
- no option has yet been finalised;
- a project board has been formed to consider and examine the various issues and £150,000 (including £10k costed risk provision) of funding was secured from Finance Committee's Contingency on 07 May 2024 to support that;
- the project is not currently attached to any other funding, and a bid to the transformation fund is being considered;
- various funding sources are being explored including National Lottery Heritage Fund bids;
- the future business model is being carefully explored including the potential addition of further storage space and commercial partnerships;
- five modelling scenario options have been put together that describe varying proportions of the collection remaining onsite; and
- three companies have been invited to submit capability statements by late February 2025, and a pre-feasibility report is expected to be formulated by June 2025.

10. **KEATS HOUSE INCOME AND EXPENDITURE FOR 2025/26**

The Committee considered the report of the Executive Director, Environment setting out the proposed fees and charges at Keats House in 2025/26 including admission to the house, taught learning sessions and private hire rates.

The Committee noted the proposal to increase fees and charges, in general, to reflect growing costs while maintaining Keats House's reputation as a high-quality visitor attraction, particularly in the year of its celebration of 100 years as a venue open to the public.

Members also noted the request to allocate up to £25k from the Keats House charity's unrestricted reserves to fund various programmes and initiatives related to the 100th anniversary of the house opening to the public on 9 May 1925, which will be celebrated throughout 2025.

A Member sought confirmation on the likely impact of the fees increases to ensure ongoing viability. The meeting noted that the modelling has been done to ensure that 2025-26 targets are covered, and that the post-pandemic fall in private hire bookings has recovered though not to pre-pandemic levels.

A Member asked for an update on the performance of the shop at Keats House. The meeting noted that special lines will be introduced into the shop now that the branding has been agreed.

Noting the launch by the Fleet Street BID of the Festival of Words (14-17 May 2025), a Member asked what synergies might be achieved given its proximity in the calendar to the Keats House anniversary. The meeting noted that a meeting has taken place to discuss opportunities to promote Keats House during the event.

A Member asked for further information on the relationship with the National Trust. The meeting heard that the National Trust partnership stopped being a formal partnership during the pandemic, but Keats House has maintained a relationship with the organisation partly because there is some cross-over with visitors to nearby Fenton House. An overview of various concession agreements is expected.

RESOLVED, That the Committee, collectively acting on behalf of the City of London Corporation as trustee of Keats House and being satisfied that it is in the best interests of the charity to do so:

1. Approve the recommended fees and charges for 2025/26 outlined in the report; and
2. Approve expenditure of up to £25K from the Keats House Charity's unrestricted reserves to fund activities related to the 100th anniversary of Keats House opening to the public.

11. BECKFORD AND CASS STATUE PROJECT WEBPAGES

The Committee considered the report of the Head of Profession (Culture) providing an update on the Beckford and Cass statue plaques project ('Revealing the City's Past') as well as defining content and providing a preview of what would be published on the City Corporation's webpages as part of the 'Retain and Explain' approach, noting that some of the information (in the appendices) is in the Non-Public part of the meeting.

Members noted that the matter was discussed on 05 February at the Corporation's Equality Diversity & Inclusion Committee, and the Communications & Corporate Affairs Committee both on 05 February 2025. In both cases the proposals were welcomed, and some comments were made on the extended timeline of the exercise.

Members noted that the 'Retain and Explain' approach was agreed in October 2021, and that a team was put together subsequent to that agreement that included people from the Guildhall Art Gallery along with an external steering group and a range of other stakeholders. The finalised plaque designs were agreed by March 2023 following an extensive consultation period and Listed Building Consent was granted in August 2023, with the texts being agreed in May 2024. The brass plaques were completed by September 2024, and web pages to accompany the plaques were developed in late 2024.

The meeting noted that the Corporation's Policy & Resources Committee has delegated decisions on the project to the Committee.

RESOLVED, That the Committee:

- Approve the long historic texts for Beckford and Cass for publishing on the City Corporation's website (Appendix 2);
- Approve the content that has been developed for publishing on the City Corporation's website (Appendix 3);
- Note that any operational updates to the webpages (e.g. minor revisions, factual corrections) will be made under the direction of the Head of Profession for Culture; and
- Note that any new commissions or ongoing commitment to additional work would need to be considered separate to the report and could risk further prolonging the project.

12. DRAFT BUSINESS PLAN 2025/26 - THE LONDON ARCHIVES

The Committee reviewed the report on the high-level Business Plan for The London Archives including the Culture Team for 2025/26 that was circulated on Friday 07 February 2025.

The Committee agreed that the matter be deferred to the May 2025 meeting given the timing of the circulation.

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

A Member asked how the City of London Corporation (CoLC) was collaborating with key visitor attractions (such as Horizon 22) to ensure information on things to do in the City is available to visitors. The Member commented that the City Information Centre's promotion of Chelsea Football Club (CFC) does not align with its objectives. The meeting heard that the CFC was a revenue-generating exercise. The meeting heard that the promotions team works with nearly 100 organisations, attend events and previews and liaise with a wide range of tourist and events organisations as well as producing online and paper content, acknowledging that there is always more work to be done.

Members reviewed the updated Terms of Reference following discussions at the January 2025 meeting.

RESOLVED, That the Terms of Reference as circulated on Friday 07 February 2025 be approved.

14. ANY OTHER BUSINESS THE CHAIR CONSIDERS URGENT

There was no other business.

15. EXCLUSION OF THE PUBLIC

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

The meeting ended at 1.00 pm

Chairman

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

Culture, Heritage and Libraries Committee Forward Plan 2025			
July	Asset in focus: GH Library		
At GH Library	DC update		
	Strategy		
	Update on libraries		
	Update on Monument		
	Non-compliant GAG waivers		
September	CAI recommendations		
	Strategy		
	Note CHL dinner in Sep 2025– date TBC		
November	Budget allocations		
	Strategy		
	Update on Monument and KH		
December	Strategy		

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Committee(s): Keats House Consultative Committee (for Information) Culture, Heritage and Libraries Committee (for Decision)	Dated: 02/05/2025 09/05/2025
Subject: Achievements at Keats House 2024/25, including Risk Management Update	Public report: For Information and Decision
This proposal: <ul style="list-style-type: none"> • delivers Corporate Plan 2024-29 outcomes • provides business enabling functions 	<ul style="list-style-type: none"> • Diverse Engaged Communities • Vibrant Thriving Destination • Flourishing Public Spaces • Providing Excellent Services • Leading Sustainable Environment
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:	Katie Stewart, Executive Director of Environment
Report author:	Rob Shakespeare, Head of Heritage & Museums, Natural Environment.

Summary

This report updates Members of Keats House Consultative Committee and Culture, Heritage & Libraries Committee on achievements at Keats House for the period April 2024 – March 2025.

During 2024/25, Keats House has been delivering the objectives identified in its annual Activities Plan (appendix 1), which in turn contribute to the achievement of Departmental, Corporate and wider cultural sector outcomes and initiatives.

This report also provides the Culture, Heritage and Libraries Committee with assurance that risk management procedures in place for Keats House are satisfactory and meet the requirements of the Corporate Risk Management Framework and the Charities Act 2011. The risks held by the Keats House charity are summarised in this report and the detailed risk register is provided at Appendix 4.

Recommendation(s)

Members are asked to:

a. **For Information: Achievements at Keats House**

Members are asked to note the achievements at Keats House outlined within this report.

b. **For Decision: Risk Management**

Members of the Culture, Heritage & Libraries Committee are asked to confirm, on behalf of the City Corporation as Trustee, that the register appended to this report satisfactorily sets out the key risks to the Keats House charity and that appropriate systems are in place to identify and mitigate risks.

Main Report

Background

1. Keats House is a registered charity (number 1053381), which is supported by the City of London Corporation who act as its sole trustee and resource it through the City's Estate fund.
2. As a registered charity it is required to submit an annual report and financial statement, detailing its activities and to ensure compliance with the Charities Act 2011. This is compiled by Chamberlain's for approval by CHL in autumn 2025 prior to submitting to the Charity Commission by 31 January.
3. This report includes a draft of the Achievements and Performance section (Appendix 2) for information and discussion at Keats House Consultative Committee, and by Members of Culture, Heritage & Libraries Committee.
4. This report also presents an update on the risks held by the Keats House charity, providing Members of the Culture, Heritage and Libraries Committee with assurance that risk management procedures in place for Keats House are satisfactory and meet the requirements of the Corporate Risk Management Framework and the Charities Act 2011.
5. Keats House continues to focus on delivering its core services of opening to the public, delivering school sessions, and devising and promoting a year-round exhibition and events programme. The four staff permanently based at the house (currently 2.4fte), supported by the Natural Environment Heritage Team, are also prioritising a number of key initiatives and longer-term projects to preserve and enhance the premises and improve access to its collections, as identified in its Activities Plan 2024/25 (Appendix 1) and outlined below and in more detail in Appendix 2.
6. Through these activities it aims to rebuild its core services by increasing audience numbers and engagement, supporting a growth in income and increased

contribution to a range of Corporate, Departmental and sector outcomes. It continues to work with internal and external partners to deliver creative and engaging programmes which contribute to a range of priorities, including access to culture, creative learning, wellbeing and community cohesion.

7. Keats House continues to position itself to better support the objectives of the Environment Department, the City Corporation and wider cultural sector. The development of the emerging Cultural Strategy and a longer-term Business Plan for Keats House are seen as key to the retention of full Museum Accreditation, and underlining the role Keats House plays in the cultural life of London, the nation and beyond, particularly as it celebrates its 100th anniversary of being open to the public from May 2025.

Current Position

8. During 2024/25, Keats House was generally open to the public on Wednesdays, Thursdays, Fridays and Sundays, 11am–1pm and 2–5pm. During that period there were scheduled closures from 5 – 7 June 2024 and 8 – 20 January 2025 for essential maintenance works and 22 – 30 December for the festive break. There were also five occasions when the house closed due to unexpected staff shortages or planned training needs.
9. The Hidden Histories of Keats House exhibition opened on 15 May 2024, telling the stories of the people who lived at the house after Keats's departure and before it became a museum. The exhibition bridges the period and themes of our programming during Keats200 with those for the upcoming Keats House 100 celebrations in 2025. The exhibition, which was originally intended to run to 30 March, was extended until Sunday 20 April 2025, to include the Easter holidays in its programming.
10. 7,664 people visited the house and Hidden Histories of Keats House exhibition during 2024/25. This is similar to the 7,338 visitors in 2023/24 and remains below pre-pandemic levels.
11. A total of 42 different public events were delivered during the year, including poetry readings, talks, live interpretation, and literary and creative family workshops. Over one thousand people attended our events programme, some of whom were also visiting the house, with the usual high levels of audience satisfaction shown in feedback forms.
12. The annual Keats Foundation conference was hosted in May and the Shelley Conference 2024 in June, attended by delegates from academic institutions around the world and informing collections development research.
13. Keats House continues to offer a broad range of learning sessions to teachers and students of all ages (particularly KS4 & 5) visiting in formal education, home-schooled and community groups. The annual Keats House Summer School and our involvement in delivering four special projects, funded by the City Corporation's Education Strategy Unit (ESU) through their Cultural & Creative

Learning Fund, has helped broaden our learning offer, partnership working and learning outcomes. In 2024/25, a total of 60 taught sessions were delivered to 1,112 students from 52 different schools. In addition, Summer School resulted in 133 instances of engagement with the arts. Keats House also hosted a Natural Environment student work experience placement on two days in July '24.

14. Collections research projects are ongoing to inform temporary displays and the exhibition programme, as well as improving our catalogue records for Museum Accreditation and future online access. Updating policies and processes to ensure we are ready for our Museum Accreditation submission, now expected in 2025/26, is also a key focus of our non-public work throughout the year.
15. Volunteers help deliver the outcomes of the team through a variety of roles, including visitor tours, poetry readings and collections care. Nine themed Afternoon Poems events were delivered by our Poetry Ambassadors and six volunteers provided tours of the house on Thursdays, Fridays and Sundays throughout the year. In summer 2024 an under-graduate supported our front of house offer.
16. Keats House was again able to support local community partner events for Hampstead Summer Festival, which benefits two local charities: Keats Community Library and Hampstead School of Art. The annual Art Fair and Family Garden Party in particular see hundreds of people enjoying their local cultural and community offer, with a knock-on impact on the number of people visiting the house seen on those days. Keats House again took part in Open House Festival 2024, with 387 people visiting the house for free on Sunday 15 September.
17. The garden continues to be maintained by a dedicated group of Heath Hands volunteers, with whom a new agreement has been reached for the ongoing care of this much-admired, small green space. Our involvement in 'Green Changemakers' – an ESU funded project to create a more climate resilient garden – will also help make this much-loved, tranquil space, more sustainable, ensuring it can be enjoyed by our visitors and the local community long into the future.
18. Throughout the year we have worked closely with City Surveyors to schedule reactive, cyclical and planned preventative maintenance projects for both the Grade I listed house and garden and the Grade II listed Ten Keats Grove (library building). Works to improve the security of Keats House and Ten Keats Grove were completed in June 2024 and, more substantially in, January 2025, with the house closing to the public for a total of eleven days and Keats Community Library closing for six days to accommodate these essential works.
19. A new, five-year agreement for Keats Community Library (KCL) to continue to operate their local library service from Ten Keats Grove until 31 March 2029 was approved by Members of the Culture, Heritage & Libraries Committee on 29 January 2024 and signed by all parties on 12 November 2024.
20. As a condition of the premises licence for 10 Keats Grove, Keats House Consultative Committee receive a twice-yearly report of licensable events held at

the House, to ensure that the operating schedule and conditions are being upheld. To report that no activities involving the sale of alcohol have taken place to date in 2024/25 under the terms of Keats House's premises licence. Hampstead Summer Festival events which involved the sale of alcohol and other licensable activities were covered by TENs obtained by the organisers. Complimentary alcoholic drinks were served at three of the Keats House events referred to above and, at no cost to Keats House charity, at the Keats Foundation and Shelley Conferences, which also made use of the garden in the early evening. Three Keats House events which included live music took place within the conditions of the licence. Although these did not involve the sale of alcohol they are reported here for completeness. The Premises Licence for 10 Keats Grove was renewed until September 2025 at a cost of £180.00.

Risk Management

21. The Charity Commission requires Trustees to confirm in a charity's annual report that any major risks to which the charity is exposed have been identified and reviewed and that systems are established to mitigate those risks. Your Committee is presented with the Keats House Risk Register every six months. This reporting frequency aligns with the City of London's Risk Management Strategy and the requirements of the Charity Commission.
22. The Executive Director assures your Committee that all risks held by the Keats House charity, which is part of the Natural Environment Division of the Environment Department, continue to be managed in compliance with the Corporate Risk Management Framework and the Charities Act 2011.
23. All risks are regularly reviewed by the Head of Heritage and Museums, with the updates recorded in the corporate risk management information system. Risks are assessed on a likelihood-impact basis, and the resultant score is associated with a traffic light colour. For reference, the City of London's Risk Matrix is provided at Appendix 3.
24. The Keats House Risk Register contains no RED risks, two AMBER risks, and four GREEN risks which are owned and managed by the Head of Heritage and Museums. For each risk, appropriate mitigating actions are being undertaken, as shown in the detailed register at Appendix 4.
25. Since the date of the last report to your Committee, the score of the '**Health and Safety**' risk has reduced from Amber 8 (unlikely / major) to the target score of Green 4 (rare / major). This is a result of the installation of an integrated fire alarm system and CCTV and intruder alarms at Keats House and Ten Keats Grove. We accept that we cannot eliminate this risk entirely, but we will work to maintain the lower risk score and will keep the situation under continual review.

Proposals

26. Members of Keats House Consultative Committee, and Culture, Heritage & Libraries Committee are asked to note the achievements of Keats House between April 2024 and March 2025.

27. Members of Culture, Heritage & Libraries Committee are asked to approve the risk register at Appendix 4.

Corporate & Strategic Implications

Strategic implications – The activities, projects and works outlined in this report contribute towards the achievement of Corporate Plan 2024–29 outcomes as shown in Keats House Activities Plan, 2024/25 (Appendix 1).

Keats House continues to support the Environment Department to Shape Sustainable Future Environments through its Primary and Supporting Aims and Objectives and contribute to the outcomes identified in the Natural Environment Division's strategic framework.

The activities of Keats House are also designed to contribute to the aims and outcomes of the City Corporation's Education Strategy 2024-29 and emerging Cultural Strategy, which is currently in development.

Financial implications – None

Resource implications – None

Legal implications – None

Risk implications - Effective management of risk is at the heart of the City Corporation's approach to delivering cost effective and valued services to the public as well as being an important element within the corporate governance of the organisation.

The risk management processes in place in the Environment Department support the delivery of the Corporate Plan, our Departmental and Divisional Business Plans and relevant Corporate Strategies, such as the Climate Action; Cultural; Sport and Physical Activity; and Volunteering Strategies. Risks are also being considered as part of the Natural Environment Divisions' strategies.

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

Equalities implications – None

Equality Impact Assessment – None

Climate implications – None

Security implications – None

Conclusion

Keats House is open to the public and continues to devise, develop and deliver a programme of exhibitions, public events, formal learning sessions, special projects, and volunteer opportunities which provide for life-long learning and engagement with heritage and culture.

Once developed and approved, the longer-term Business Plan and other policies required for Museum Accreditation will allow for a sustainable future for the charity. The 100th anniversary of the house opening to the public, which we will celebrate from May 2025, is a major opportunity to engage with our current and potential audiences and refocus the purpose and activities of the charity for the to support City Corporation and cultural sector outcomes.

Appendices

- Appendix 1 – Keats House Activities Plan, 2024/25
- Appendix 2 – [Draft] Keats House Achievements and Performance 2024/25
- Appendix 3 – City of London Corporation Risk Matrix
- Appendix 4 – Keats House Risk Register, updated April 2025

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Image: Silhouette of Fanny Brawne by Edouart. K/PZ/01/234

Keats House Charity

Activities Plan 2024/25

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

The object of the Keats House Charity is:

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

About Keats House today

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

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

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

In 2023/24, Keats House continued its recovery from the COVID-19 pandemic and subsequent economic and social changes impacting on the cultural and tourism sectors. While most measures showed positive improvement, Keats House is yet to return to pre-pandemic visitor numbers and income.

Important priorities within 2024/25 include the launch of our 2024/25 exhibition – 'Hidden Histories of Keats House', the culmination of the Fanny Brawne to Fanny Keats letters project, work to prepare for the launch of our collections catalogue online and Museum Accreditation application, and planning for the 100th anniversary of the opening of the house to the public in May 1925.

Through these over-arching priorities and its day-to-day operation and activities, Keats House continues to demonstrate how it can **conserve the past while being relevant to the lives of people today**, and work in partnership to make a positive impact on the cultural life of London and the nation.

Our achievements in 2023/24

Between April 2023 and March 2024, we:

- **Delivered the 'Young Romantics in the City' exhibition and events programme**, supported by funding from Cardiff University's 'Innovation for All' programme.
- **Devised two new object displays** in partnership with London Metropolitan Archives, the British Library and Cardiff University, featuring rarely seen material, including the first display in this country of 'The Woman of Colour' and ballad pamphlets in Welsh and English, alongside material from our own collections.
- **Collaborated with London Metropolitan Archives for Folio400**, displaying Keats's treasured facsimile copy of Shakespeare's folio in the Heritage Gallery, Guildhall.
- **Delivered 36 different events**, including poetry readings, talks, book launches, family and literary workshops, **attended by 878 people**.
- **Hosted the Keats Foundation annual conference** in May, on the theme of 'Conversations with Keats', attracting speakers and delegates from all over the world.
- Devised and **delivered Summer School at Keats House, engaging 30 young people aged 16 -19 from six different schools** in four days of creative writing.
- **Supported the learning of 949 students and 131 teachers / assistants**, through 48 taught sessions delivered at Keats House.
- **Collaborated with key partners** including Poetry Versus Colonialism, the Education Strategy Unit, London Metropolitan Archives, Speakers Trust and National Literacy Trust and cultural partner venues to deliver 'Word on the Street' Festival, 'Culturally Speaking' and 'Young City Poets' and.
- **Secured funding from Art Fund to deliver 'The Wild Escape'**, engaging young people with nature through museum collections, including a special event for Earth Day with Hampstead School of Art and the Natural Environment Learning Team.
- **Supported events for Hampstead Summer Festival**, raising funds for two local charities: Keats Community Library and Hampstead School of Art.
- **Supported 713 hours of volunteering by 18 individuals**, who delivered tours and poetry readings for our visitors, as well as helping with front of house, collections care and events.
- **Opened Keats House** to the public on 200 days **receiving 7,338 visits in person**.
- Completed work to migrate our business records and prepare our collections records ready to import into our new Collections Management System – ContentIndex+.
- **Maintained our online engagement**, including social media, web presence and the publishing online of three letters from Fanny Brawne to Fanny Keats.
- **Worked with City Surveyor's to improve the safety and security of our premises**.

Thank you to everyone who contributed to our activities and outcomes during the year. Your creativity, time and commitment has helped Keats House Charity to deliver a creative and engaging programme for its visitors from London and around the world.

Our governance and strategic context

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

Our activities are developed within the framework of the City Corporation's Corporate Plan and the Environment Department's business plan. Keats House is managed within the Culture & Projects Section of the Natural Environment Division and helps deliver its vision, mission and four key strategies. We also support wider City Corporation strategies, including for Climate Action and Education, Skills, Cultural & Creative Learning, as well as contribute to a wide range of heritage initiatives, led by organisations such as Arts Council England and the National Lottery Heritage Fund.

Keats House supports all and directly contributes to five of the six outcomes in The City of London Corporation's new Corporate Plan 2024-29:

Diverse Engaged Communities, Dynamic Economic Growth, **Vibrant Thriving Destination**, **Flourishing Public Spaces**, **Providing Excellent Services** and **Leading Sustainable Environment**.

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

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

The main objectives of Keats House Charity in 2024/25 are to:

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

The resources we have to deliver our objectives in 2024/25 include:

Staff based at Keats House reporting to the Head of Heritage & Museums:

Keats House Supervisor – 1fte

Interpretation Officer (Programming) – 0.5fte

Interpretation Officer (Learning) – 0.43fte

Visitor Services Officer – 0.4fte plus vacant 0.6fte to be recruited to in '24/25.

We also provide, and benefit from, volunteer opportunities in five main roles: front of house; tour guides; poetry ambassadors; collections care; and event support. Approximately 15 individuals give their time and experience to support our work throughout the year.

Financial:

In 2024/25, the City Corporation will deficit fund Keats House through its City Estates Fund as follows:

Category:	Annual budget:	Description:
Staff costs:	£250k	Officer salary and on-costs, inc. training.
Revenue costs:	£73k	To pay for the running costs of the premises and our programmes.
Income target:	-£114k	Generated through admissions, shop sales, private hire, events & learning programmes, and licences.
Net budget:	£209k*	* In 2024/25 spend may exceed this amount to fund Keats200 legacy projects and other priorities from the Charity's Reserves.
Other costs covered:	£230k(+)	Support services / maintenance works (+ indicates that additional funds may be available to address the backlog of building maintenance works).

Between April 2024 and March 2025, we plan to support Corporate Plan outcomes by:

Diverse Engaged Communities

- Actively engaging with young people through Cultural & Creative Learning funded partnership projects, specifically 'Culturally Speaking' and 'Change the Record'.
- Continuing to support, develop and diversify our workforce by providing a range of paid and volunteer opportunities, including for young people aged 16 - 18.
- Making our collections more accessible by launching our new collections management database, including an online, searchable catalogue.
- Collaborating with our major partners (The London Archives, Keats Foundation, Poetry Versus Colonialism and Keats Community Library) and establish new partnerships, to enrich and diversify our cultural offer.

Vibrant Thriving Destination

- Delivering the 'Hidden Histories of Keats House' exhibition and three changing displays of rarely seen items from our collections.
- Devising and delivering a year-round events programme, including talks, live interpretation, creative workshops, and special events.
- Publishing online the final letters from Fanny Brawne to Fanny Keats on the 200th anniversary of their writing.
- Researching and developing a new exhibition and events programme for 2025/26, celebrating the 100th anniversary of Keats House opening to the public in May 1925.
- Supporting strategic partners and local community stakeholders to deliver cultural events, including the Keats Foundation Conference 2024 and events for Hampstead Summer Festival.

Flourishing Public Spaces

- Supporting City Surveyor's to improve the appearance, safety and security of our premises at 10 Keats Grove.

Providing Excellent Services

- Working with our governing body and all stakeholders to develop a sustainable and deliverable Management Plan for the period 2024 – 29.
- Reviewing and developing our policies to support applications for Museum Accreditation and Visit England's Quality Assured Visitor Attraction Scheme.
- Developing our retail offer and income streams, including private hires, creative project grants and charitable donations.
- Continuing to support formal learning in primary, secondary and higher education institutions, by providing taught sessions at Keats House and Summer School 2024.

Leading Sustainable Environment

- Conducting research to better understand our climate impact and areas of agency.
- Working with Heath Hands volunteers and the Learning Team to maintain and enhance the garden at 10 Keats Grove and deliver 'Green Changemakers'.

To find out more and follow our progress visit:

Appendix 2 – [Draft] Keats House Achievements and Performance 2024/25

Origins and Objectives of the Charity

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

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

The objective of the Charity is:

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

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

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

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

The activities of the Keats House Charity are guided by its Charitable Object as stated above and developed within the framework of the City Corporation's Corporate Plan 2024-29 and the Environment Department's Business Plan 2024/25. Our activities also support the City Corporation's Education Strategy and the Natural Environment Division's strategic framework, as well as the wider aims of heritage sector organisations such as Arts Council England, the Heritage Lottery Fund and The National Archives.

The City of London Corporation's Corporate Plan 2024-29 states that:

Our mission

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

This mission is delivered and measured through six outcomes:

- Diverse Engaged Communities
- Dynamic Economic Growth
- Vibrant Thriving Destination
- Providing Excellent Services
- Flourishing Public Spaces
- Leading Sustainable Environment

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

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

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

Achievements and Performance

Achievement against the key priorities for 2024/25:

1. Implement projects and activities identified in the Keats House Divisional Plan and Activities Plan identified for delivery in 2024/25

Throughout 2024/25, Keats House was generally open to the public on Wednesdays, Thursdays, Fridays and Sundays, 11am – 1pm and 2 – 5pm. A total of 7,664 people visited Keats House during the year, and we continue to attract visitors from London, the UK and all over the world who report high levels of visitor satisfaction and enjoyment.

The focus of our programming throughout the year supported the ‘Hidden Histories of Keats House’ exhibition, which opened to the public in May 2024. The exhibition features the stories of those people who lived in the house after Keats left and before it became a museum in the 1920s. Changing displays featuring items from the collections related to those individual’s histories were developed in partnership with The London Archives (formerly London Metropolitan Archives).

To support the exhibition and as part of our year-round programme, 42 different events, attended by over one thousand people, were delivered in

2024/25. Highlights of the programme included: live interpretation events featuring our new Miss Chester and Fanny Keats characters and repeat events with Fanny Brawne; two performances by Saudha Bangla music and arts; three days of creative writing workshops led by City Lit; an inaugural 'Literary Salon' for The Indie Press Network; nine themed poetry readings by the Keats House Poetry Ambassadors; a harp recital in partnership with Guildhall School of Music & Drama; a Regency Dance workshop; and events targeted at specific audiences, including special openings of the house and events for under 5s and their carers.

Keats House hosted two major conferences in 2024. The annual Keats Foundation conference took place in May and the Shelley Conference 2024 in June. These multi-day conferences are attended by delegates from academic institutions around the world, helping promote Keats House and our collections to specialist audiences and researchers. The organisers of the Shelley Conference co-curated a special display of Shelley related items from our collections for the summer programme.

As well as our own programme, Keats House officers supported the Hampstead Summer Festival team to deliver their annual Art Fair, Family Garden Party and outdoor theatre events, which continue to be popular and help maintain and promote Keats House as part of its local community.

Keats House has seen an increased number of school visits this year, with a total of 60 visits from 52 schools and educational groups, including 6 at primary level, 45 at secondary and one FE group. Between April 2024 and March 2025, 1,112 students in total have attended our taught school workshops accompanied by 169 adults.

In addition, 36 students from 5 secondary schools attended our free Creative Writing Summer School week in July 2024, on the theme of 'The Outer Limits', with workshops run by novelist Lauren Beukes and poet and musician Antosh Wojcik. This event led to a total of 133 instances of engagement over the four days and a strong and varied production of individual work by students, some of which has been collected in an online anthology which was sent to participating schools.

Keats House continues to collaborate with other City of London Cultural Partner Venues to devise and deliver special learning projects, supported through the City of London Corporation's Cultural & Creative Learning Fund. This year we have continued our partnership with the National Literacy's Trust's 'Young City Poets' project, running five poetry-planning workshops for primary and secondary groups from high pupil premium schools. Students then worked with poet Laila Sumpton to complete their work for a final performance. One of these sessions was offered to a group from a special school for autistic students and we hope to strengthen our offer for special educational needs and disability (SEND) students and schools in future.

We also continued to work with Speakers Trust and three other cultural venues – including new partner Dr Johnson's House – to deliver 'Culturally Speaking', building the confidence and oracy skills of students in Year 8.

Our new grant funded projects for academic years 2024/25 include 'Green

Changemakers' in partnership with the Natural Environment Learning team and 'Change the Record' working with Poetry Vs Colonialism, which support young people in positive action towards climate resilience and representing diverse histories respectively. These projects have largely been in their planning phase in 2024/25, with the majority of sessions and outputs to be delivered in the summer term of academic year 2024/25.

A small but dedicated team of c. 12 regular volunteers provide afternoon tours for visitors and free themed poetry readings on the second Sunday of most months, including a special reading of 'The Eve of St Agnes' in January. One individual volunteered over 100 hours providing added capacity to our collections care and conservation work at the house. We also benefitted from the time of one under-graduate volunteer who helped welcome visitors to the house in July 2024. In total, Keats House volunteers provided 640 volunteer hours, and we would like to send our grateful thanks to all our volunteers for their continued support for the Charity and its activities.

Major collections research and development projects for the year included work to prepare our collections catalogue records for migration to a new collections management database and the planning and preparation of our 2025/26 exhibition programme: Keats House 100, celebrating the 100th anniversary of opening to the public in May 1925.

Unfortunately, our doctoral research student was unable to deliver the agreed outputs of their programme and this workstream and partnership was reluctantly ended by mutual agreement by 2025.

While the Keats House budget remains sustainable and income from admissions, shop sales, private hires and licences has helped offset the cost to the City Corporation of supporting the Charity, it has still not been possible to achieve the levels of visitor numbers and income received prior to the pandemic. For comparison, the number of people visiting Keats House increased by just 5% on the previous year and remains at 66% of pre-pandemic levels (7,338 visited in 2023/24 and 11,755 people visited in 2019/20). Although this slower than hoped for growth can in part be explained by the house closing for an additional three weeks for maintenance works, the recovery of the Charity's audiences and income streams remains a major priority, especially as the Charity will celebrate the 100th anniversary of its opening to the public in May 2025.

One positive step in 2024/25 was the reaching of a new, five-year licence agreement with Keats Community Library to operate from Ten Keats Grove, which will do much to support the continued ability of both charities to operate alongside each other for the foreseeable future.

As a condition of the premises licence for 10 Keats Grove, Keats House Consultative Committee receive a twice-yearly report of licensable events held at the House, to ensure that the operating schedule and conditions are being upheld. To report that no activities involving the sale of alcohol took place in 2024/25 under Keats House's premises licence. As referred to above, events were delivered from the premises for Hampstead Summer Festival which involved the sale of alcohol and other licensable activities under TENs obtained by the organisers. Complimentary drinks were served on six

occasions (including the two partner-funded conferences) and music was performed at three events. Although these did not involve the sale of alcohol they are reported here for completeness and reassurance that they were conducted within the agreed terms and conditions of the licence. The Premises Licence for 10 Keats Grove was renewed for the period to 11 September 2025 at a cost of £180.00.

2. Deliver maintenance and access improvement projects at Keats House

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

A conservation architect was engaged to conduct a series of fabric and mechanical and electrical surveys of Keats House and Ten Keats Grove buildings. These reports have now been finalised, along with recommendations for the programme of essential and desirable works to be carried out to preserve the Grade I listed Keats House & Grade II listed Ten Keats Grove buildings.

While planning and listed building consent have already been granted for the proposed new visitor entrance, the cost and schedule for this to be completed has yet to be determined. The connected proposal to replace the aged, wooden boundary fence to the front of the property has been developed but not yet submitted for the required planning and listed building consents. Possible sources of funding for these projects are City Corporation facilities maintenance budgets, the Keats House Charity's reserve and London Borough of Camden's Neighbourhood Community Infrastructure Levy fund, and they are currently being costed by the City Surveyor's Department to inform funding applications and project delivery in future years.

London Borough of Camden's Planning Department approved the plans for replacement / new fire and intruder alarm systems for both buildings and an upgraded CCTV system for Keats House, all of which were completed by January 2025.

During 2024/25, a new agreement was reached directly with Heath Hands charity to maintain the garden at Keats House. A group of their experienced and dedicated volunteers continue to undertake routine maintenance, seasonal planting and thoughtful enhancements to the beds and borders, as well as providing specialist advice to our Green Changemakers project. We are exceptionally grateful for their continued commitment to the garden, ensuring it can be enjoyed by visitors, site users and local residents alike.

3. Develop a longer-term Business Plan for Keats House, to ensure the future sustainability of the Keats House Charity and its operating model

In 2024, the City of London Corporation launched its new Corporate Plan 2024-29. This coincided with the development of the Natural Environment Division's new strategic framework, the launch of the newly consolidated

Education Strategy 2024-29 and, in early 2025, consultation on a new Cultural Strategy.

Due to this changing strategic landscape, Keats House continued to present an annual Activities Plan to the City Corporation's Culture, Heritage & Libraries Committee to guide its major workstreams in 2024/25, and subsequently for 2025/26.

The development of a detailed three to five-year forward plan for Keats House, which is required as part of the City Corporation's documentation framework and for our Museum Accreditation return will now be developed in 2025/26, to support the new Corporate Plan, Departmental priorities for 2024-29 and related Strategies. This will be submitted to Members of the City Corporation's Culture, Heritage & Libraries Committee, in their role as Trustees of the Keats House charity, for consultation and approval, before being presented as part of our Museum Accreditation return, now expected in late 2025/26.

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

Plans for Future Periods

The overarching priorities which will guide all of our objectives and activities from April 2025 are:

- Implement projects and activities identified in the Keats House Activities Plan for delivery in 2025/26 onwards
- Deliver maintenance and access improvement projects at Keats House
- Develop a longer-term Business Plan for Keats House, to ensure the future sustainability of Keats House Charity and its operating model.

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

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

(A) Likelihood criteria

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

(B) Impact criteria

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

(C) Risk scoring grid

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

(D) Risk score definitions

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

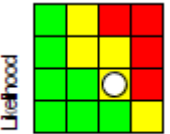
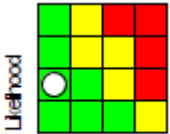

This is an extract from the City of London Corporate Risk Management Strategy, published in May 2014.

Contact the Corporate Risk Manager for further information.

May 2021

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Generated on: 10 April 2025

Risk no, Title, Creation date, Owner	Risk Description (Cause, Event, Impact)	Current Risk Rating & Score		Risk Update and date of update	Target Risk Rating & Score		Target Date/Risk Approach	Flight path
ENV-NE-KH Insufficient maintenance Page 57	<p>Cause: Building deteriorates due to insufficient maintenance.</p> <p>Event: City of London required to carry out maintenance on property which may cause inconvenience to visitors, including closure of building for extended periods.</p> <p>Effect: Reputational damage, poor visitor experience, poor working conditions, long-term survival of the heritage asset compromised, damage to collection due to poor environmental conditions (e.g. in case of heating failure).</p>	 <p>Likelihood</p> <p>Impact</p>	8	<p>Funding has been allocated in the 2024-27 Cyclical Works Programme (CWP) to address current and future maintenance needs.</p> <p>Full condition and Mechanical and Engineering (M&E) surveys for both Keats House and Ten Keats Grove have been completed and are now with City Surveyor's Department (CSD) to prioritise and cost recommended works.</p> <p>The current risk score has been maintained at Amber 8 pending the completion of the urgent recommended works. The target date has been extended accordingly.</p> <p>10 Apr 2025</p>	 <p>Likelihood</p> <p>Impact</p>	2	31-Mar-2026	
07-Apr-2017 Rob Shakespeare							Reduce	

Action no, Title,	Action description	Latest Note	Action owner	Latest Note Date	Due Date
ENV-NE-KH 003a Relationship management	Keats House to continue developing relationship with City Surveyor's Department (CSD) and attend, when necessary, client liaison meetings.	The Head of Heritage and Museums liaises with the City Surveyor's Department (CSD) on matters regarding Keats House. Priority projects have been budgeted for in the 2024-27 CWP Programme. Officers continue to work closely with CSD and their appointed contractors.	Rob Shakespe are	10-Apr-2025	31-Mar-2026

Risk no, Title, Creation date, Owner	Risk Description (Cause, Event, Impact)	Current Risk Rating & Score		Risk Update and date of update	Target Risk Rating & Score		Target Date/Risk Approach	Flight path
ENV-NE-KH 006 Delivery of priority projects 								

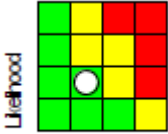
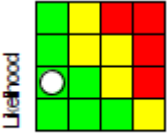
Action no, Title,	Action description	Latest Note			Action owner	Latest Note Date	Due Date
ENV-NE-KH 006d Strategic planning	Develop Keats House Activity Plan 2025/26 and longer-term Business Plan.	We aim to bring the Activity Plan and Business Plan to Committee for approval in summer 2025.			Rob Shakespeare	10-Apr-2025	30-Sep-2025

07-Apr-2017
Rob
Shakespeare

Action no, Title,	Action description	Latest Note	Action owner	Latest Note Date	Due Date
ENV-NE-KH 001a Participation in Health and	Represent Keats House at Health and Safety meetings.	Keats House is represented at Environment Department Health and Safety Improvement Group meetings and H&S is a standing agenda item at Keats House Team and Culture and Projects Section meetings. This is an ongoing action.	Rob Shakespe are	10-Apr-2025	30-Jun-2025

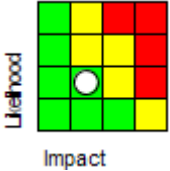
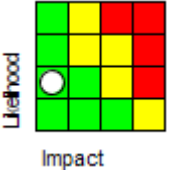
Safety meetings					
ENV-NE-KH 001c Fire alarm and security systems (maintenance)	Maintenance of fire and security alarm systems.	The Head of Heritage and Museums liaises with the City Surveyor's Department's (CSD) Project Team to ensure fire and security processes and systems are effectively maintained. This is an ongoing action.	Rob Shakespeare	10-Apr-2025	30-Jun-2025

Appendix 4

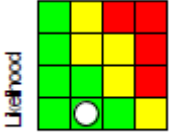
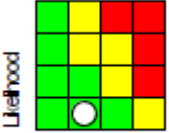

Risk no, Title, Creation date, Owner	Risk Description (Cause, Event, Impact)	Current Risk Rating & Score		Risk Update and date of update	Target Risk Rating & Score		Target Date/Risk Approach	Flight path
ENV-NE-KH 004 Loss of staff expertise 07-Apr-2017 Rob Shakespeare	Cause: Staff move on to new roles. Event: Difficulties in recruitment and new staff not experienced in collection; unable to offer positive visitor experience. Effect: Loss of expertise; recruitment and training costs; short-staffing leading to operational issues.	 Likelihood Impact	4	The new organisational structure has been implemented. Implementation of the Collections Management System is progressing and is now expected to be completed by autumn 2025. Once staff training and testing has been completed, the risk will reduce to the target score of Green (2). The target date has been extended to reflect this expected timeline. 10 Apr 2025	 Likelihood Impact	2	30-Sep-2025	
							Reduce	

Action no, Title,	Action description	Latest Note			Action owner	Latest Note Date	Due Date
ENV-NE-KH 004a Staff training	All staff to be familiarised with the collection and database to ensure retention of collections-related knowledge.	Implementation of the Collections Management System is progressing and is now expected to be completed by autumn 2025.			Rob Shakespeare	10-Apr-2025	30-Sep-2025

Appendix 4

Risk no, Title, Creation date, Owner	Risk Description (Cause, Event, Impact)	Current Risk Rating & Score		Risk Update and date of update	Target Risk Rating & Score		Target Date/Risk Approach	Flight path
ENV-NE-KH 005 Financial sustainability 25-May-2022 Rob Shakespeare	Cause: Pandemic recovery. Event: Continued reduction of income from all sources, particularly admissions, sales and hires following the Covid-19 pandemic. Effect: Inability to meet income targets resulting in pressure on the Keats House Charity's Reserves and increased liability of the City Corporation as sole Trustee.		4	The future financial sustainability of the Keats House Charity continues to be actively reviewed. This is now included in the development of a Culture Strategy for the City of London and is a priority for 2025/26. The target date of the risk has been extended to the end of 2025/26 accordingly. 10 Apr 2025		2	31-Mar-2026	
							Reduce	

Action no, Title,	Action description	Latest Note			Action owner	Latest Note Date	Due Date
ENV-NE-KH 005a Policy and staff development	Develop a longer-term Business Plan for Keats House.	Development and approval of a longer-term business plan is a priority for 2025/26 to support the Corporate Plan outcomes, Museum Accreditation and the future sustainability of the Keats House Charity.			Rob Shakespeare	10-Apr-2025	31-Mar-2026
ENV-NE-KH 005b Income generation and audience development	Develop and implement income generation and audience development plans.	These two key plans will be developed during 2025/26 to support medium to long term audience development and income recovery.			Rob Shakespeare	10-Apr-2025	31-Mar-2026

Risk no, Title, Creation date, Owner	Risk Description (Cause, Event, Impact)	Current Risk Rating & Score		Risk Update and date of update	Target Risk Rating & Score		Target Date/Risk Approach	Flight path
ENV-NE-KH 002 Theft or damage 07-Apr-2017 Rob Shakespeare	Cause: Theft by people visiting the museum during opening hours, or a break in when the museum is closed; deliberate or accidental damage to items during museum opening or events. Event: City of London are unable to open the property to the public to show items of interest due to theft of item, or damage caused in effecting theft, and necessity to carry out repair or install new collection. Effect: Loss of or damage to heritage collection items; loss of equipment or personal belongings; reputational damage.	 Impact	2	The current risk score remains Green. Keats House is open to the public with staff in attendance. The Security system has been replaced along with upgraded CCTV. We have now achieved the target score of Green 2 (rare/serious). We accept that we cannot eliminate the risk entirely, but we will work to maintain the lower risk score and will keep the situation under continual review. The target date shown is the date of the next risk review. 10 Apr 2025	 Impact	2	30-Jun-2025	
							Accept	

Action no, Title,	Action description	Latest Note			Action owner	Latest Note Date	Due Date
ENV-NE-KH 002a Security maintenance	Maintain effective processes and monitoring.	Keats House and City Surveyor's Department (CSD) ensure the maintenance and monitoring of an effective security system in the Cyclical Works Programme (CWP), and Keats House maintain effective processes.			Rob Shakespeare	10-Apr-2025	30-Jun-2025

KEATS HOUSE CONSULTATIVE COMMITTEE

Friday, 2 May 2025

Minutes of the meeting of the Keats House Consultative Committee held at Committee Room 1 - 2nd Floor West Wing, Guildhall on Friday, 2 May 2025 at 2.00 pm

Present

Members:

Wendy Mead OBE
Stephen Ainger

Steven Bobasch
Alexandra Lavery

In Attendance

Officers:

Rob Shakespeare	- Environment
Jayne Moore	- Town Clerk's Department

1. APOLOGIES

Apologies were received from Munsur Ali who was unable to attend in person but observed some of the meeting online.

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

There were no declarations.

3. MINUTES

RESOLVED, That the minutes of the meeting of 11 October 2024 be approved as an accurate record of the proceedings.

4. ACHIEVEMENTS AT KEATS HOUSE 2024/25, INCLUDING RISK MANAGEMENT UPDATE

The Committee noted the report of the Executive Director Environment updating Members of the Keats House Consultative Committee on achievements at Keats House for the period April 2024 – March 2025 and viewed a presentation on current activities and plans.

The Committee also reviewed the assurance that risk management procedures in place for Keats House are satisfactory and meet the requirements of the Corporate Risk Management Framework and the Charities Act 2011 (as set out in the appended risk register) and recommended its approval to the Culture Heritage and Libraries Committee.

On this risk: 'ENV-NE-KH 003 Insufficient maintenance' a Member commented that there appeared to be no sign of significant maintenance initiatives to arrest

any deterioration of the house's fabric notwithstanding repeated consideration of the matter, noting also the security and fire safety improvements completed in early 2025. The meeting also noted that a conservation architect has been appointed by the Corporation and that both buildings have been comprehensively assessed with detailed recommendations submitted, some of which have now been scheduled by the Corporation's City Surveyors with more urgent works (ivy ingress, and roof) top of the list and remedial action expected to take place during 2025 as soon as the costs are obtained and the funds released.

In response to questions on the timeline on costings information provision and the timing of the urgent works, the meeting heard that the costs are expected to be received and a schedule of works drawn up within the next few months, noting that the budget is already earmarked.

A Member asked whether the Keats-Shelley Association of America and/or the UK-based Keats-Shelley Memorial Association were involved in conversations about the house's upkeep. The meeting heard that these organisations were not directly involved in those conversations and that the 100th anniversary celebrations are expected to generate fundraising opportunities and seek out a high-profile champion.

On this risk: 'ENV-NE-KH 006 Delivery of priority projects' a Member commented that a vacant post remains unfilled, impacting on opening hours particularly given that the house does not open on Saturdays (noting also the expected resolution date of that risk of September 2025). The meeting heard that a recruitment process is expected to begin shortly. Some Members commented that it was likely to be beneficial to open the house on Saturdays, noting also that the weekday openings are busy with school visits and tour groups which generate significant income.

A Member asked for more information on what research has been done on the original colour of the house's exterior, suggesting that the current outside colour should match its original colour. The meeting heard that in 2009, when the house was under the care of the then London Metropolitan Archives, research was undertaken on the original colours and interior decoration that is documented. Some 19th century paintings of the house indicate that the outside was a sandy colour. Members noted that a major reinterpretation of the house is expected from 2028. A Member asked for clarification on whether any reinterpretation would focus on presenting the house as Keats lived in it. The meeting heard that any consultation would determine its interpretation, noting also that the charity's formation and the story of the museum is a significant story in its own right. The Committee also noted the community value of Keats House that is less easily measured in statistics, including the visits of schoolchildren to the Keats Community Library and income generation to nearby businesses.

On museum accreditation, a Member asked for further information on the progress of the accreditation renewal application and its implications. The meeting noted that Arts Council England is inviting accredited museums to re-

apply in tranches, noting that Keats House was last accredited in 2018 for a five-year period. Taking into account the pandemic's impact on the process, Members heard that Keats House is hoping to be invited in June 2025 to submit for re-accreditation by January 2026.

A Member asked about catering provision, commenting that it might generate additional footfall. The meeting noted that catering provision has been considered in the past, and that a large number of high-quality catering outlets exist nearby.

Members noted the progress in the learning and education programme, particularly around schools, and the role of the City of London Corporation's Education Strategy Unit grants in that, especially the Culturally Speaking and Green Changemakers projects.

5. QUESTIONS ON MATTERS RELATING TO THE WORK OF THE CONSULTATIVE COMMITTEE

There were no questions.

6. ANY OTHER BUSINESS THAT THE CHAIR CONSIDERS URGENT

Two matters were raised:

1. The notice board on the fence should be replaced as it is not fit for purpose, and is unusable in the winter season due to condensation.

2. The cleaner's hours merit re-examination as the cleaning disrupts the library's operation, and the cleaner does not appear to have suitable equipment.

The meeting heard that the cleaner is contracted to work 9am-midday on four days / week, and that regular audits take place with the cleaning contract manager, when these points can be raised.

7. DATE AND LOCATION OF THE NEXT MEETING

Upcoming meetings during 2025 and 2026 are as follows:

31 October 2025 at 2pm at Keats House

30 April 2026 at 2pm at Keats House

30 October 2026 at 2pm at Guildhall

The meeting ended at 3.15 pm

Chairman

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

DRAFT

City of London Corporation Committee Report

Committee(s): Culture, Heritage and Libraries – For Decision	Dated: 09/05/2025
Subject: Draft Business Plan 2025/26 – The London Archives (including the Culture Team)	Public report
This proposal: <ul style="list-style-type: none"> • delivers Corporate Plan 2024-29 outcomes • provides statutory duties • provides business enabling functions 	<ul style="list-style-type: none"> • Diverse Engaged Communities • Vibrant Thriving Destination • Providing Excellent Services • Flourishing Public Spaces
Does this proposal require extra revenue and/or capital spending?	No
If so, how much?	£
What is the source of Funding?	n/a
Has this Funding Source been agreed with the Chamberlain’s Department?	No
Report of: Greg Moore, Deputy Town Clerk	
Report author: Emma Markiewicz, Director of The London Archives and Head of Profession for Culture.	For Decision

Summary

This report presents for approval the high-level Business Plan for The London Archives, including the Culture Team, for 2025/26.

Recommendation

Members are asked to:

- i. Note the factors taken into consideration in compiling The London Archives and Culture team Business Plan; and
- ii. Approve, subject to the incorporation of any changes sought by this Committee, the departmental Business Plan 2025/26.

Main Report

Background

1. As part of the new framework for corporate and business planning, departments were asked to produce standardised high-level, Business Plans for the first time in 2017 for the 2018/19 year. Members generally welcomed these high-level plans for being brief, concise, focused and consistent statements of the key ambitions and objectives for every department.
2. High-level Business Plans for FY 2025/26 align to our Corporate Plan 2024-2029. As a high-level plan, this document does not capture the granularity of departmental work but gives the overall picture of departmental activity, customer feedback, trends where applicable and direction of travel.

Draft final high-level Business Plan for 2025/26

3. This report presents, at Appendix 1, the draft final high-level Business Plan for 2025/26 for The London Archives, including the Culture Team.

Sections to answer:

- a. Member Involvement:

The draft has been discussed with the Chair and Deputy Chair for comment in advance. We will report on aspects of the report throughout the annual Committee cycle for comment, information and approval as per the usual process.

- b. Prioritisation and alignment to Corporate Plan 2024-2029:

Priorities for The London Archives and Culture Team are shared with CHL through the provision of regular updates throughout the Committee cycle, and these are reflected in our ongoing business planning.

The key priority areas we would highlight from within the plan are The London Archives Accommodation review and audience and schools development work, which inform the new vision for The London Archives and its future home, and the Guildhall Library development programme.

The key priority for the Culture team is to develop the Cultural Strategy. This is a fundamental piece of work, which will be aligned with the Corporate Plan 2024-29. All priorities and workstream will stem from the Cultural Strategy.

c. Synergies and combatting silos

The major areas of the plan which is cross-cutting are:

- The TLA accommodation project, which requires close collaboration with Surveyors and Chamberlains departments.
- The Guildhall Library development project, which provides opportunities to collaborate with City departments, teams and institutions including City Belonging, Adult Services, Destination City and the City Bridge Foundation.
- Development of the Culture Strategy.
- Audience growth across the services, through close collaboration between teams and services including the Culture Team, Destination City, TLA, Guildhall Library and Guildhall Art Gallery.
- The vision for the Cultural Strategy is for it to serve the needs of the Culture team, the Culture, Heritage and Libraries Committee, the City Corporation and the Square Mile (and in some cases immediately beyond).

d. Resources utilised:

The bulk of the TLA budget is allocated to staffing costs, and we continue our work to develop skills, knowledge and personal development which supports the development of the services. The TLA mission statement and vision focus all teams on working together to achieve shared priorities of audience growth and development. Improving public spaces at TLA and Guildhall Library to provide a welcoming and flexible environment is central to our audience strategy, but our focus is on refreshing spaces to keep costs to a minimum or attracting partnership funding or commercial income to support development.

The Culture team budget is heavily allocated to staffing costs because the resource base was setup to deliver Destination City – phase 1. With the Destination City Review 2024, the transition to the Head of Profession for Culture, and the development of the Cultural Strategy the approach has been to limit recruitment to key roles and maintain an agile resource so that it is possible to optimise to deliver the new Cultural Strategy when it is approved.

e. Performance Measurement:

Performance against KPIs is monitored internally through quarterly reporting and regular meetings as a senior management team for TLA. Baseline KPIs will be set at the beginning of the financial year, informed by 2024/25 performance. Developing a performance measurement framework is a key part of the Cultural Strategy terms of reference and these would be integrated into this business plan cycle at a commensurate point in the annual cycle.

f. Measuring Impact and Value for Money (VfM):

Quantitative and qualitative data is gathered from our users on an annual basis through an audience survey, and additionally as required via surveys to our mailing lists, event visitors and in our research spaces.

Departmental Operational Property Assets Utilisation Assessment

4. **[In this section Chief Officers are required under delegations to report on their Compliance with Standing Order 56.** An utilisation assessment and an analysis of comparative organisation/asset exercise, in accordance with the scope set out in the Operational Property Review, is required. This must also be made available to the OPR at or before the presentation of the Business Plan to Committee]:

The report must say how and when the utilisation assessment has been undertaken and state whether assets were identified fully or partially utilised or fully underutilised

The London Archives site in Northampton Road, Islington: The site is fully utilised by the service. We anticipate that storage areas will reach full capacity in 2032. The lease on the site expires in 2035. The majority of space on the site is dedicated to archives storage. We began our programme to review and improve use of the public spaces last year and this will continue in 2025/26, ensuring that all space is used effectively and use is informed by our audience surveys and feedback. The main open office space will be developed this year to maximise the available space and accommodate the incoming RIBA Library team.

Guildhall Library: The spaces used to deliver the library service to researchers and visitors and store library books and archives are fully used. Library office spaces are partly utilised, meaning that not every desk is occupied every day, but are fully used at times, depending on the presence of volunteers and visiting staff from The London Archives. Utilisation of spaces at and around the library will be reviewed through the Guildhall Library Development Programme to ensure that available space is used effectively.

North Block Basement rooms SB34, SB25, NB019, NB013 and GYE Basement Rooms – S1, B2 are fully utilised for archive storage.

Culture Team office space is on the First Floor of the West Wing in Guildhall which is utilised. A utilisation assessment took place with the City Surveyor's Department when the team reported into Innovation & Growth. Other assets under management include the Guildhall Art Gallery, the City Information Centre and the Roman Bathhouse.

All spaces have been assessed by TLA and Culture Team staff and information has been shared with City Surveyor's Department and the Transformation team.

Corporate & Strategic Implications – [Please state ‘none’ if not applicable instead of deleting any of the sub-headings below]

Strategic implications

The London Archives and Culture Team business plan supports delivery of the Corporate Plan by providing outstanding public services, developing and growing diverse audiences in the City and at City destinations, providing excellent education and lifelong learning opportunities and developing City spaces as vibrant destinations. TLA in particular also delivers against the UK Government strategy for archives, Archives Unlocked.

Security implications

None identified.

Financial implications

On completion of the Cultural Strategy, there may be options that require CHL budgets to be reappropriated or additional investment to deliver on all of the recommendations.

Equalities implications

We expect workstreams b, d, e and j to have a positive impact on people protected by existing equality legislation.

Workstreams b, d and e will purposefully seek engagement with all Londoners, developing public engagement which reflects London’s diversity today. Our schools programme will seek engagement across London’s primary and secondary schools, raising awareness with children across the capital of the incredible resources contained within City’s archives. Our public programme will include a wide range of events developed for diverse audiences, purposefully presenting a range of ways to engage with our services. Our new community programme will be developed with all Londoners in mind, ensuring that our programme is diverse and inclusive.

Through the milestones set out in workstream e and j, we will continue to develop our public spaces, creating an environment which is welcoming to all and considers the need of all our visitors.

Our internal EDI Forum will review and develop our practice, monitoring our EDI action plan throughout the year.

Public sector equality duty

See above

Resourcing implications

The London Archives Accommodation Project is at pre-feasibility stage to gather intelligence and data in order to inform the scope of options. £150,000 (including £10k costed risk provision) of funding was secured from Finance Committee’s Contingency on the 7th of May 2024. The project is not attached to any other funding at this point.

TLA previously funded a strategic review into spatial and business model requirements for the future, and these will inform the pre-feasibility review.

Funding options for the Guildhall Library Development Programme will be identified during the development phase this year, reviewing both City Corporation funding options and potential for partnership contributions.

Risk Implications

The London Archives Accommodation Project carries a key risk as decisions are needed well in advance of 2035 and lease expiry, to secure alternative premises and undertake works.

Climate Implications

None identified.

Appendices

- Appendix 1 – Final high-level Business Plan 2025/26

Conclusion

This report presents the high-level Business Plan for 2025/26 for The London Archives, including the Culture Team, for Members to consider and approve.

Appendices

[Appendices should be clearly labelled and submitted to the Committee clerk as a separate document – this supports a consistent approach to the preparation and presentation of documents, including how they are published to the website]

[Provide details of any appendix, these should be listed for easy reference and report collation purposes]. **Please state 'none' if not applicable instead of deleting this section.**

- Appendix 1 – Final high-level Business Plan 2025/26

Emma Markiewicz
Director, The London Archives and SRO Culture
E: emma.markiewicz@cityoflondon.gov.uk

THE LONDON ARCHIVES (INCLUDING CULTURE TEAM)

2025/26 BUSINESS PLAN

About us: Our purpose, aims and impacts

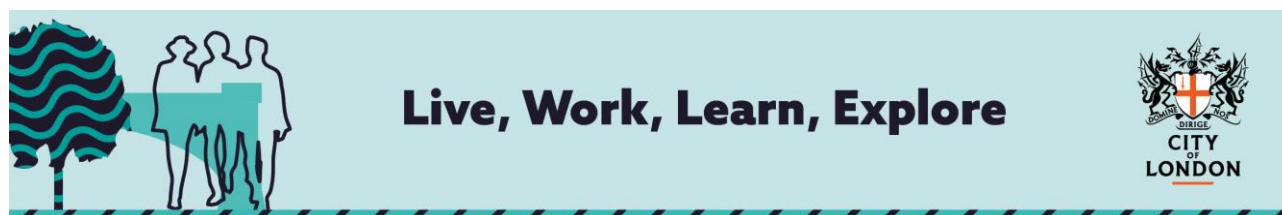
We are London's archive service, collecting, preserving, sharing and celebrating the stories of London and Londoners, covering the greater London area, and with local, national and international audiences. We are the second largest archive in the UK with over 100km of extraordinary collections, providing services to researchers, school children, students, community groups and leisure audiences. We are part of the Deputy Town Clerk's Department, reporting to the Culture, Heritage and Libraries Committee, and provide information services to City Corporation departments and officers. We deliver the Guildhall Library service (which provides access to over 200,000 books on the history of London) and the City of London Records Management Service.

Our highlights from 2024/25 include a major programme to rename and rebrand our service, changing our name from London Metropolitan Archives to The London Archives (TLA), with a vibrant new brand and website. As part of our mission to grow and diversify our audiences, we launched a new programme for London's schools with an engaging set of primary and secondary sessions which aim to connect more children across the capital with the archives and history in the care of the City Corporation, and a new public events program. Our outdoor exhibition focussed on Victorian photography and engaged 37,000 visitors at Aldgate Square and St Paul's Churchyard, working with Destination City and Surveyors to contribute to a vibrant, thriving destination. At Guildhall Library our Whittington exhibition celebrated a key figure in the City Corporation's story. Our funded project to catalogue the archive of The Africa Centre concluded and work on the Whitechapel Bell Foundry was completed, making both collections available to researchers for the first time, and we reached agreement with the Institute of Race Relations to add their archive to the collections.

Culture Team Update

In May 2024, the Court of Common Council confirmed that a future Head of Profession for Culture would be appointed to progress the cultural strategy and be accountable to the Culture, Heritage & Libraries Committee. In August 2024, Emma Markiewicz, Director of The London Archives, was appointed as the Senior Responsible Officer to lead as the Head of Profession for Culture. On 1 October 2023, operational handover for the Culture team (formally known as the Destination City team) took place.

Culture has been in a transition year, stemming from the "Destination City – Independent Review 2024" the team have maintained a strong programme of existing and new projects (whilst moving from IG to TC). Some highlights include: Open House, Beerfest, educational and family focused activity, seasonal events, Sculpture in the City, City Festival of Music Innovation and Knowledge, Thames Day, promotion via our website and social media channels, programme and promotional partnerships (e.g. Visit London, Lift the City and Fabric) and grant-funded delivery (e.g. Reimagining Londinium and The Big Picture) and continuing with the Anne Desmet exhibition in the Art Gallery including its educational activities and the acquisition of Anne's work 'Colosseum Kaleidoscope'. The team continued to operate key assets, including the Guildhall Art Gallery (and



City Corporation's artwork across its estate including Mansion House and Old Bailey), the Amphitheatre, the Roman Bathhouse and the City Information Centre. It led the City Corporation's work to 'Retain and Explain' the Beckford and Cass statues. Crucially, the development of a new Cultural Strategy is underway.

Our key objectives and priority workstreams and major projects

Our statutory duties to preserve and make accessible for research public records as a place of deposit designated by DCMS will be underpinned by review and development of our collections management work and research services, ensuring that a brilliant basics approach is in place to deliver a high-quality service.

We will continue our work to grow and diversify our audiences in 2025/26 as a key strategic aim, with a first full year for our new events programme at (embedded within our EEDI action plan) and schools programmes at TLA, leading on our commitment to open our services to a wider audience. The TLA volunteer programme will expand with a focus on engagement with young people. We will commission a review of our work with London's communities with the aim of transforming our programme with new objectives, strategy and delivery structure.

The London Archives Accommodation Project will be our major development programme this year as we progress towards a major decision point on the future location of the service.

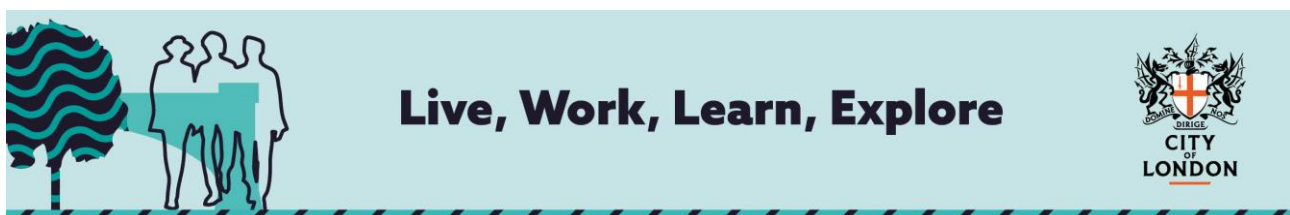
Our work to transform the Guildhall Library service will continue, through consultation with key partners, service users and staff, with the aim of developing a vibrant, thriving destination which engages diverse communities in the heart of Guildhall.

We expect our partnership project with RIBA to launch in May 2025, bringing the RIBA library into The London Archives under a commercial arrangement which opens an innovative new channel of income and support our strategic aims to develop our spaces and grow our audiences.

Our corporate records management service will continue to collaborate with City Corporation departments, ingesting and providing access to hardcopy departmental records, and providing advice and guidance on sustainable and responsible retention of information.

Our Strategic Objectives (2023/24 – 2028/29):

1. **Building and Spaces** - We will reimagine the public spaces, creating a welcoming and inspiring environment to open the archive to more people, and encourage new ways of using our collections. (Workstreams – a) Accommodation Project c) Research Services e) Guildhall Library Development Programme f) Commercial Development i) Buildings and Repositories
2. **Audiences** - We will develop innovative events, learning programs and exhibitions to engage existing, new and bigger audiences; We will expand our digital offer to open up our collections to a wider audience. (Workstreams – b) Audience Development d) Engagement Programme e) Guildhall Library Development Programme f) Commercial Development)



3. **Services** - We will develop better and more coherent strategies for promoting TLA to significantly raise our profile and increase engagement with our services and create a clear and engaging brand and identity. (Workstreams – b) Audience Development c) Research Services d) Engagement Programme g) Records Management)
4. **Collections** - We will diversify and expand collections, building an archive which reflects London today, rethinking how we catalogue and modernising our systems for digital and physical collections. (Workstreams – b) Audience Development d) Engagement Programme h) Collections Management and Care)
5. **Colleagues** - We will embrace cross team working to enhance skills development, grow our services collaboratively and encourage knowledge sharing. (Workstreams – d) Engagement Programme g) Records Management h) Collections Management and Care i) Buildings and Repositories)

Culture Team

Delivering the new Cultural Strategy will be a major directional project which will define how existing and new strands sit together and are to be delivered by the Culture team. The first three phases of strategy development (desk-based review, external audience analysis and stakeholder engagement) are due on 31 March 2025, after which the timetable for the co-creation of the Cultural Strategy would be established.

The Cultural Strategy may alter the areas of focus for the remainder of the year so priority workstream detail is not provided at this stage and this business plan will be updated on completion of the strategy. At this point, the plan is to continue where there are existing and established delivery commitments. This means that the Culture team would continue with:

6. **Always On Digital Marketing** – manage visitor facing promotion for the City Corporation via our website, enews, social media channels.
7. **Events Promotion and Seasonal Campaigns** – marketing and promotion for the Culture team owned programmes and supported partner activities including Guildhall Art Gallery exhibitions and activities, the learning and engagement programme, events programme and partnership activity.
8. **Visitor Services and Experience** – visitor facing services and cultural assets including tours and all year-round activity. This encompasses 7-day opening of the City Information Centre and the Guildhall Art Gallery and Shop, and 2-day a week opening of the Billingsgate Roman Bath House.
9. **Cultural Engagement Programme** – deliver a programme of cultural engagement events and activities (i) exhibitions, events and programmes at Guildhall Art Gallery (ii) learning and engagement programme including school and family programmes (iii) heritage tours and events promoting our cultural heritage assets (iv) seasonal cultural events (v) public art programmes.
10. **Partnership Programme and Engagement** – enable and facilitate external partners to deliver cultural programmes, events and activities across the Square Mile.



Live, Work, Learn, Explore

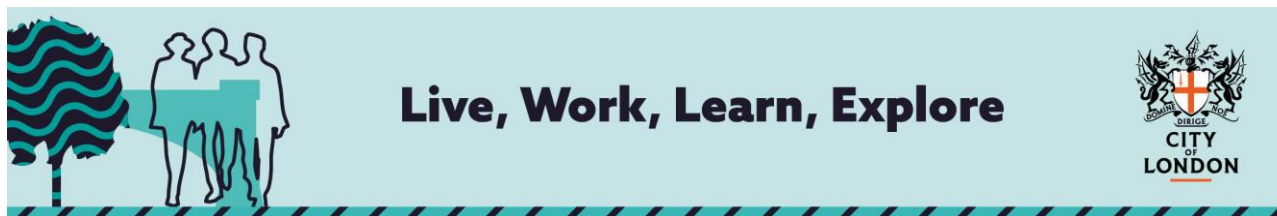


Priority workstream	Funding allocation %	People resource %	Corporate Plan 2024-2029 Outcomes	Outcome focused Performance measures	Outcomes / Impacts
<i>Add the workstream name and list the key 2025/26 deliverables. Note activities and milestones and give the date these will be achieved. Note if these have a different duration to the FY (shorter or longer).</i>	<i>Estimate the % (of the total 100%) budget that will be allocated¹</i>	<i>Estimate the % (of the total workforce) that will work on this²</i>	<i>List all the CP outcomes this workstream contributes to</i>	<i>CP 2024-2029 Performance Measures should be shown in bold</i>	<i>State what will be different</i>
1. The London Archives Accommodation Project A major project to define the future location and business model of The London Archives ahead of lease expiry on the current site in 2035. 1. Complete gateway 3 options appraisal process. Confirmation of decision no later than Q4 2026.	1.3%	2%	Diverse Engaged Communities Leading Sustainable Environment Providing Excellent Services Vibrant Thriving Destination Flourishing Public Spaces	Evidence base will be the following milestones, updates to be provided in narrative: Progress reports to CHL Committee (dates TBC)	Decision on the G3 options appraisal will provide a clear direction for the next phase of the project.

¹ Does not total 100% because some departmental budget is allocated to 'BAU' activities and/or is unprogrammed for emerging or unexpected activities that arise in-year.

² Unlikely to total 100% or more because some people resource is allocated to 'BAU' activities and it could indicate a reliance on additional working time to deliver activities.

<p>2. Audience Development Growth and diversification of our audiences, through services provided to visitors to The London Archives, Guildhall Library, users of our digital services and our touring and offsite exhibitions. Ongoing work, reviewed quarterly.</p> <ol style="list-style-type: none"> 1. We attract visitors to our sites at The London Archives and Guildhall Library to engage with the City's excellent services and collections. 2. We engage visitors on City streets and in other locations, raising the profile of our services (e.g. outdoor exhibition) 3. We engage with digital service users, locally and internationally, raising our profile through our websites, and widening access and generating income through digital content we have published to commercial and non-commercial websites. 4. Growing and diversifying our audience through social media engagement, publishing content across our channels. 	15%	22%	<p>Diverse Engaged Communities</p> <p>Providing Excellent Services</p> <p>Vibrant Thriving Destination</p>	<p>1. Number of onsite visitors - % above/below previous Q (target 7000 per Q)</p> <p>2. Number of offsite visitors - % above/below previous year (annual) (target 20,000)</p> <p>3. Number of digital service users - % above/below previous year (target 11 million, annual)</p> <p>4. Social media engagement – number of engagements - %</p>	<p>Audience numbers will increase on site and online, and we will continue to improve the quality of our offer.</p>
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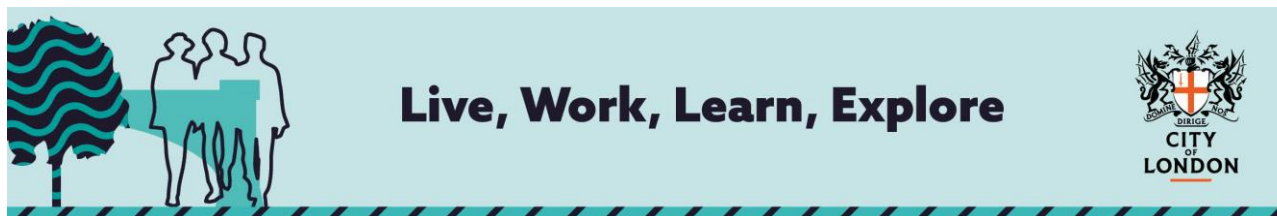
5. Checking our progress, overall satisfaction rating received from annual survey of visitors.				above/below previous Q (target 300,000 per Q)	
				5. Visitor Survey - % satisfied with service received (90% target)	
3. Research Services Services provided to research visitors at The London Archives and Guildhall Library, providing manuscripts, photos, books maps etc from the repositories and responding to research enquiries received. Ongoing work, reviewed quarterly. <ol style="list-style-type: none"> 1. Archive documents and reference books requested by researchers, to use in our research rooms. 2. Enquiries received from City officers, researchers and members of the public concerning items in our collections on a wide range of themes including City precedents and history, family and community history, academic research, adoption enquiries, planning and inquiries. 	14.5%	18%	Providing Excellent Services Vibrant Thriving Destination	1.Items provided to researchers - % provided within KPI (1 hour / 24 hours / 48 hours) 2.Research enquiries - % answered within KPI (10 days / 20 days)	New and returning researchers will receive ongoing high-quality support and they use our services

4. Engagement Programme Our public programmes offer a range of events and activities linked to our collections, supporting the growth and diversification of our audiences. Our new schools programme at The London Archives will focus on sharing the City's collections with London school children on site. We will review and redevelop our community work, supporting our aim to reach bigger, diverse audiences across London and to develop a service that reflects the diversity of London today. Ongoing work, reviewed quarterly, or target noted. <ol style="list-style-type: none"> 1. Delivering a busy agenda of engagement events at The London Archives, Guildhall Library and third-party venues through our adult programmes. 	15%	18%	Diverse Engaged Communities Providing Excellent Services Vibrant Thriving Destination	1. Number of people attending - % above / below target for Q. 2. Number of children attending - % above / below target for Q. 3. % satisfied with service received (90% target) 6. Onsite and digital volunteer hours contributed, - % above / below target for Q.	New visitors and service users engage with us, diversifying and growing our audiences. We will increase the number of onsite visitors, putting educational activity at the heart of our research spaces.

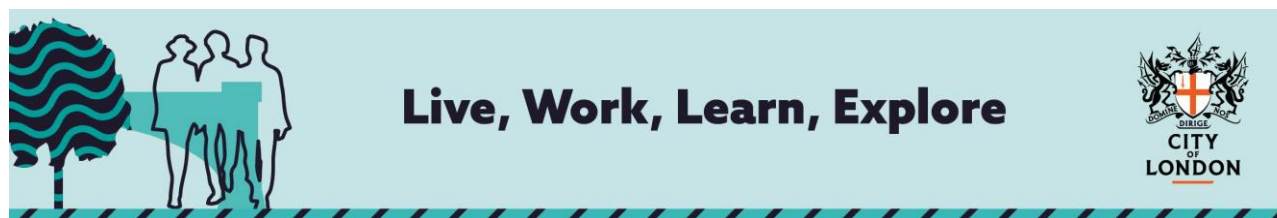
<ol style="list-style-type: none"> Engaging London's primary and secondary school children with the City's collections and history, through on-site school learning sessions. Checking progress of the new schools programme through evaluation. Developing our community programme, starting with a benchmarking review and consultation. Creating a new community programme strategy and targets. Providing a range of opportunities to volunteers who give up their time to support our services, both on-site and on-line. Creating a new a youth volunteering project to increase the number of young people engaging with our services, diversifying our audience. 				<p>Evidence base will be the following milestones, updates to be provided in narrative:</p> <p>4. Review complete, Dec 2025</p> <p>5. Strategy complete, Mar 2026</p> <p>7. Project launched, Mar 2026</p>	<p>New vibrant community and volunteer programmes will bring new visitors and service users, diversifying our audience.</p>
<p>5. Guildhall Library Development Programme</p> <p>The development programme aims to develop Guildhall Library as a service and destination, engaging with delivery partners to celebrate the</p>	1.3%	2%	<p>Diverse Engaged Communities</p> <p>Providing Excellent Services</p>	<p>Evidence base will be the following milestones, updates to be provided in narrative:</p>	<p>The framework will provide a clear pathway for the development programme</p>

<p>City's story and growing and diversifying our audiences. This phase complete by Mar 2026.</p> <ol style="list-style-type: none"> 1. Create and consult on development vision. 2. Research partnerships and funding models for development work. 			<p>Flourishing Public Spaces</p>	<p>1. Vision complete, Dec 2025</p> <p>2. Research complete, Mar 2026</p>	<p>and the research piece will inform the next steps.</p>
<p>6. Commercial Development</p> <p>Generating new income streams to support the sustainability and development of the services. Ongoing work, reviewed quarterly / RIBA to Aug 2028</p> <ol style="list-style-type: none"> 1. Image sales – increasing income from the London Picture Archive and on site. 2. Conservation product sales – developing new products for sale via website. 3. Room hire – at Guildhall Library. 4. RIBA service delivery partnership – a key onsite partnership at The London Archives with income streams. 	2%	3%	<p>Providing Excellent Services</p> <p>Dynamic Economic Growth</p>	<p>1. Income total and performance against quarterly target</p> <p>2. Income total and performance against quarterly target</p> <p>3. Income total and performance against quarterly target</p> <p>Evidence base will be the following milestones, updates to be</p>	<p>Commercial income targets and partnerships support attainment of income and visitor targets.</p>

				provided in narrative: 4. Partnership agreement complete, service opens at TLA	
7. Records Management Services provided to City departments to manage hardcopy business records in accordance with business requirements and data regulations. Ongoing work, reviewed quarterly. <ol style="list-style-type: none"> 1. Number of departmental files removed from office storage and ingested into system. 2. Number of files requested by departmental users for retrieval. 	2.6%	4%	Providing Excellent Services Leading Sustainable Environment	1. Files processed - % within KPI target (10 days) 2. Files retrieved - % within KPI target (Same Day/Next Day)	Hardcopy departmental business records no longer required day to day are stored economically and sustainably, and returned to offices for use quickly and efficiently.
8. Collections Management and Care Core development work to support our business model, managing collections and assessing current practice, processes and systems.	9.3%	16%	Providing Excellent Services	Evidence base will be the following milestones, updates to be provided in narrative:	Customer experience will improve and valuable collection and data assets will



<ol style="list-style-type: none"> 1. Management software replacement project – review of products, procurement and implementation of new system. 2. Assessment of deposited collections and benchmarking complete for future deposited collections management model. 3. Acquisitions Strategy and Policy – Review and diversify our collection policy and develop a new collecting strategy. 4. Preserving and caring for our collections, through active preservation and conservation treatment programmes. 				<ol style="list-style-type: none"> 1. System is procured and operational, staff are trained and supported, Mar 2026 2. Assessment and benchmarking complete, Dec 2025 3. Policy and strategy complete, Mar 2026 4. Annual report on programmes, Mar 2026 	<p>be safeguarded. We will achieve efficiencies in our ways of working and open a new income channel, and support our work to grow and diversify audiences.</p>
<p>9. Buildings and Repositories The ongoing management of our buildings and repositories, working in collaboration with City Surveyor's department. Ongoing work, reviewed quarterly, with project dates below.</p> <ol style="list-style-type: none"> 1. Light touch refurbishment of office spaces 	<p>37.6%</p> <p>Note – includes central risk and TLA site costs</p>	<p>8%</p>	<p>Vibrant Thriving Destination</p> <p>Providing Excellent Services</p>	<p>Evidence base will be the following milestones, updates to be provided in narrative:</p>	<p>Conditions in our repositories and buildings will improve, protecting and preserving the</p>



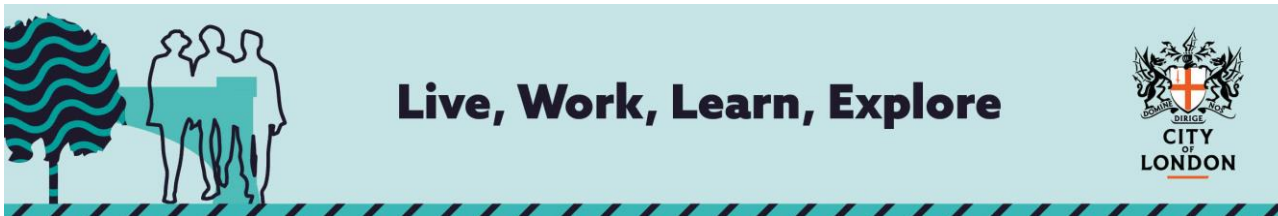
<ol style="list-style-type: none"> 2. Repository management and moves, rationalising storage. 3. The London Archives buildings management and maintenance (local and capital budget). 4. Managing risks associated with archival storage including security, pests, fire, flood and changing environmental conditions. 5. Review of public facilities and implementation of improvements to ensure that accessibility standards are met and best practice achieved wherever possible, creating public spaces which are welcoming and open to everyone. 6. Site works including replacement of environmental control chillers and improvement of heating, lighting and sprinkler systems. 			<p>Flourishing Public Spaces</p> <p>Leading Sustainable Environment</p>	<ol style="list-style-type: none"> 1. Complete by Dec 2025 2. Complete by Dec 2025 3. Quarterly buildings review 4. Quarterly risk management review 5. Complete by Mar 2026 6. Complete by Mar 2026 (subject to agreement and budget) 	<p>City's assets and cultural heritage. Visitors facilities, access and staff spaces will all improve, creating a welcoming and sustainable environment.</p>
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Our timeline
planner of priority workstream activities and milestones

	Key													
	Duration of activity													Milestone
	Quarter 1			Quarter 2			Quarter 3			Quarter 4			Beyond 2025/26	
	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb	Mar	2026/ 2027	2027/ 2028
Workstream a : The London Archives Accommodation Project														
Workstream b : Audience Development														

THE LONDON ARCHIVES (INCLUDING CULTURE TEAM) 2025/26 BUSINESS PLAN

Workstream c : Research Services														
Workstream d : Events Programme														
Workstream e : Guildhall Library Development Programme														
Workstream f : Commercial Development														
Workstream g : Records Management														
Workstream h : Collections Management														
Workstream i : Buildings and Repositories														



Enablers

The London Archives	
<p>People</p> <p>At 30/09/2024 (source: HR Dashboard, data accuracy unconfirmed)</p> <p>Headcount – 76 FTE – 71 Joiners RYTD – 11 Leavers RYTD – 6 FTE Expire 3 Months – 3</p> <p>Average age – 47 years Average LOS – 15 years</p> <p>Gender Male 46.1%, Female 53.9%</p> <p>Diversity 13.2% Ethnic Minority, 11.8% Disability, 11.8% LGBTQ+</p> <p>Staff Survey Score – 61%</p> <p>Departmental Actions - Department: Town Clerk's Department (DTC Functions)</p> <p>Learning & Development</p> <ul style="list-style-type: none"> To improve the way in which we communicate opportunities and prioritise time for learning. To empower individuals to seek out opportunities and build their own plan (in consultation with managers) <p>Workplace attendance - review and introduce measures to improve physical environment.</p> <ul style="list-style-type: none"> Work and meeting spaces. Fixtures and fittings to improve office décor. Departmental get togethers to interact/meet and liaise with work colleagues. Cross working at Deputy Town Clerk sites 	<p>Equity, Equality, Diversity and Inclusion</p> <ol style="list-style-type: none"> 1. Re-examining Collecting Policies to preserve the diversity of London's archives 2. Educating ourselves and staying relevant 3. Developing a workforce and audience that reflects London's diversity <p>Our local EEDI Action Plan includes the following:</p> <ol style="list-style-type: none"> 1. Events Programme – reviewing and refreshing our LGBTQ and disability history programmes, opening 'hidden' parts of the collections to new audiences, reviewing events accessibility. 2. Exhibitions – making a commitment to present content that reflects Londoners today and supporting onsite community exhibitions. 3. Collections – Identifying gaps around underrepresented histories, publishing community content to our digital platforms, addressing offensive or harmful language in the collections, acknowledging legacies of discrimination and colonialism in the collections. 4. Digital – Reflecting London's diverse heritage and communities on the London Picture Archive platform. 5. Projects and Partnerships – Friends of the Huntley Archive, National HIV Story Trust, The Africa Centre, University of London, Conservation for Wellbeing. 6. Public Facilities – Undertaking an access review, providing period care products, augmenting site access information on our website. 7. Training – Internal and external training for all staff supporting understanding of EEDI in relation to our roles, new strategies for internal sharing of EEDI work, developing trauma informed guidelines to support staff and visitors.
The Culture team	
<p>People</p> <p>At 30/09/2024 (source: HR Dashboard, data accuracy unconfirmed)</p>	<p>Equity, Equality, Diversity and Inclusion</p> <ol style="list-style-type: none"> 1. Ensure EEDI informs our cultural programme and is embedded in the way we run and proactively manage our activities.



Live, Work, Learn, Explore



<p>Headcount – 22 FTE – 20 Joiners RYTD – 4 Leavers RYTD – 6 FTE Expire 3 Months – n/a</p> <p>Average age – 40 years Average LOS – 16 years</p> <p>Gender Male 0%, Female 100% Diversity 11.1% Ethnic Minority, 0% Disability, 13.6% LGBTQ+</p> <p>Staff Survey Score – 55%</p>	<p>2. Develop better awareness on EEDI and audience informed decision making. 3. Improve knowledge and stay relevant on current topics. Ensure staff receive training on EEDI issues.</p> <p>Because of the transition, the Culture team have not had the opportunity to develop on EEDI Action Plan. In the following year, an integrated plan adding to TLA's workstreams will be developed.</p>
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Finance

The London Archives

- Local Risk = £3,850,000
- Central Risk = £717,000

Total = £4,567,000

Income Target = £391,000

Estimated forecast spend in respect of the priority workstreams.

Estimated budget allocation to workstreams (Total estimated budget £4.57M, local and central, ex income target)



Note – spend estimate outlined here has been calculated on rough estimates of staff time allocated to the 12 workstreams above (usually part of their time). Spend on anything other than staff time is dependent on income.

For Culture team the budget is from City's Estate, split into two areas:

Visitor Services and City Information Centre

- Local Risk = £1,954,000
- Income Target = £350,000
- Total = £1,604,000**

Guildhall Art Gallery

- Local Risk = £341,000
- Income Target = £32,000
- Total = £309,000**

What Medium Term action is required? (e.g. New legislation, services, projects, automation)

When?
2026/27

When?
2027/28

Is this Funded
or Unfunded?



Live, Work, Learn, Explore



Accommodation Project – confirming and configuring future accommodation for service	✓	✓	Initial scoping work is funded -but substantial project is currently unfunded
Working Space Refurbishment – light touch refurbishments to improve working areas	✓		Funded, although partly dependant on success against income targets.
Collections Management Model Development – implementing new ways of working with depositors including commercial terms	✓		Funded locally, although partly dependant on success against income targets.

Priorities and plans being considered in the medium term

Risks

We do not manage Corporate Risks but have eight risks registered on the corporate risk management platform. The most significant in terms of score (12) is the risk of not confirming future accommodation for the service in the next 2 to 3 years at the latest. The risk of damage or loss to the unique collections we manage has the next highest score and this is subject to expected risks in our context such as fire, flood and pests, but also risks such as contractors working on site and not following site rules. Risks associated with our ability to operate the service, providing access to collections and generating income for example would have a significant impact on our business functions. The remaining registered risks, which score 4 or less relate to people and practice on site, including staff health and safety, work with school groups and building security.

For Culture, there is one key departmental risk: IG-DC-01 - Major Incident at a programme (e.g. terrorist, vandalism, economic incident). Note that this risk will be renamed when the system is updated as Culture no longer sits in IG. The risk score is 12.

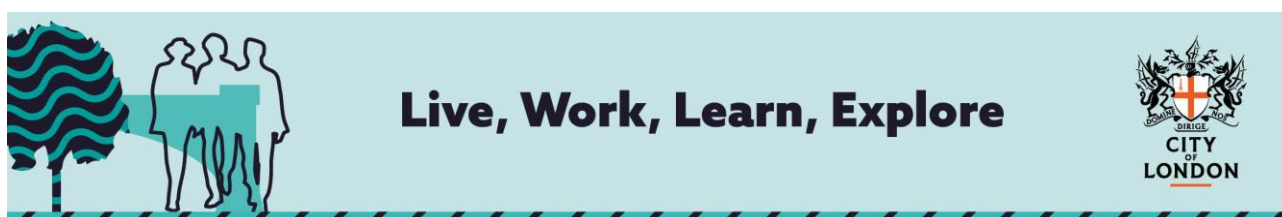
Health & Safety

1. Managing risk of fire, theft, pests and flood
2. Managing and making accessible a large public building, including school visits on site
3. Managing our staff accommodation and wellbeing, including off site and drivers

For Culture, an initial Health & Safety survey was completed. However, given the broad variety of services delivered, a separate survey is needed for each asset branch. Priorities will be established once the second set of surveys are complete.

Operational Property

All operational properties have been assessed as utilised, part utilised, or not utilised, and confirmation has been provided to the City Surveyor's Department. **Yes**



City of London Corporation Committee Report

Committee(s): Culture, Heritage and Libraries – For Information	Dated: 9 May 2025
Subject: Developing the Cultural Strategy – Progress update February to April 2025	Public report: For Information
This proposal: <ul style="list-style-type: none"> • Delivers on Corporate Plan 2024-29 outcomes 	<ul style="list-style-type: none"> • Diverse Engaged Communities • Vibrant Thriving Destination • Flourishing Public Spaces • Providing Excellent Services.
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: Gregory Moore, Deputy Town Clerk	
Report author: Emma Markiewicz, Head of Profession (Culture) Omkar Chana, Interim Culture Director	

Summary

This report provides an update on activity between February and April 2025 on the development of the Cultural Strategy and provides a forward look for the delivery plan to January 2026.

Recommendation(s)

Members are asked to receive the content of this report for information.

Main Report

Background

1. In December 2024, Member of Culture, Heritage and Libraries Committee (CHL) approved the [Terms of Reference](#) for developing the Cultural Strategy.
2. Following a procurement process, in February 2025 CHL Committee were informed that Things Made Public (TMP) and The Audience Agency (TAA) had been contracted to deliver the work. With TAA leading on the audience insights work and TMP leading on the Cultural Strategy development.

Current Position

3. This report provides a summary of the work undertaken between February and April 2025 on the development of the strategy since the appointment of the two consultants.
4. The work undertaken includes:
 - Programme set up
 - Research and insights phase
 - Audience insights phase one
 - Consultation and stakeholder engagement phase
5. **Programme set up** – took place in February with contracting, finalising scope of work and initial timeline development. This included kick off meetings between the consultants to ensure alignment and collaboration between the two workstreams.
6. **Research and insights phase** – carried out by TMP, supported by the Culture Team and parallel audience research by TAA between February and April. Work included:
 - Desk based review of the City of London against key policy and strategy documents.
 - Development of a key cultural infrastructure map within the City of London to ascertain current provision, further developing the work of the Cultural Planning Framework.
 - An audit of key cultural initiatives planned in the City over the coming years.
 - Analyses of Open Grants data and City of London Corporation cultural funding.
 - SWOT analysis of how culture can best contribute, support and amplify the wider strategic aims of the City Corporation.
 - Analyse of creative industries employment and density in the City of London.
7. From this work, seven themes were identified to help guide the development of the strategy into the next phase and form discussion points and an evidence-base for the consultation phase. Identified emerging themes for consideration from this work include.
8. **Where Culture Means Business:**
 - Igniting forces between business and culture creating genuine cultural and commercial sector collaborations.
 - Maximising rapidly growing creative industries sector in the City to create and promote creative clusters and the creative image of the City.
 - Change perceptions of culture in corporate environments and generate cultural life to attract workers.
9. **Seeding a Creative Ecosystem:**

- Maximise potential to grow an ecosystem of independent culture to create a healthier environment for grass roots cultural and larger cultural institutions to mutually thrive.
- Provide a more supportive environment for freelance artists and creatives to generate a more vibrant cultural community.
- Prioritise funding towards more sustained relationships with smaller organisations to support self-sustaining organisations in the City.

10. City of Firsts

- Attract more children, families and young people into the City through youth-friendly approaches to culture including weekend activity and culture in the public realm.
- Address challenges regarding route progression into creative careers through established learning and engagement programmes.
- Improve equity in access to cultural experiences for children and young people in the City of London and Inner London.

11. Old City, New Stories

- Reevaluating the City's heritage and telling its stories from the diverse perspectives of its people throughout history provides the City the chance to create a more inclusive and equitable cultural future.
- Put cultural organisations led by marginalised and under-represented groups at the centre of the next iteration of the City. With a stake in long-term decision making to amplify and express perspectives and voices that have previously been marginalised.
- Work with City businesses to create more inclusive and equitable working environments where people of all backgrounds feel recognised, respected and a sense of ownership.

12. World in One City

- Play a central role in exporting London and UK culture across the world, promoting cultural exchange and welcoming global cultural talent to the City.
- Use specialist expertise in importing and exporting culture to both grow talent in the city and attract talent inwards.
- Develop strategic partnerships with private sector partners who have a shared interest in increasing international visitors.

13. Building for the Next Century

- Build long term strategic thinking about the cultural offer including infrastructure but also organisational sustainability and business models.
- Establish substantial collaborations between the City Corporation, developers and cultural partners to deliver impactful and sustainable cultural offers.
- Become a global thought leader through developed research understanding of the benefits of cultural infrastructure to working environments and corporate ESG priorities, meaning shared commitments to monitoring, evaluation and impact assessments.

14. Culture that Cares

- Create a superpower from the wellbeing benefits of engaging in creative activities, heritage, volunteering and green spaces unlocking better mental health and ensuring the City is somewhere you don't just experience culture, but make it.
- Ensure the cultural offer directly benefits City communities to support their everyday creativity and plays a meaningful role in their lives.
- Develop partnerships between employers, health providers and cultural partners to unlock the wellbeing benefits of creativity and evidence impact.

15. The full TMP Insights and Research report can be found in Appendix 1.

16. **Audience Insights phase one** – carried out by TAA between Feb and March with the analysis of existing data including:

- Analysis of 47 documents containing audience insights and data from a range of City organisation between 2017 and 2024 to:
 - i. Understand the breadth of existing research - population, themes, quality and relevance.
 - ii. Add value where possible through deeper analysis.
 - iii. Synthesis findings relevant to the strategy development.
 - iv. Identify gaps for phase 2 primary research.

17. Existing data included post event surveys, qualitative data, footfall and credit card analysis, data from culture, leisure and retail sectors, ticketing data from City cultural venues and Audience Spectrum/Census analysis.

18. Headlines from the research included:

- Location - 62% of current audiences are from London, 23% rest of the UK, 12% international. The London catchment skews towards the East.
- Demographics and profiles – majority are liberal, well-off arts-goers, leaning towards the older age range. Large majority of audiences do not have children and are affluent.
- Market Opportunity – 200k ticket bookers per annum with locals booking more often.
- Motivations and behaviours – 6-12% come for culture, 25-39% to explore the area, 34% want more events and 23% want more culture. The top cultural motivator is to 'do something different'. High frequency of ticket booking.
- Perceptions – initial analysis is inconclusive. Some view as expensive, others as welcoming. 83% see it as distinctive.

19. The gap analysis identified the need to focus on the following areas in the second phase of primary research to support the development of the emerging themes:

- **Workers and businesses** – understanding the value of culture to employers to shape ideas for development and partnerships. The cultural interests of City workers, their interest and uptake in current City cultural offer, their wider cultural interests and the intersection of both. It is essential to understand the viability of this segment for audience development and what form activities would take, with a focus on drawing out data on the cultural needs of international businesses, workers and visitors.

- **Young People** – insights regarding how, why and how many young people engage with culture in the City. A schools engagement report and schools target area report would identify pupils reached by current engagement and schools of interest.
- **Hyper local communities** – hyper local hot spot analysis to understand more about the needs and interest of communities and match potential activity.
- **Peripheral Communities** – identify further insight into perceptions of the City, levels of interest in the history and heritage and how these can be drawn upon.
- **Cultural tourist market** – understand more about the scale of the cultural tourist market, hotspots and matching offers.
- **Long term view** – explore more on population change and changes in future audiences.

20. The full TAA report can be found in Appendix 2.

21. TAA are currently developing the proposal for how the second phase of the primary research will be carried out based on the gap analysis.

22. **Consultation and Stakeholder Engagement** – an extensive consultation and engagement plan started in March. With a strong and inclusive process at the core of the work to capture insights from those who engage with culture in the City.

23. The consultation plan sets out the approach to gather input from a diverse range of voices, ensuring the strategy is co-created with the people and organisations it will serve. It has been designed to be accessible, engaging and representative, using a combination of creative engagement, structured dialogue and collaborative workshops.

24. Consultation methods include:

- **Creative consultation** with the public in the form of two artist residencies in the City delivering creative activity to ‘meet people where they are’ and engage in conversation to provide a qualitative snapshot of perceptions of the City cultural provision and aspirations.
- Online and in person **survey** to capture broad, high-level feedback from a wide range of participants generating quantitative data on cultural provision, barriers to engagement and aspirations.
- **One to one conversations** to gather nuanced insights and specialist perspectives with key stakeholders.
- Ten themed **focus groups** designed to engage targeted sector groups (including residents; City workers; young people; place, leisure and tourism; global exchange; creative enterprise; culture; heritage; cultural investment; and property development) in structured discussions to gather detailed information, test emerging themes and recommendations and build relationships with partners.
- **Go and See visits** open to anyone who would like to feed into the process, delivered on a first come, first serve basis. Participants will have the opportunity to explore a place in the City they would not normally have

access to with a tour, followed by a creative session, with strategy presentation and Q&A.

- Weeklong **Out and About visits** where TMP will engage with stakeholders who have been unable to engage through other methods of consultation but have shown a keen interest to involved.
- Open resident forum **City Question Time** to provide an update on strategy development, share key findings and respond to questions.
- **Cultural Strategy Development Group (CSDG)** bringing together a core group from culture, business, education, heritage, and tourism to co-create and refine the strategy through a series of interactive workshops. To ensure cross-sector collaboration and shared ownership of the strategy, creating a framework that is both ambitious and achievable.
- City Corporation **Officer workshops** to ensure joined up internal collaboration in both the development and delivery of the strategy.
- City Corporation **Member sessions** (including CHL and the Lead Member for Resident Engagement) outside of the committee forum to update on the development of the strategy and provide feedback with a Q&A session. To ensure Members are kept informed at key points in the development of the strategy and provide the opportunity to input and feedback.

25. To date the following activity has been delivered:

- Ten themed focus groups engaging 179 participants in participatory workshops.
- Survey distributed through City Corporation and partner digital channels and networks of 250k+ subscribers including the Corporation's Corporate and visitor facing channels, City resident comms, City business networks (City Belonging/BIDS/SBREC/CHARN), pan London partners (London and Partners), on the City Corporation intranet and through the Town Clerk's bulletin. Printed copies distributed to City venues and attractions (CIC, Guildhall Art Gallery, City Libraries, community centres, housing estates etc).
- 12 one-to-ones booked with national and London based organisations.
- One artist residency from the creative consultation programme completed with results and findings to come.

26. The full consultation plan for delivery is outlined in Appendix 3.

Proposal

27. Officers continue to implement the delivery plan for developing the strategy.

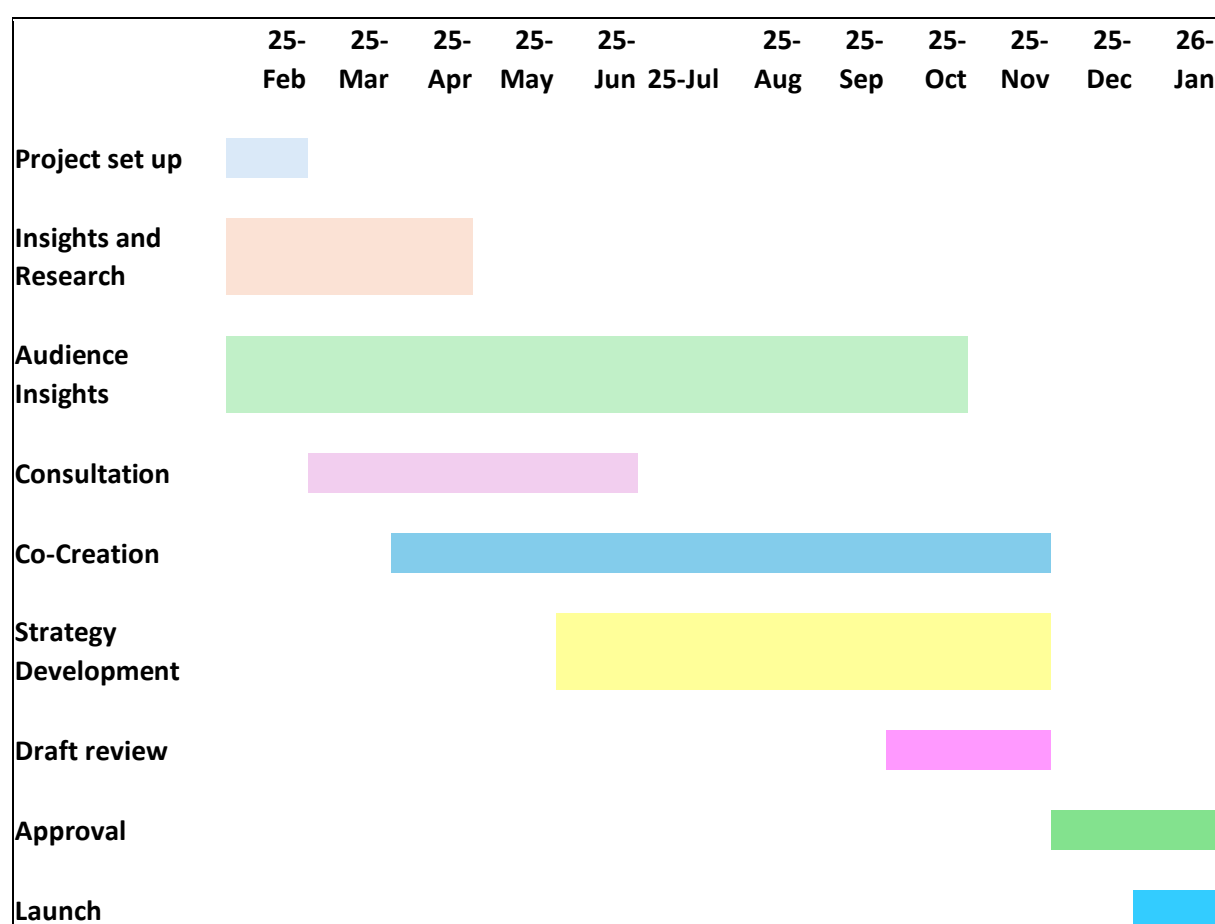
28. The next stages include:

- **April – June: Consultation plan** – continued delivery of live survey, one-to-one's and second public creative consultation.
- **April – October: Co-creation engagement** – delivery of Cultural Strategy Development group workshops; internal officer workshops and Member sessions.
- **June – November: Strategy development** – definition and vision for culture, refining cultural priorities and developing cultural framework, developing a short to long term list of recommendations, outlining funding

opportunities, developing a Theory of Change with intended outputs, outcomes and impacts, identifying quantifiable, comparable and baseline KPIs and milestones and developing guidelines for monitoring and evaluation.

- **October – November: Draft Reviews** – producing two drafts of the full strategy document for stakeholder review ahead of submission to committee for approval.
- **December – January:** Approvals - final strategy approval for decision at Committee and Court of Common Council.
- **January:** Launch - stakeholder celebration and launch event with press announcement and distribution of the new strategy.

29. The timeline to deliver the outlined work above is between April 2025 and January 2026. Launching the new five-year strategy at the end of January 2026. A timeline overview is detailed below:



30. In addition to the overall timeline a detailed governance plan has been developed to ensure the strategy has Chief Officer and Member input. Key internal governance processes include:

- Attending the Strategy Forum for peer review and feedback.
- Attending the Executive Leadership Board to present on key developments and receive input and feedback.
- Attending the Senior Leadership Team meetings ahead of Committee.

- Attending CHL and any other relevant Committees with updates and for approval throughout the development.

Corporate & Strategic Implications

31. Strategic implications – the Cultural Strategy spans four areas of the Corporate Plan, Diverse, Engaged Communities; Flourishing Public Spaces; Providing Excellent Services and Vibrant Thriving Destination.
32. Financial implications – In November 2024, a bid of £45,000 to the 2024/25 Policy Initiative Fund, categorised as ‘Supporting the development of a Culture Strategy’ and charged to City’s Estate was approved. Any additional budget (for an expanded scope of work or implementation) would be funded from local risk allocations.
33. Resource implications – currently being delivered within existing culture team resource, supported by two external specialist consultants.
34. Legal implications – None identified.
35. Risk implications – None identified.
36. Equalities implications – None identified. Any emerging work with equalities implications would be handled through the City Corporation’s existing equalities-related groups.
37. Climate implications – None identified.
38. Security implications – None identified.

Conclusion

39. The development of a new Cultural Strategy is underway with an extensive consultation plan, co-creation methodology and internal governance processes mapped out at key milestones.
40. The next phase is being implemented to ensure it is co-created with the people and organisations it will serve.
41. Members will receive updates through informal sessions and the formal Committee structure throughout 2025 with the approval of the final strategy at the end of the year.
42. The launch date for the strategy is planned for end of January 2026.

Appendices

- Appendix 1 – Cultural Strategy Research and Insights Report
- Appendix 2 – Cultural Strategy Audience Insights Report – Existing data and gap analysis
- Appendix 3 – Cultural Strategy Consultation Plan

Background Papers

[Developing the cultural strategy - Terms of Reference](#), Cultural, Heritage and Libraries Committee, Monday 9 December 2024

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RESEARCH & INSIGHT

City of London

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INTRODUCTION

The City of London is changing — and so is its cultural landscape.

Major projects like the Barbican Renewal and the new London Museum, alongside emerging cultural spaces from new developments, signal a moment of real possibility. But to realise that potential, we need to understand what culture already looks and feels like in the Square Mile — and where it could go next.

This Research & Insight report is the starting point.

It brings together data, policy, mapping of cultural assets, analysis of cultural funding, education, creative industries and

demographics conducted by Things Made Public in collaboration with the City of London Corporation's (City Corporation) Culture Team and The Audience Agency.

From this 7 themes have been drawn out that offer a perspective of the City's current cultural ecosystem — its strengths, its gaps, and the opportunities ahead.

A foundation for conversation, collaboration and decision-making. The report provides a shared evidence base to guide the next phase of developing the strategy: working with communities, cultural organisations, workers, residents and partners.

**WHERE
CULTURE
MEANS
BUSINESS**

WHERE CULTURE MEANS BUSINESS

In the coffee houses of early modern London, culture and business rubbed shoulders, sparking an intellectual revolution that transformed the City. Now is the perfect time to unite these forces again. A rapidly growing creative industries sector is changing the economic face of the Square Mile. The City's strengths of finance, services, international connections and pipeline of infrastructure make it an ideal place for creative organisations to locate. These can generate cultural life, attracting workers into the office and keeping them in the City after hours.

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In the wake of the pandemic, the Culture and Commerce Taskforce set out a strategy to bring creative industries and culture into the City through collaboration with the commercial sector.¹

Since then, creative industries have gone from making up 8% of City jobs to 12.7%, significantly outpacing the rest of London². Whilst primarily driven by digital sectors like AI, rises have also been seen across film, advertising and publishing. Companies using new technologies in creative markets now generate £1.45bn GVA for the City, growing at a high rate of 7.6% per year.³

¹ <https://www.cityoflondon.gov.uk/assets/Things-to-do/full-report-culture-and-commerce-fuelling-creative-renewal.pdf>

² Source: ONS Business Register and Employment Survey 2020-2023

³ Source: The Data City RTICs analysis, 2025

With creative industries a priority of the Invest 2035 UK Industrial Strategy this is likely to continue.⁴

As creative and tech sectors become more valuable to the City, so too does culture overall. A report by Brookfield Properties indicates workers are almost three times more likely to feel inspired by their jobs when they have regular exposure to cultural events at work.⁵

The culture/commerce relationship is symbiotic. Bloomberg Philanthropy's £20m contribution to the London Museum is an example of growing

⁴ <https://www.gov.uk/government/consultations/invest-2035-the-uks-modern-industrial-strategy/invest-2035-the-uks-modern-industrial-strategy>

⁵ https://creativelandtrust.org/wp-content/uploads/2022/12/Art-of-The-Workplace_Brookfield-Properties-x-The-School-of-L.pdf

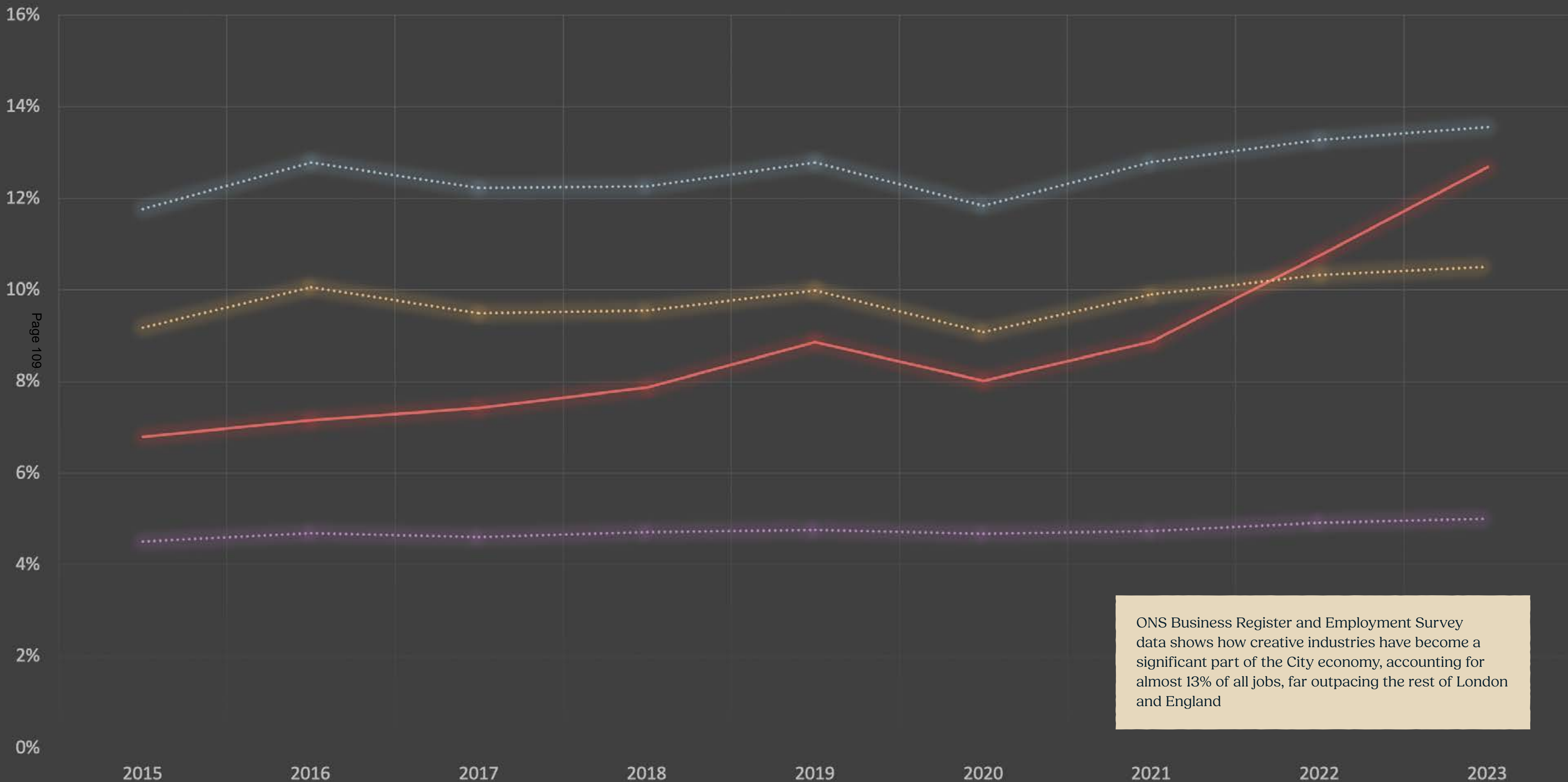
cultural philanthropy in the City. The City Corporation is the country's 4th largest cultural funder and is joined by funding bodies like the Baring Foundation, City Livery Companies and Figurative, making the City the ideal place for creative organisations to access grant, equity and debt finance.

The City can offer more than just money. Professional and financial expertise is vital to all scales of creative business. Investment readiness has been identified as a key need for creative industries by the Creative Policy and Evidence Centre.⁶

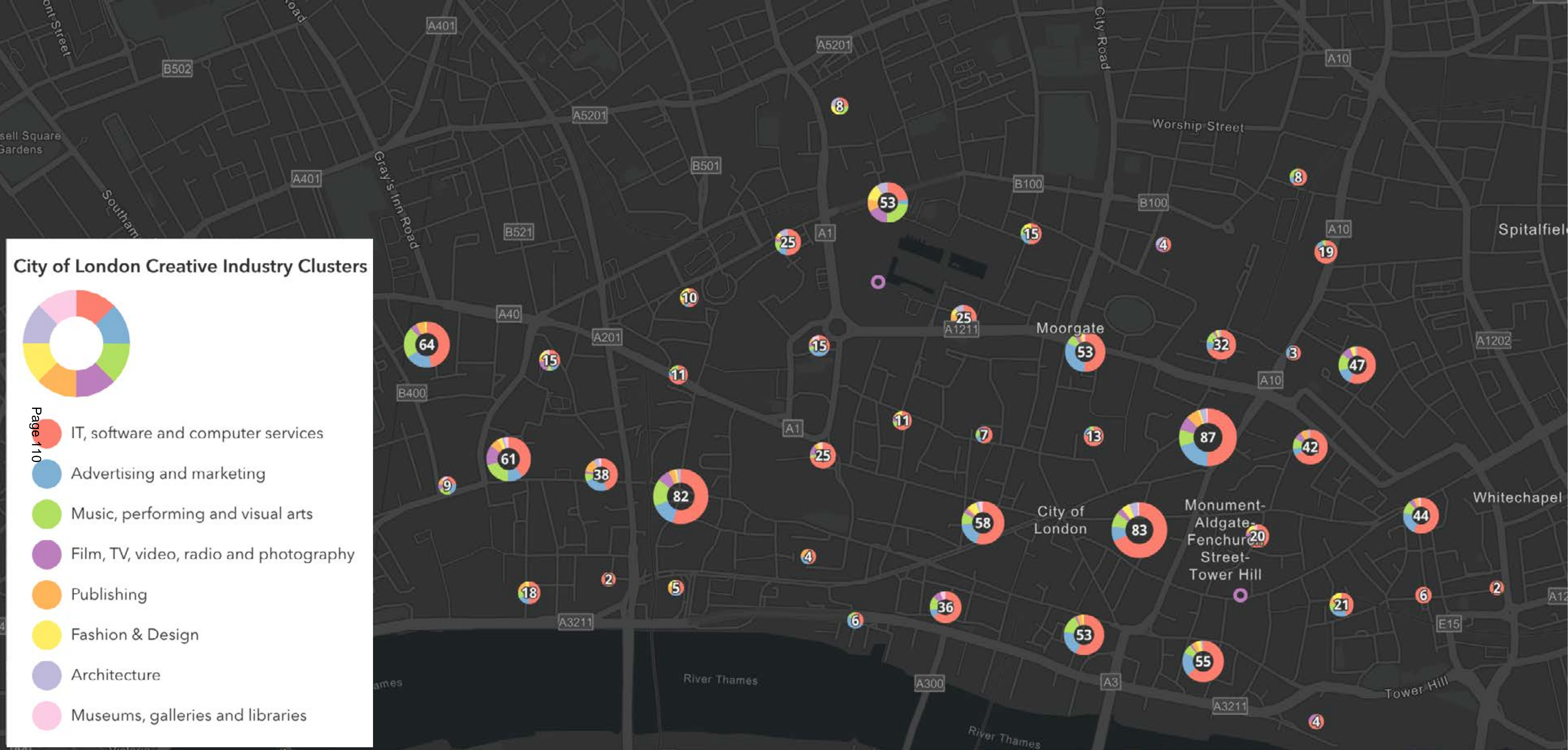
⁶ https://pec.ac.uk/state_of_the_nation/growth-finance-for-the-creative-industries/

Creative Industries as a % of Total Employment - 2015-2023

City of London Inner London Greater London England



ONS Business Register and Employment Survey data shows how creative industries have become a significant part of the City economy, accounting for almost 13% of all jobs, far outpacing the rest of London and England



Mapping of creative industries businesses based on Companies House and The Data City analysis, show clusters of advertising; music, performing and visual arts; and publishing to the east of the City whilst the rapidly growing IT, software and computer services sector is concentrated around the Eastern City Cluster.

KEY INITIATIVES

- **Destination City** - The City of London's Growth Strategy - In the decade ahead, the City aims to be a globally attractive place for businesses, seeks to attract workers back to the office, and be a place that people want to visit, return to and live. Its future success relies on being a welcoming and inclusive destination for all.
- **Figurative** - a City-based finance initiative designed to offer blended and repayable finance for the arts and culture sector, underexplored mechanisms that unlock capital from new sources.
- **Sculpture in the City** - the annual festival of public art has been instrumental in partnering with the private sector to support cultural events and interventions in the public realm.
- **GLA Creative Economy Growth Programme** - The Mayor of London's flagship programme to strengthen London's status as a global incubator for culture and creativity.

KEY ASSETS

- **Business Improvement Districts (BIDs)** - The City's 5 BIDs offer a key interface between culture and business.
- **Cultural Funders** - The City Bridge Foundation, wider Corporation of London grants, City-based trusts and foundations and the various Livery Company Foundations are a key attractor for bringing creative and cultural organisations into the City.
- **Creative Clusters** - From tech in the Eastern Cluster to publishing companies at Carmelite House and Fleet Street to fashion at Studio Smithfield, clusters of creative businesses can be catalysts that attract talent into the City and animate surroundings.
- **Corporate Partners** - Several City businesses like Bloomberg, Brookfield Properties and Hiscox are already highly engaged in culture and heritage initiatives.

KEY POLICIES

- **Invest 2035** - Creative Industries are a growth-driving sector of the UK Industrial Strategy which will be developed via a sector plan in 2025.
- **City of London Small and Medium Enterprise Strategy** - 95% of creative businesses have fewer than 10 employees and it is one of the sectors identified for targeted SME support in the strategy.
- **City Plan 2040** - The Culture & Visitors policy includes supporting the development of creative industries and encouraging appropriate workspace and digital infrastructure to facilitate their development.



PROVOCATIONS

- How do we support genuine collaborations between creative, cultural and commercial partners that go beyond transactional relationships, extending to sharing services, expertise and knowledge?
- How can we change perceptions about culture in corporate environments, breaking down barriers between the cultural and private sector?
- How do we promote the City as a creative industries and tech cluster and involve the sector in shaping the creative image of the City?

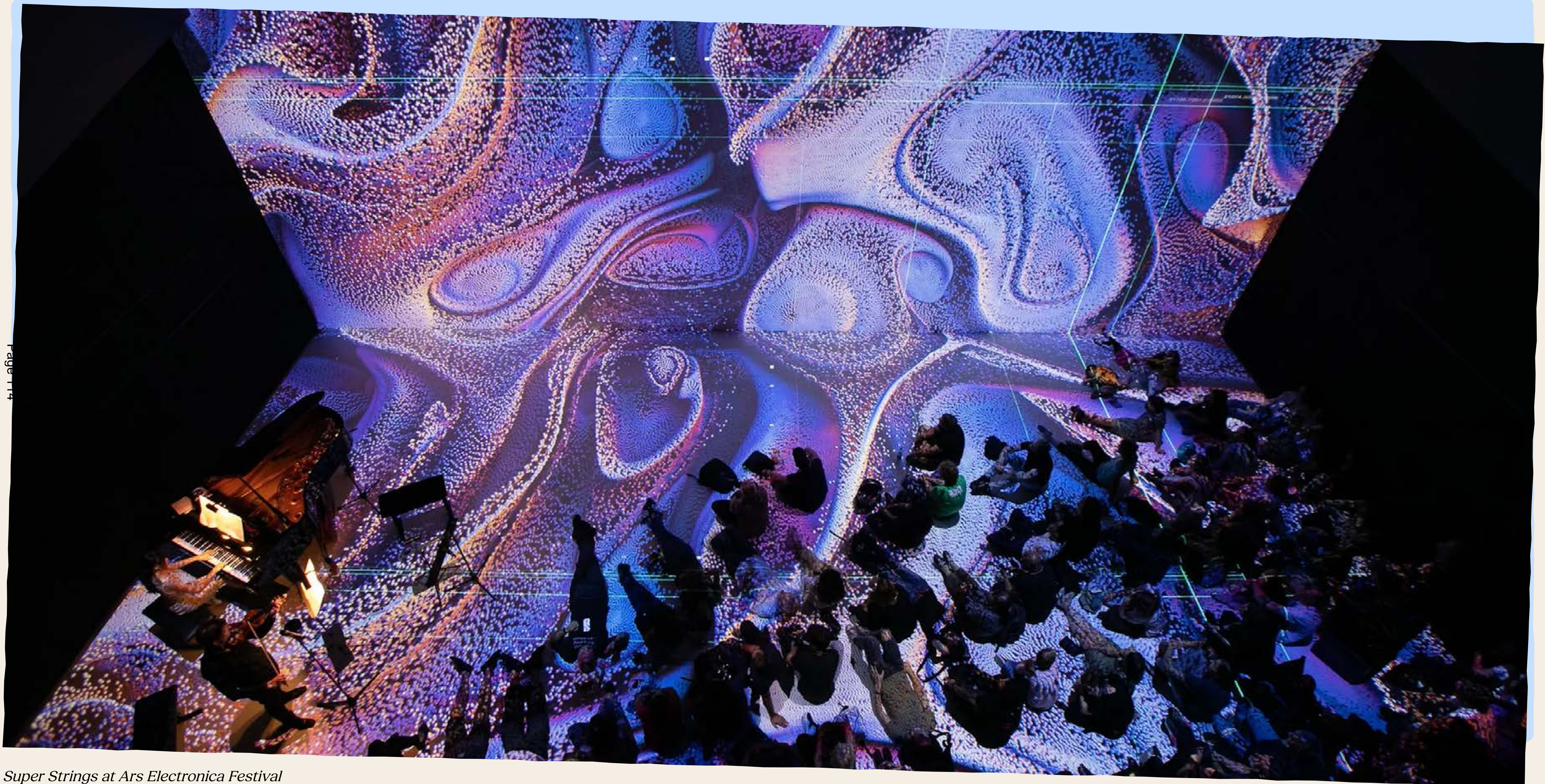
ARS ELECTRONICA

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Ars Electronica, founded in 1979 in Linz, Austria, is a pioneering organisation at the intersection of art, technology, business and society. It serves as a cultural response to the digital revolution by exploring the profound impact of digital technologies on human life, creativity, and societal structures. At a time when AI and digital technology are blurring boundaries between financial and professional services and the cultural sector it provides an exemplar of how this can create new creative experiences.

Ars Electronica's flagship event, the Ars Electronica Festival, is a global platform for showcasing innovative projects that merge art and technology, often using art to tackle and communicate complex science and technology subjects that are hard to understand but critical to our lives. The festival encourages critical reflection on the digital revolution's transformative power. The organisation's Futurelab, a research and development hub, further amplifies this mission by collaborating on interdisciplinary projects that envision future scenarios shaped by emerging technologies.

Central to Ars Electronica's ethos is its commitment to democratising access to digital culture. Through educational programmes and community engagement, it empowers individuals to navigate and shape the digital landscape.



Super Strings at Ars Electronica Festival

KEY LESSONS

- Ars Electronica specialises in making visible complex but significant technology or science concepts that shape our lives. Making visible the hidden worlds of finance, cyber security, artificial intelligence and other City specialisms could create a new distinctive identity.
- Mixing exhibitions, events and festivals with incubation, research and education creates a powerful creative ecosystem.
- The key to Ars Electronica's development was convening power, the ability to bring together voices from many different sectors and backgrounds, leaving the space for creative outcomes to emerge.

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Ars Electronica Connected Earth Exhibition

SEEDING A CREATIVE ECOSYSTEM

SEEDING A CREATIVE ECOSYSTEM

Independent creative organisations, freelancers and smaller cultural assets are the lifeblood of any cultural destination. They generate creative activity that constantly refreshes the identity and authenticity of a place, keeping it relevant and exciting in ways that can be harder for larger institutions.

The City has the potential to grow an ecosystem of independent culture, but its current landscape contains large trees with less nourishment in the undergrowth. Improving this will create a healthier environment for grassroots culture and larger cultural institutions to mutually thrive.

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The City's major cultural institutions would be the envy of any cultural destination. Many, such as the Barbican Centre and Guildhall School of Music & Drama seed artists, creatives, students and small-to-medium scale cultural resident organisations¹. But, once seeded, these struggle to thrive in the City and talent gradually leaks out.

Temporary creative workspace projects like NDT Broadgate and Broadworks also bring independent culture into the City but there have been similar challenges of retaining these. As such, the City has far fewer micro cultural organisations and attracts less funding for individual artists

¹ <https://www.barbican.org.uk/take-part/communities-neighbourhoods/communities-in-residence>

or smaller-scale organisations than more established creative districts.²

The City Corporation and the grant programmes it manages fill an important gap in the pipeline of creative development, with microgrants of <£10k seeding small initiatives.³ However, few initiatives at this scale receive more regular funding that would see them grow.

Support for individual freelancers and artists is also vital for a thriving cultural ecosystem. A pipeline of emerging, mid-stage and established artists operating within the City can allow a creative

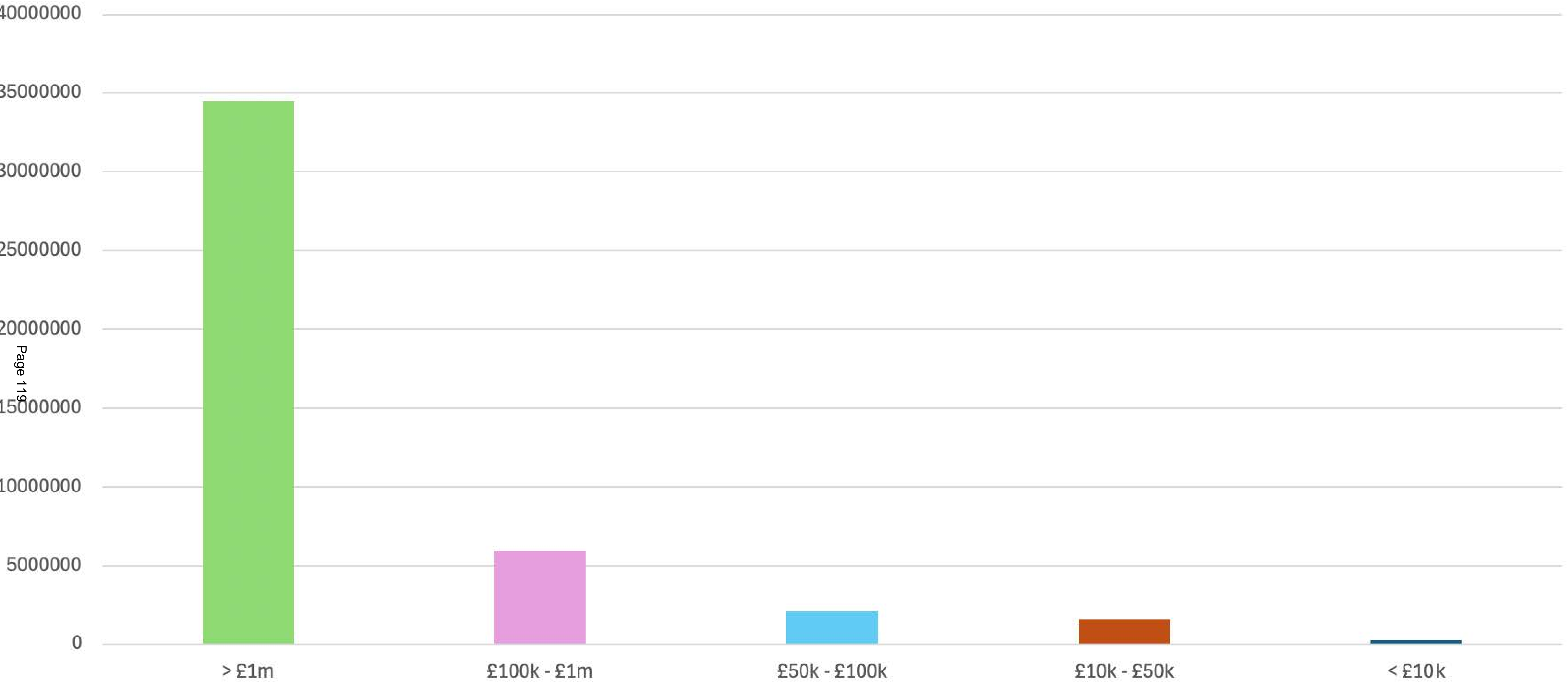
² Source: Arts Council England Open Data and 365 Giving Open GrantNav Data; ONS UK Business Counts Data 2024
³ Source: Analysis of City of London Corporation funding data; Arts Council England Open Data and 365 Giving Open GrantNav Data

community to emerge. Common barriers include reliable creative workspace, funding for research & development, access to equipment and opportunities to present work.⁴ One-off programmes like the Studiomakers Prize show the potential in the City, but a more sustained approach can grow this.

Nurturing a finer grained cultural ecosystem also means supporting and promoting the work of smaller City Corporation cultural assets like Guildhall Art Gallery, the Roman Amphitheatre, and the City's libraries; as well as existing smaller cultural assets like Bridewell Theatre and grassroots music venues like Eastcheap Records.

⁴ <https://www.artscouncil.org.uk/blog/cultural-freelancers-study-2024-our-largest-piece-research-freelance-sector>

Distribution of Cultural Grant Investment into the City of London by Individual Grant Value



Most funding that comes into the City is directed towards major >£1m projects with relatively little from smaller scale projects

Source: Arts Council England Open Data; Data provided by City of London Corporation and City Bridge Foundation grants and 360 Giving Open Data

KEY INITIATIVES

- **Inspiring London Through Culture** - Cultural grant programmes not only generate activities in the City but can also generate relationships that can be grown over time.
- **Creative and Cultural Industries Freelancer Directory** - Delivered by Minority Business Matters through Heart of the City it is a directory of certified ethnic minority freelancers across London.
- **City of London Festivals** - Regular festivals are a key attraction providing a platform for independent organisations and individual artists to showcase work and raise their profile.
- **In-Residence Programmes** - Artist and organisation in-residence programmes bring new talent into the City. With a number of City organisations offering these, finding ways to secure legacies, including retaining talent within the City after residencies end, can have a major impact on the ecosystem.

KEY ASSETS

- **Major Institution Pipelines** - As one of the world's leading performing arts schools GSMD plays a major role in seeding creative freelancers, whilst Barbican Centre artist development and resident organisation programmes begin initiatives that could have a longer life in the City.
- **Smaller City Corporation Cultural Assets** - Cultural spaces like Guildhall Art Gallery, City of London libraries and small heritage spaces bring variety to the City's cultural offer.
- **Creative Workspace** - Assets like Fleet Studios, Broadworks, Theatre Deli, and Studio Smithfield bring talent to the City that can be built upon.
- **Independent Cultural Organisations** - The likes of Public Gallery, Voces8 Foundation and MayDay Rooms have managed to establish themselves in the City providing a key group to grow from, as are organisations on the borders of the City in places like Toynbee Studios and Somerset House.
- **Independent Venues** - Spaces like Bridewell Theatre, The Steel Yard, East Cheap Records and Theatre Deli Leadenhall are both key producers of independent culture and attract independent creatives in.

KEY POLICIES

- **Culture for All Londoners GLA Cultural Strategy** - The Creative Londoners priority foregrounds the importance of supporting individual artists and small organisations as the lifeblood of London's cultural offer.
- **Destination City Strategy** - The "Attracting current City workers back to the office" - "earning the commute" outcome emphasises the importance of smaller day-to-day cultural animation to create a "consistently lively and animated ground floor experience".
- **Cultural Planning Framework** - Cultural Vitality impact focuses on "Fostering creativity through investment, cross-pollinating collaborations and new spaces for cultural production and consumption"



PROVOCATIONS

- What are the key gaps in the development process of cultural organisations in the City and how can these be addressed?
- Why should an artist or freelance creative want to base themselves in the City of London and how can the City be more than a stepping stone in the development of individual creatives?
- How can the City of London Corporation developed more sustained relationships with small cultural organisations?

CITY OF FIRSTS

CITY OF FIRSTS

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Around 380,000 children and young people live in the City and its surrounding boroughs.¹ Traditionally the City has been perceived as an adults-only zone. But there is scope to change this with quieter weekends offering a playground for activity; cultural education programmes providing huge potential to raise cultural opportunity; and businesses wanting to inspire the next generation of talent.

There is scope to become a City of Firsts. My first outdoor festival; my first history trip; my first cultural event; my first creative work experience; my first apprenticeship; my first creative job.

¹ ONS Census 2021 Data



Children and Family Projects at Guildhall Art Gallery

In recent history, the City has been seen as a relatively child-free zone. Only 9% of the residential population are under 19 and this has dropped since the 2011 census.¹

Over time, the design of the City has not evolved for children and families, with busy roads, tall buildings and few play areas. However there has been a dedicated effort to make the City more child-friendly with projects such as the redevelopment of Aldgate Square.

Making the City more child friendly is logical given the desire to attract family visitors on quiet weekends and draw in workers who struggle to balance work and childcare needs.

¹ ONS Census 2011 & 2021 Data

Children and young people also offer an opportunity to bring vitality to the City's cultural identity, presenting the City as future-focused and youthful.

This is closely linked to the potential within the City to support the creative aspirations of children and young people at a time when creative skills are becoming increasingly important for the economy.²

The City Corporation has already taken a leading role in creative skills through partnerships with the Royal Society of Arts and Foundation for Future London to support 'Fusion skills' blending creative and technical skillsets.³

² https://pec.ac.uk/state_of_the_nation/skills-mismatches-in-the-uks-creative-industries/

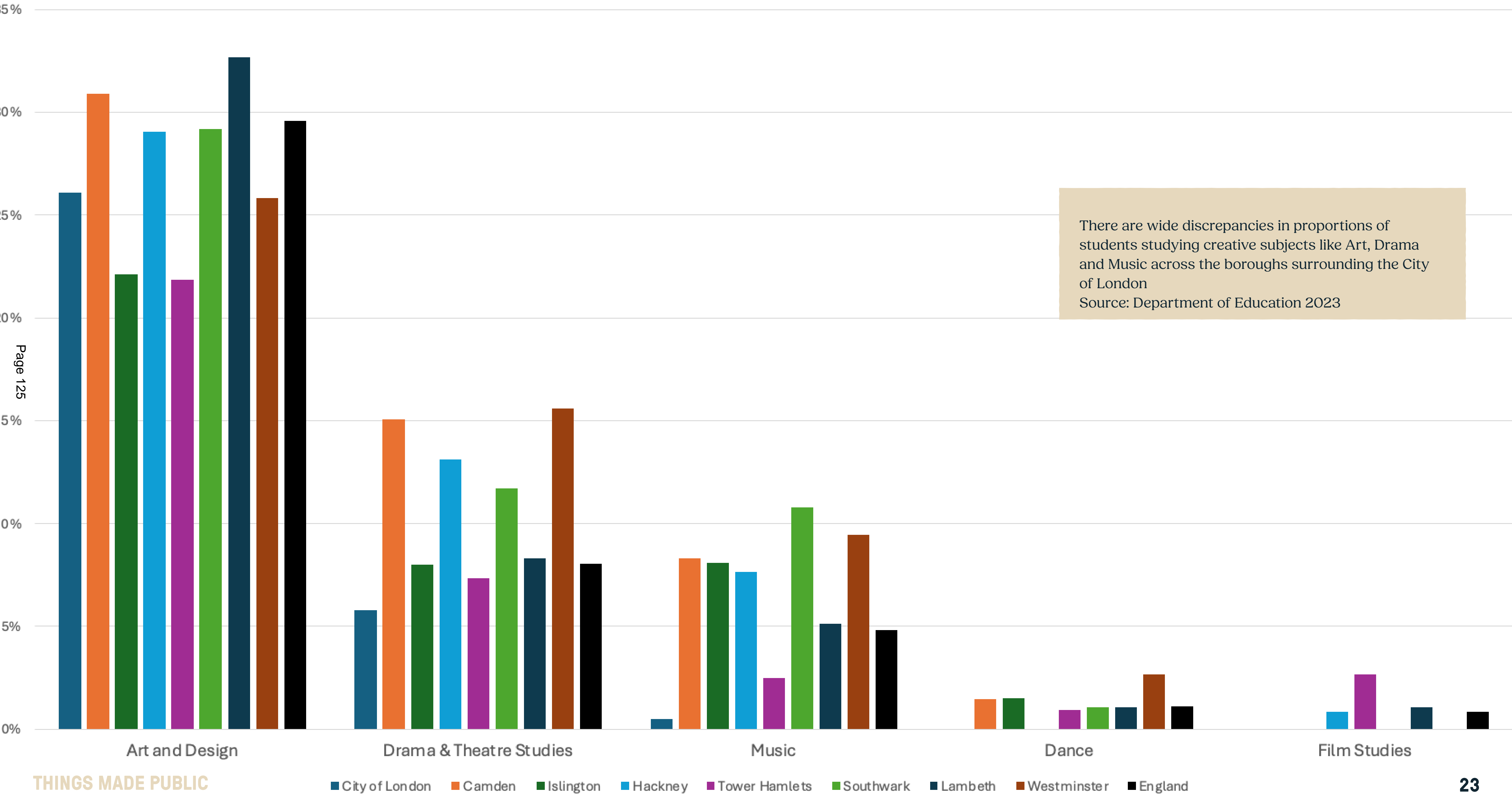
³ <https://findfusion.org.uk/>

Cultural opportunity and education currently varies significantly in surrounding boroughs.⁴ The City, therefore has the potential to support equity in cultural opportunity across Inner London.

Key areas of focus may range from early-years engagement to addressing challenges facing the cultural sector such as the need for better routes into creative careers for young people from working class backgrounds. Consideration of lower-level and degree-level apprenticeships; paid placements and other initiatives that bridge the pipeline of talent could have a major impact.

⁴ Based on Things Made Public analysis of Department of Education data for schools in City of London and surrounding boroughs including GCSE entries and attainment for creative subjects; A-Level performance; college entries; Artsmark schools and university destinations

Proportion of Students Studying GCSE Arts Subjects - 2022/23



There are wide discrepancies in proportions of students studying creative subjects like Art, Drama and Music across the boroughs surrounding the City of London
Source: Department of Education 2023

KEY INITIATIVES

- **Learning & Engagement Programmes** - examples led by established cultural institutions such as London Museum’s Next Gen Creatives, Young Barbican Takeover Festival, Junior Guildhall, LSO Discovery and Guildhall Art Gallery’s Second Saturday events create key relationships with young people and surrounding schools.
- **Find Fusion** - The City Corporation’s innovative skills programme grew out of Culture Mile Learning, helping educators link their learners to skills development opportunities.
- **Youth Public Realm Projects** - Programme’s like Publica’s Right to the City Youth Design Challenge and Heritage of London Trust’s Proud Places encourage engagement, co-design and co-creation with young people and children in the public realm.
- **City Youth Forum** - Youth leadership platform provides an important democratic voice of young people in the City and a way to involve young people in cultural decision-making

KEY ASSETS

- **Schools in the City and Surroundings** - Schools provide a route for understanding the needs of children and young people surrounding the City as well as ways of supporting the creative curriculum
- **London Youth Charities** - Organisations like New Direction, Foundation for Future London and Partnership for Young London provide opportunities to connect and expand youth impact across London.
- **Public Realm** - Whilst the City’s built environment presents challenges to young people during weekdays, the relative quiet of the weekend provides a canvas for youth-friendly activity like the City of London Children’s Trails.
- **Family Arts Network** - The connected network of 13 organisations provides a joined-up approach to supporting family arts in the City
- **City Corporation Community & Children’s Services** - Provide a vital link to more vulnerable children and families with the potential for linking cultural provision with wider social support

KEY POLICIES

- **Education Strategy 2024-29** - Embracing culture, creativity, and the arts priority sets out several cultural actions particularly to link education partners with cultural opportunities in the City.
- **Children and Young People’s Plan 2022-25** - ‘Children and young people grow up with a sense of belonging’ outcome includes a focus to ‘make the most out of our fantastic community assets’
- **Destination City Strategy** - The outcome ‘An inclusive and welcoming destination which attracts the next generation of talent’ includes initiatives like delivering the London Careers Festival and the ‘The development of academic excellence, cultural knowledge, work-readiness though the Education Strategy.



PROVOCATIONS

- Where can the City really make a difference to children and young people and how can the complex landscape of creative skills and learning programmes be more co-ordinated?
- Where are the key opportunities for attracting family audiences and what barriers exist to achieving this?
- How can children and young people be actively involved in cultural decision-making so they are able to shape the offer not just have it made for them?

BOGOTA CHILDREN'S PRIORITY ZONE

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Children's Priority Zones emerged from the Urban95 partnership between the Van Leer Foundation, City of Bogotá, Colombia, Bloomberg Associates and Casa de la Infancia. The project was developed as a pilot scheme to implement a package of interventions across a defined geographic area, beginning with temporary activities to engage communities, before moving on to more permanent investment in infrastructure and human resources.

At the heart of the project was a question for urban planners and designers If you could experience the city from an elevation of 95cm – the height of a 3-year-old – what would you change?

Initial events were held to raise awareness and bring families in the community together. Issues affecting children were researched, and solutions proposed – for example, safer road crossings near schools or parks, the rehabilitation of abandoned space into a garden where families grow healthy food, or the allocation of land for a health outpost to increase accessibility for families.

Learnings have subsequently been integrated into masterplans for the area. The popularity of the programme have seen similar approaches adopted across the cities around the world including London Play Streets.



KEY LESSONS

- Temporary public space interventions, such as experimenting with weekend children zones in the City could seed longer-term child-friendly approaches.
- The 'view from 95cm' offers a valuable provocation not only to urban design but delivery in cultural spaces.
- Embedded co-creation and co-design with children and young people can draw out unique approaches and give a stronger sense of ownership.

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Mural developed as part of the Children's Priority Zone

OLD CITY, NEW STORIES

OLD CITY, NEW STORIES

With the new London Museum, Barbican Renewal Project and arrival of the Migration Museum, the City is regenerating itself once again, as it has done throughout its history. This coincides with concerted efforts to redefine the face of the City of London to reflect a more diverse community and workforce. These two movements dovetail. Reevaluating the City's heritage and telling its stories from the diverse perspectives of its people throughout history gives the City the chance to create a more inclusive and equitable cultural future.

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From the Great Fire to the blitz, the City of London has continually recreated itself, drawing inspiration from its past whilst renewing itself for new eras. The current moment is no different.

The demographics of London and expectations of workers for equitable workplaces are making the old image of the City as a monoculture lacking diversity increasingly out-of-step. In the words of the City's own Socio-Economic Diversity Taskforce "To retain our global competitiveness, win clients and demonstrate the 'S' in the ESG, the financial services sector must develop inclusive cultures."¹

¹ <https://www.cityoflondon.gov.uk/supporting-businesses/financial-professional-services/socio-economic-diversity-taskforce>

Culture is the operative word. The culture of a place and how it is manifested in the physical environment defines who feels welcome and who feels like an outsider. If people do not see themselves reflected in their surroundings, they are less likely to want to work there or visit there.

Achieving this requires more than superficial change. People can tell if diversity initiatives feel tokenistic as many City firms and cultural institutions that launched DEI initiatives in the wake of the Black Lives Matters movement have found to their detriment.²

Far from being a barrier, the City's history can be a source of inspiration for a more

² <https://fortune.com/europe/2024/10/18/city-of-london-given-up-on-inclusion-black-workers-say/>

radically equitable future. Research from London Museum tells us Roman London was a diverse place of migrants from the very start³, the City was one of the only places women could own property in medieval England⁴, every era of its history holds stories of incredible people of all genders, ethnic and socio-economic backgrounds.

From large projects like the new London Museum to heritage assets like the Roman Amphitheatre, London Mithraeum and small museums, as well as approaches to heritage in the public realm, there are countless opportunities for telling diverse stories.

³ <https://www.londonmuseum.org.uk/collections/london-stories/surprising-diversity-roman-london/>

⁴ <https://www.reading.ac.uk/gcms/-/media/project/functions/research/graduate-centre-for-medieval-studies/documents/rms198902-c-m-barron-the-golden-age-of-women-in-medieval-london.pdf?la=en&hash=E3533BF03A265D8B-F943A63EE0BEE47B>

KEY INITIATIVES

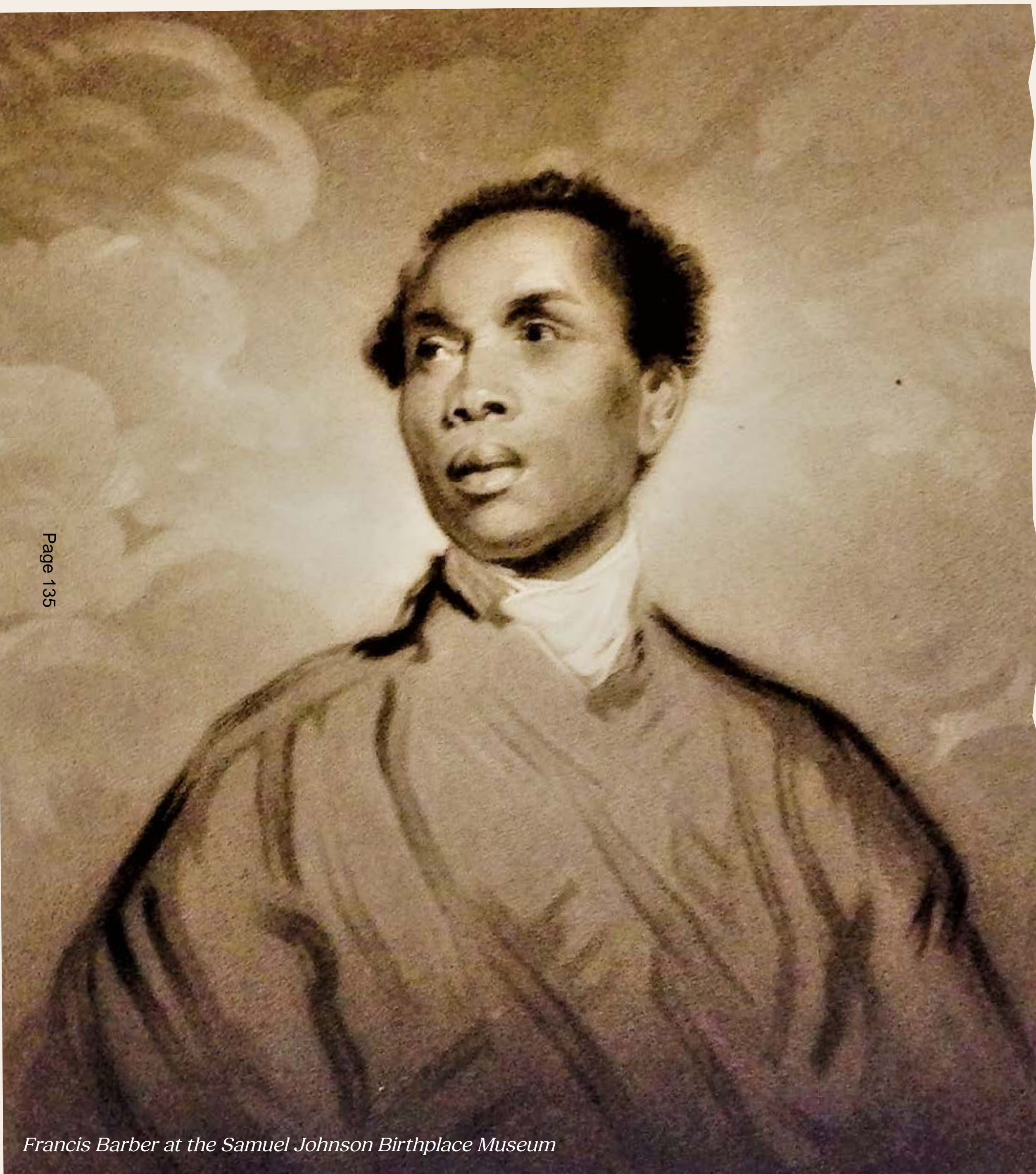
- **City Belonging Project** - a key City Corporation initiative, championed by the Lord Mayor to build a more inclusive Square Mile by improving links between diversity networks and ensuring institutions and events are more open.
- **Revealing the City's Past** - the 'Retain and Explain' process to statues of slavetraders Beckford and Cass in the City provides key learnings for broader reinterpretation of contested histories.
- **Migration Museum** - the arrival of the UK's first dedicated museum of migration centres stories of migration in our national history and brings vital networks, engagement with migrant and diaspora communities and a fresh identity into the heart of the City.

KEY ASSETS

- **Minoritised-led Grassroots arts & heritage** - organisations in the City like Black Rooted, Babes in Development and Art PerUK are key to building an inclusive identity.
- **Established minoritised-led organisations** - companies like Chineke!, Boy Blue, Barakat and Duckie have the scale and reputation to truly shift perceptions of the City if space is made to take a more central role in its cultural life.
- **City Corporation Heritage Assets** - The new London Museum ensures the City is the focal point of researching and telling stories for all London whilst smaller assets like the Roman Amphitheatre and Bloomberg SPACE offer opportunities to tell nuanced stories of the City's history.
- **Diverse archives** - the City holds a unique number of archives telling a more diverse story of London, from independent archives like the Museum of Transology at the Bishopsgate Institute and the MayDay Rooms to major repositories of the London Archives and Guildhall Library.

KEY POLICIES

- **Destination City Strategy** - "An inclusive and welcoming destination which attracts the next generation of talent" objective includes a proposal to gather a stronger demographics evidence base and evidence of preferences of worker populations.
- **City of London Corporate Plan 2024-29** - Diverse Engaged Communities priority emphasises the importance of co-creation in building diverse, engaged communities.
- **City Plan 2040** - Social objective includes Creating a more inclusive, healthier, and safer City for everyone.



PROVOCATIONS

- How can cultural organisations led by marginalised and under-represented groups be at the centre of the next iteration of the City with a stake in long-term decision making, not just individual projects?
- How can culture work with City businesses to create more inclusive and equitable working environments where people of all backgrounds feel recognised, respected and a sense of ownership.
- How should the histories of the City be expressed, including within the public realm, in a way that amplifies perspectives and voices that have previously been marginalised?

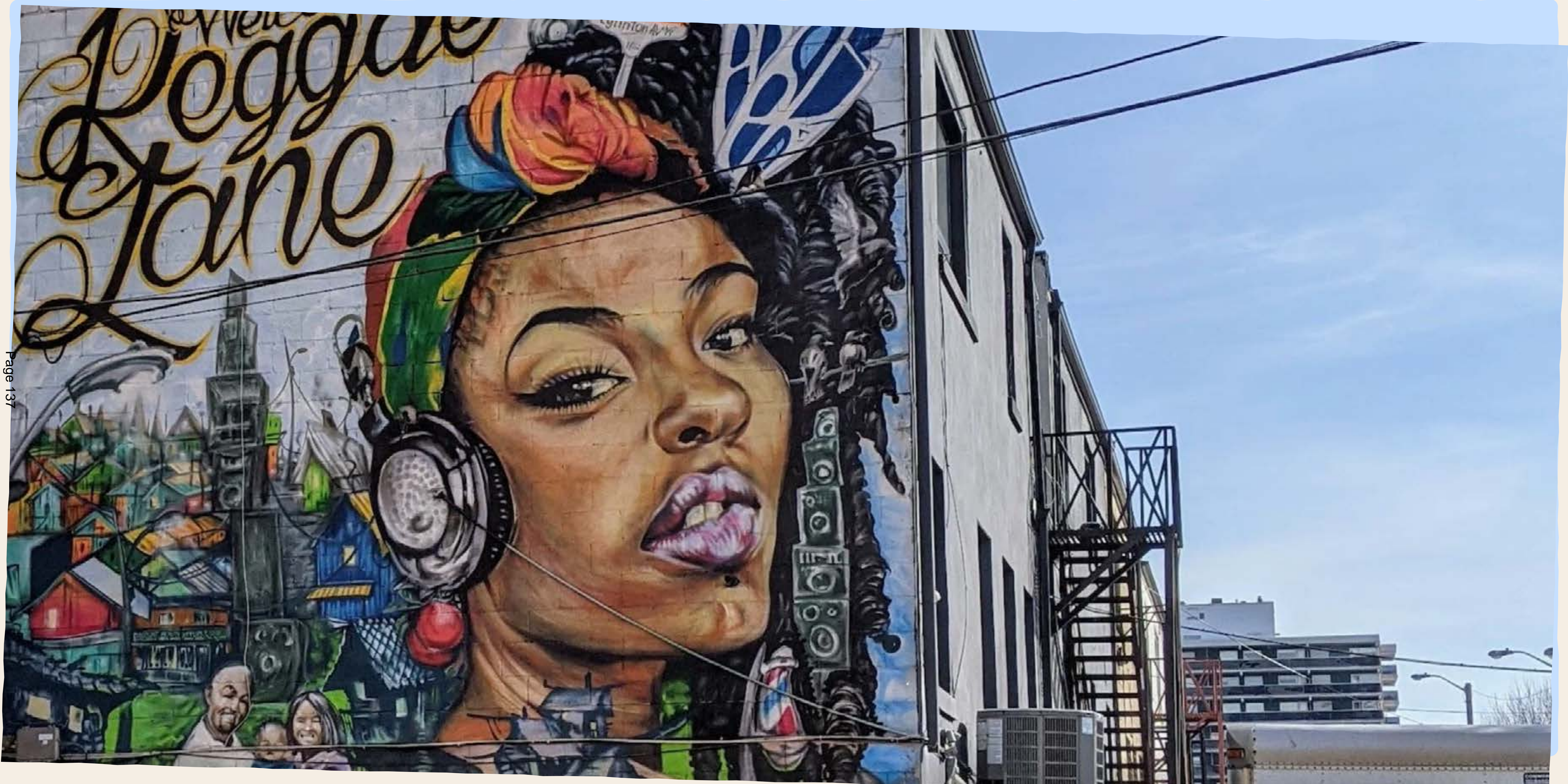
EGLINTON WEST AND LITTLE JAMAICA CULTURAL DISTRICTS PLAN, TORONTO

The City of Toronto has been a leading municipal government in applying an equity lens to its activities to identify and remove barriers for underrepresented communities in planning, budgeting, implementation and evaluation of its programmes and services. From 2022, all operating budget enhancements and reductions have to be reviewed by external review panels for their potential equity impacts on indigenous and minority communities.

This approach has been embedded in plans to protect black and indigenous communities and culture in Eglinton West, known as Little Jamaica, a traditionally black area known for its barber shops, Caribbean restaurants, recording studios and hair stores, at risk of displacement from new development.

The Cultural Districts Program provides funding for a community-led plan for the district to shape City Planning, Economic Development, Transportation, Housing and Parks policy for the area, led by Jamaican heritage-led organisation Jay Pritter Placemaking. The programme of engagement and co-design which included workshops to uncover indigenous knowledge of the area, oral history events and extensive focus groups and town hall meetings, received several awards including the Heritage Toronto Award.

The plan development process sat alongside more immediate-term financial support to protect black-owned businesses in the area and deliver heritage and cultural events. Activities also focused on capacity building and enabling lesser-heard voices to engage in decision-making and policy-shaping processes.



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Reggae Lane Mural in the Eglinton West/Little Jamaica District of Toronto

KEY LESSONS

- Toronto's approach to diversity and equity has been effective because it has been backed by real influence over budget choices, planning and strategic policy.
- Working with individuals and organisations with lived experience has been vital in ensuring the trust and engagement of minority communities in the programme.
- Making the tools available to celebrate black and indigenous heritage, with an emphasis on oral histories that are often neglected in traditional approaches to heritage, has generated a richer, more engaging understanding of Toronto as whole.

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THE WORLD IN ONE SQUARE MILE

THE WORLD IN ONE SQUARE MILE

Few places in the world have greater global links than the City. From multinational corporations to foreign agencies; over 330,000 foreign-born workers¹ to cultural organisations who tour the world; there are enormous opportunities for culture to both contribute towards and benefit from this global reach. The City can play a central role in exporting London and UK culture across the world, promoting cultural exchange and welcoming global cultural talent to the City.

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¹ Source: City of London Statistics Briefing 2025



London is the world's number one ranked financial centre for attracting Foreign Direct Investment with 697 projects over the last 5 years¹. 180 foreign banks operate in London², 37% of companies listed on the London Stock Exchange are international³, more than any other exchange. In other words, international ties are central to the City's economic and financial strength.

Culture has long been a key part of the UK's global soft power that builds these ties, ranked 2nd in the world only behind the United States in overall soft power influence and the most attractive location for young people among G20 countries⁴.

¹ <https://www.theglobalcity.uk/PositiveWebsite/media/Research-reports/FDI-Infographic-2024.pdf>

² <https://www.thecityuk.com/media/wympuijs/key-facts-about-the-uk-as-an-international-financial-centre-2022.pdf>

³ <https://www.londonstockexchange.com/discover/news-and-insights/2024-wrap-up>

⁴ <https://www.britishcouncil.org/research-insight/global-britain-uk-soft-power-advantage>

Analysis of City of London cultural audiences by the Audience Agency indicates the catchment audience for programming is dominated by 'Metroculturals' a group more likely to engage in international cultural products.⁵

Headwinds such as Brexit and an increasingly unstable global environment are making international cultural exchange more challenging and more important.

Individual artists and arts organisations face significant barriers to touring or engaging in residency programmes in foreign countries; barriers for student exchanges particularly in Europe have been raised and the costs of bringing in

⁵ City of London Audience Insights Draft Report 2025

international talent for festivals, events and productions have risen significantly.

This particularly hits organisations in the City that have built reputations and business models in either international touring or programming international productions, exhibitions or festivals.

However, the mix of international business networks, professional services expertise, political reach of the Lord Mayor and cultural reach of City arts organisations mean it has the ability to be a focal point for international cultural exchange from grassroots levels to major initiatives.

KEY INITIATIVES

- **The Global City** - As the City's main platform for attracting inward investment in the financial and professional services, The Global City is central to how the City presents itself and engages with international partners.
- **International Cultural Festivals** - London-based festivals like LIFT Festival, London International Mime Festival and EFG London Jazz Festival already bring global talent into the City every year.
- **International Touring Schemes** - Programmes such as the UK Export Growth Scheme, Arts Council England International Touring fund and industry-led support for exporting can be key to supporting international exchange.
- **British Council International Collaboration Programme** - One of the primary mechanisms to support UK cultural organisations to create connections and new work around the world.

KEY ASSETS

- **International cultural relations organisations** - The City hosts bodies like World Cities Culture Forum, the British Arab Centre, Japanese Chamber of Commerce in the UK, Institut Ramon Llull and the Dutch Centre that are already dedicated to supporting cultural exchange with the UK.
- **Multinational companies** - So many companies within the City run operations across the world including major multinationals like Nomura, Deutsche Bank and Deloitte providing commercial and cultural links the City could leverage.
- **International Touring Companies** - Many City-based cultural organisations like London Symphony Orchestra, Boy Blue and Cheek by Jowl are highly experienced in touring productions across the world.
- **London and Partners** - London's destination and growth agency is vital to attracting international tourism and business, running the VisitLondon website and presenting London to partners across the globe.

KEY POLICIES

- **Destination City Strategy** - "A globally attractive destination for business" outcome includes the action of internationally promoting the Square Mile which culture can play a key role in.
- **Culture for All Londoners GLA Culture Strategy** - The "World City" priority includes the objective to present an open, welcoming and inclusive face to the world, lobby for flexible migration and encourage international talent and investment.
- **Arts Council England Let's Create 2020-30** - The Creative and Cultural Country Outcome highlights the importance for England's cultural sector to be innovative, collaborative and international.



PROVOCATIONS

- Why would international partners want to engage with the City of London and how can culture encourage that?
- Are there ways that the City can reduce the financial, logistical or broader challenges for cultural organisations or artists wanting to work internationally or come to London?
- Does the City of London present an international cultural image to the world and how do international visitors perceive the City?

MUSIC IN ICELAND

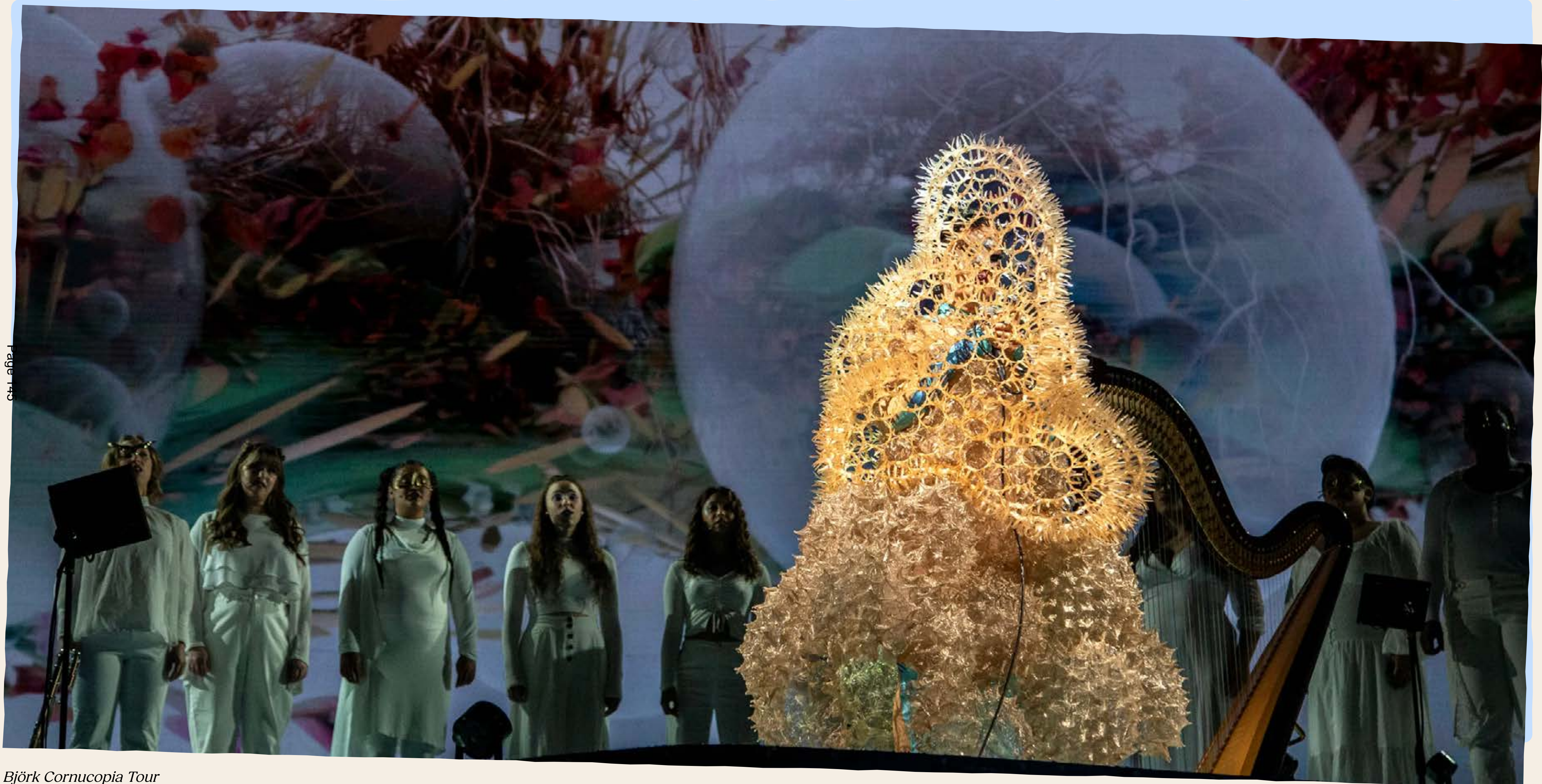
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The small nation of Iceland has managed to develop a global reputation for music despite the major challenges of its geographic isolation and small population. Building upon the global success of acts like Bjork and Sigur Ros the country began to develop initiatives to grow the wider music economy of the country, highlighting mechanisms that the City can draw on to increase its own international cultural offer.

Iceland Airwaves was launched in 1999, a music festival during the normally quiet tourism period of October, sponsored by Iceland's airline as a mechanism for increasing out-of-season visitors. The festival features 90% Icelandic acts and has been used as a showcase, with global music industry figures being invited to participate in an accompanying IA Conference as a means to encourage exporting of Icelandic talent.

In 2008, the Record in Iceland initiative was launched, offering reimbursement of 25% of costs for international artists coming to record in Icelandic studios. Artists coming to record will often stay to tour and perform in the country, with 1,210 international gigs taking place within 10 years of the initiative being launched.

In 2023, Iceland Music was established to support grassroots talent to tour internationally, providing enabling grants, brokering relationships with international venues and advising artists on exporting their music to foreign markets.

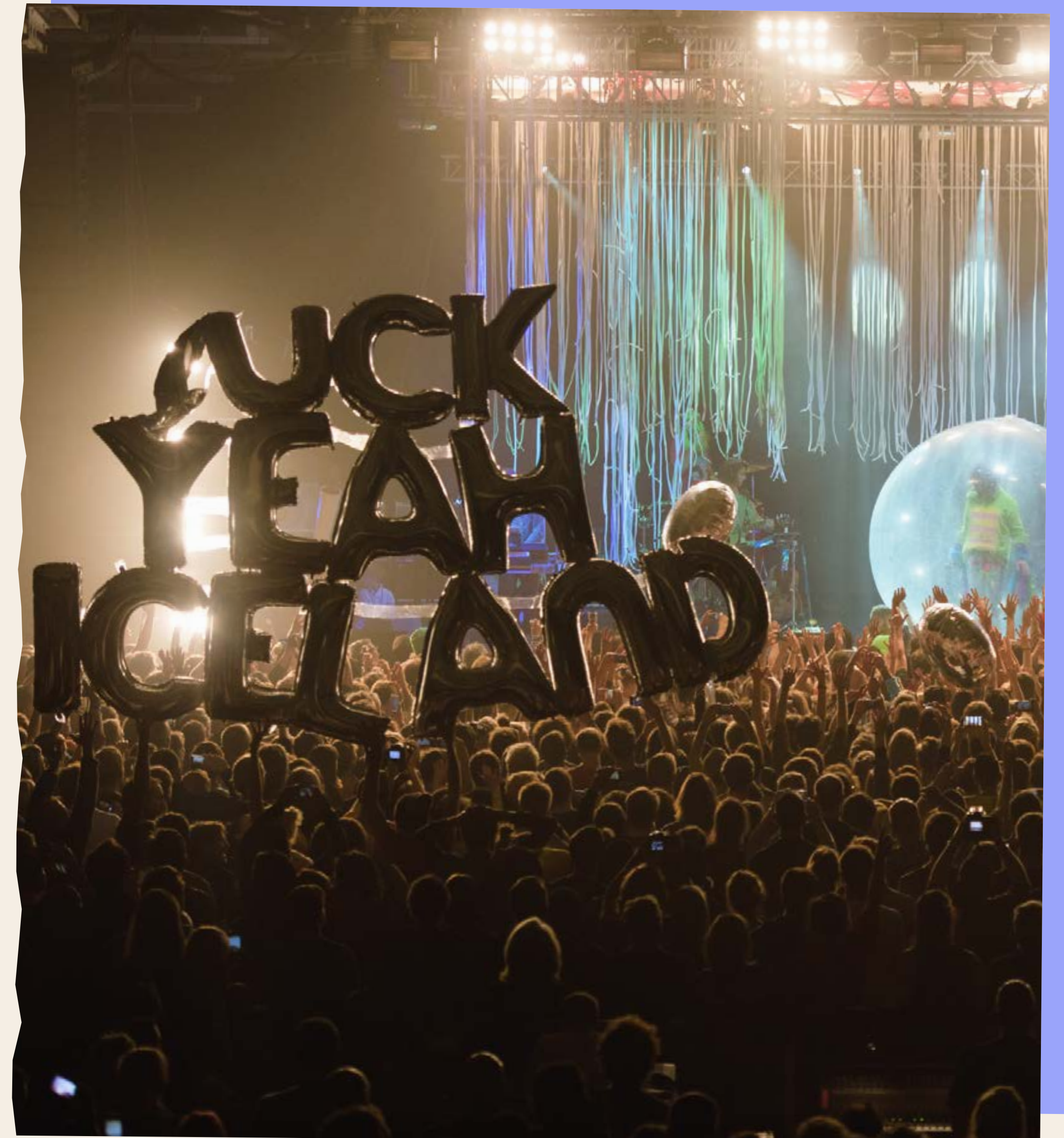


Björk Cornucopia Tour

KEY LESSONS

- Like Iceland, the City can use specialist expertise in importing and exporting culture to both grow talent in the city and attract talent inwards.
- Strategic partnerships with private sector partners who have a shared interest in increasing visitor numbers during quiet periods can help fund festivals and events.
- Mobility and exchange of individual artists and creatives has been as, if not more central to the programme's success as exchanges between large institutions.

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Iceland Airwaves Festival

BUILDING FOR THE NEXT CENTURY

BUILDING FOR THE NEXT CENTURY

The longevity of the City and many of its institutions mean it is capable of thinking long-term about its cultural offer. For a cultural sector facing many short-term pressures of a challenging funding landscape, as well as encompassing threats such as climate change this can be invaluable. A new pipeline of development is bringing forward cultural infrastructure that can serve the City for the next decades, but to realise the potential of these there is a need for similar long-term thinking about organisational sustainability and business models for these spaces.

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Changes in approaches to cultural infrastructure in City planning, leading to the development of the Cultural Planning Framework, have been a clear success. Only 17% of >10,000 sqm consented developments from 2019-22 contained commitments to cultural infrastructure whereas 80% from 2023-24 did so, creating a pipeline of community spaces, creative workspace, galleries, museums and heritage, performance venues, learning spaces and public art and improved public realm for the coming decade.

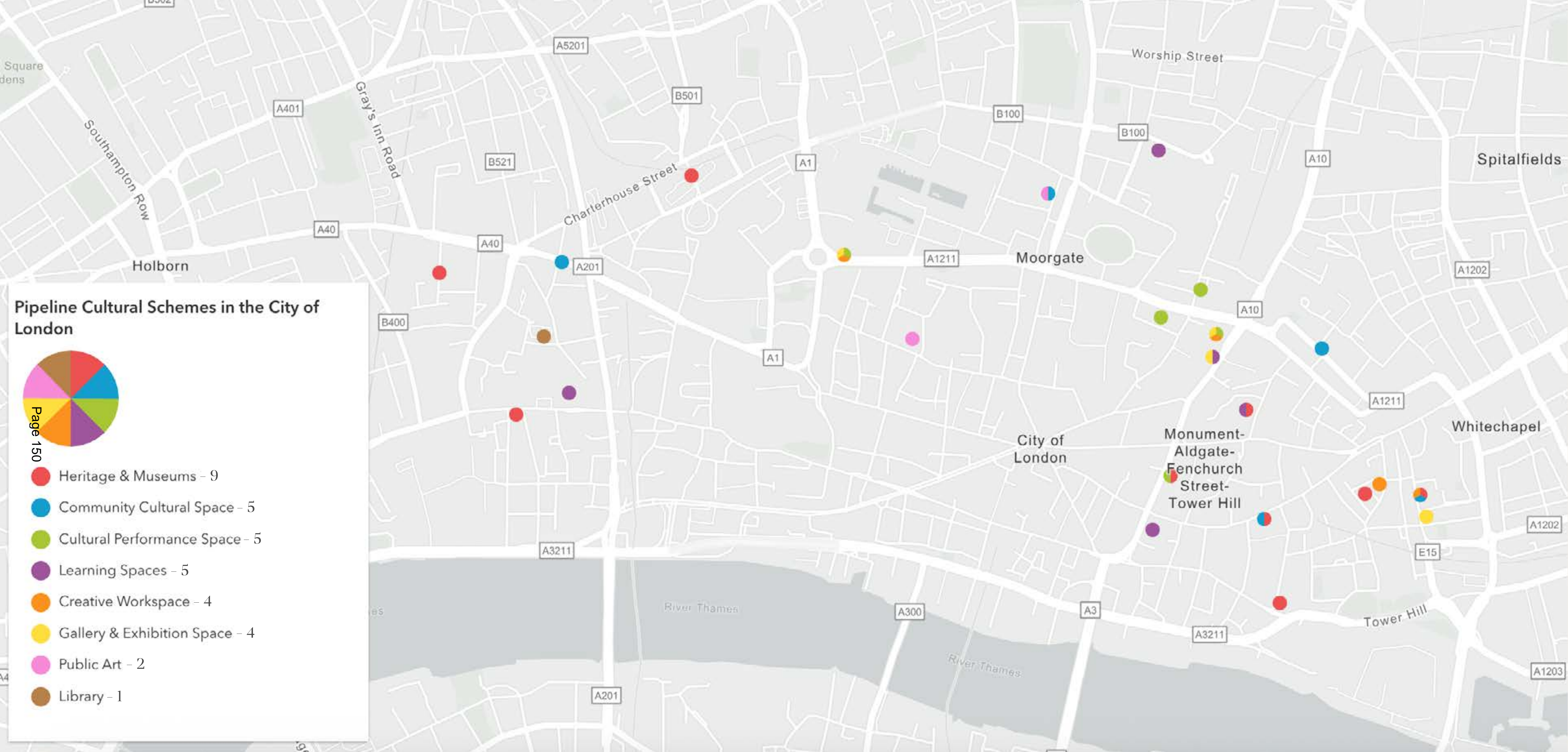
This is a major opportunity, but provision of space alone won't achieve

transformational change and if it isn't safeguarded it can quickly turn to nothing. Most cultural proposals don't currently commit to more than creation of a space, with little detail on business plans, leasing arrangements or operators. In some cases, Cultural Management Plans may further develop these, but the reality is there will need to be substantial collaboration between developers, City officers and cultural partners to deliver impactful and sustainable cultural offers in these spaces.

These will need to ensure outline commitments to provide space translate into shared commitments to make those spaces operable and then financially

sustainable over the long-term under mutually beneficial leasing terms. This is particularly key as many avenues of cultural funding are linked to secure long-term leases being in place.

The new influx of infrastructure also presents an incredible opportunity to develop the research understanding of the benefits of cultural infrastructure to working environments and corporate ESG priorities, meaning shared commitments to monitoring, evaluation and impact assessments could make the City of London a global thought leader in this space.



This map shows schemes with planning consent with some element of proposed cultural infrastructure that would be expected to be completed in the next 5 years. Numbers on the right show how many assets of different types are in development

KEY INITIATIVES

- **Planning Process and S106** - The way the City engages with developers both pre and post-planning, shaped by the Cultural Planning Framework and how that is built upon will be key to the longevity of new cultural initiatives.
- **Cultural Infrastructure Match-making** - The development of a bank of cultural organisations seeking space alongside a framework for matching suitable proposals to potential sites will support a more viable and cohesive cultural offer.
- **Cultural Assets Map** - An interactive map of existing and emerging infrastructure will make strategic decisions about what cultural infrastructure and activities should be prioritised easier.
- **City Property Groups & Fora** - Engagement events that bring together major landowners and developers in the City are key to understanding the barriers and opportunities for culture in both the development and operation of commercial buildings.

KEY ASSETS

- **Cultural Infrastructure Pipeline** - The next wave of cultural infrastructure that is built will greatly expand the availability of infrastructure, and set the tone for future development.
- **Business Improvement Districts** - The City's BIDs will play an important role in integrating new cultural operators into the wider placemaking of their area.
- **Experienced Cultural Partners** - Several cultural operators like New Diorama Theatre and Theatre Deli have now delivered multiple projects in partnership with developers and can provide guidance on both the conditions needed to support sustainable delivery and key insights in how cultural partners adapt to work with private landowners.
- **The London Centre** - Operated by New London Architecture, the centre provides a convening point and advocacy of best practice that influences architects, designers, developers and cultural partners.

KEY POLICIES

- **Cultural Planning Framework** - Whilst not currently adopted policy, the framework sets out a strong foundation to guide the approach to developing meaningful cultural infrastructure in the City.
- **City Plan 2040** - Requires major developments to submit Culture and Vibrancy Plans setting out how their development will culturally enrich the Square Mile, informed by the City Corporation's Cultural Planning Framework.
- **The London Plan** - Sets out various requirements and expectations for the delivery of cultural infrastructure with several supplementary guidance documents to inform the delivery of sustainable designs, business models and governance structures to ensure cultural delivery is viable.



PROVOCATIONS

- How can the approach to cultural infrastructure go from a conversation about quantity of space to a conversation about the quality and impact of new cultural assets?
- What are the shared interests of the City, developers and cultural operators and how can these be used to ensure cultural uses within new development are safeguarded long-term?
- Where can the City leverage its own property portfolio to lead by example when it comes to supporting sustainable and impactful delivery within cultural infrastructure?

TRINITY BUOY WHARF

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In 1998 London Docklands Development Corporation passed the land of Trinity Buoy Wharf to a Trust under a 125 year lease under the proviso it be used to further the Trust's charitable objects to promote art and culture. The Trust turned the site over to Urban Space Management to transform the site into a cultural and creative hub, with an agreement for 25% of the Wharf's income to be paid to the Trust to promote further arts activity in the area.

Since then it has blossomed into one of London's foremost creative clusters, home to Container City which provides 40,000 sqft of modular workspaces for artists and small businesses. The site hosts the famous Longplayer installation, a 1,000-year musical composition symbolising the site's dedication to long-term thinking.

The creative community at Trinity Buoy Wharf has had a profound influence on London's cultural landscape. Its mix of studios, galleries, and events fosters collaboration, attracting diverse practitioners - from visual artists to tech innovators. Home to a thriving creative community of over 750 people, Trinity Buoy Wharf is a base for English National Opera, Faraday School, The Big Draw and The King's Foundation to name a few.



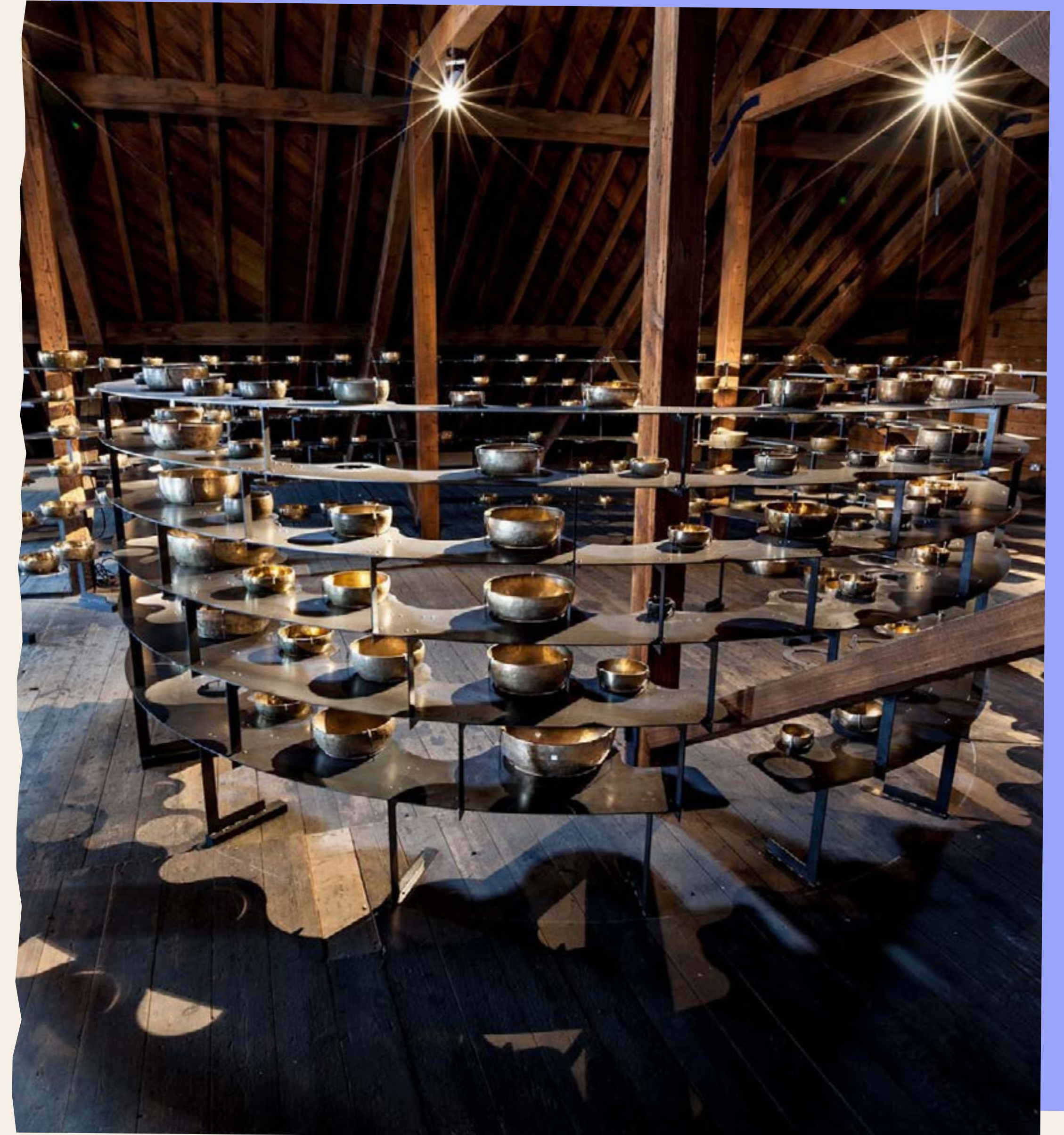
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The Orchard Café at Trinity Buoy Wharf

KEY LESSONS

- Providing long-term security allows the artistic community to grow organically even as major development takes place around them.
- Income linked leasing terms have been mutually beneficial, limiting the risk to Urban Space Management whilst ensuring a return for the Trust that has been 10 times the value than if they had sold the land in 1997.
- Trinity Buoy shows the value of scale, which can be challenging in the City, the ability to grow a large community has aided the financial viability of the operation despite its originally remote location.

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Longplayer by Jem Finer at Trinity Buoy Wharf

CULTURE THAT CARES

CULTURE THAT CARES

The high pressure environments of the financial and professional service sector means City workers are likely to have higher levels of anxiety, depression and fatigue. Meanwhile the City's resident population can experience a range of mental and physical health challenges including social isolation amongst elderly groups. The wellbeing benefits of engaging in creative activities, volunteering, heritage and green spaces can be a superpower for the City, unlocking better mental health and ensuring the City is somewhere you don't just experience culture, but make it.

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Working and living in the City can be exhilarating. However, 69% of respondents in professional services report having suffered mental ill-health in the previous 12 months and 28.9% had experienced depression. The intensity of large numbers of people working in office buildings in close proximity contributes to this.

Furthermore, the workforce of the City is disproportionately likely to be neurodiverse with higher than average levels of autism/ASD, something likely to accelerate, with research by JP Morgan showing neurodiverse workers in the finance sector are often substantially more productive. CBRE's survey of global

investors and occupiers show 75% now prioritise wellbeing features in their real estate decisions.

Despite good average levels of mental health, social isolation is a risk factor among the City's residential population, particularly older BAME residents and those with wider health issues. Residents experience poor access to green space and engagement in nature. Whilst more likely to attend cultural events regularly than average they display surprisingly low levels of actively participating in creative activities themselves.

The 2019 World Health Organisations Evidence Report in Arts in Health has substantially grown the recognition of the wellbeing benefits of engagement in arts, heritage, regular volunteering and green spaces at every stage of life. Social prescribing has emerged as a key pillar of the health service.

The City has so many assets that can be leveraged to bring people together and get creative, the key is building people's confidence to try new things, breaking barriers to participation, connecting health, social and creative services, and making the wider benefits clear to people.

KEY INITIATIVES

- **Wellbeing initiatives in the City** - There are a broad range of public, private and third-sector led initiatives ongoing in the City such as 'Mental Fight Club's Dragon Café' which integrates creative activities into programmes supporting residents and workers alike.
- **Social Prescribing** - The Social Prescribing and Outreach Service provides personalised support to adults in the City and Hackney, helping them to connect to services or community support including creative projects that can address root causes of ill health.
- **Creative Participation Programmes** - Many of the City's cultural institutions run a range of participatory creative activities for all ages from swing dance at the Bishopsgate Institute to London Museum's 'Flourishing Neighbourhoods' programme.

KEY ASSETS

- **St Bartholomew's Hospital** - An internationally renowned teaching hospital in the City of London that has been progressive in its approach to integrating heritage and arts into its provision of care.
- **London Art in Health** - Based in the City, they are at the forefront of supporting artists, creative practitioners and health professionals to promote excellence in the field of Creative Health including the London Creative Health City initiative.
- **Libraries** - Spaces like Barbican Library, Shoe Lane Library and Artizan Street Library & Community Centre act as inclusive spaces that deliver a mix of cultural and social programmes with external partners.
- **Community & Faith Spaces** - Community centres, churches and other faith spaces already play a key role in supporting the wellbeing of workers and residents in the City and may benefit from better access to creative health activities.

KEY POLICIES

- **Joint Health & Wellbeing Strategy 2024-28** - Increasing social connection, reducing social isolation and improving mental health are the main priorities highlighted by the strategy.
- **Arts Council England Let's Create 2020-2030** - The Creative People outcome - Everybody can express and develop creativity throughout their life is a pillar of the 10-year plan and highlights a shift in policy towards emphasising everyday creativity.
- **City Plan 2040** - Healthy and Inclusive City - aims to enable all communities to access a wide range of health, employment, education, recreation, sport and leisure opportunities.



PROVOCATIONS

- How can we ensure the cultural offer of the City directly benefits residents, supports their everyday creativity and plays a meaningful role in their lives?
- How can creativity be embedded in everyday life within the City given the time and work pressures of most City workers?
- How do employers, health providers and cultural partners work together to unlock the wellbeing benefits of creativity and evidence impact?

MARUNOUCHI STREET PARK

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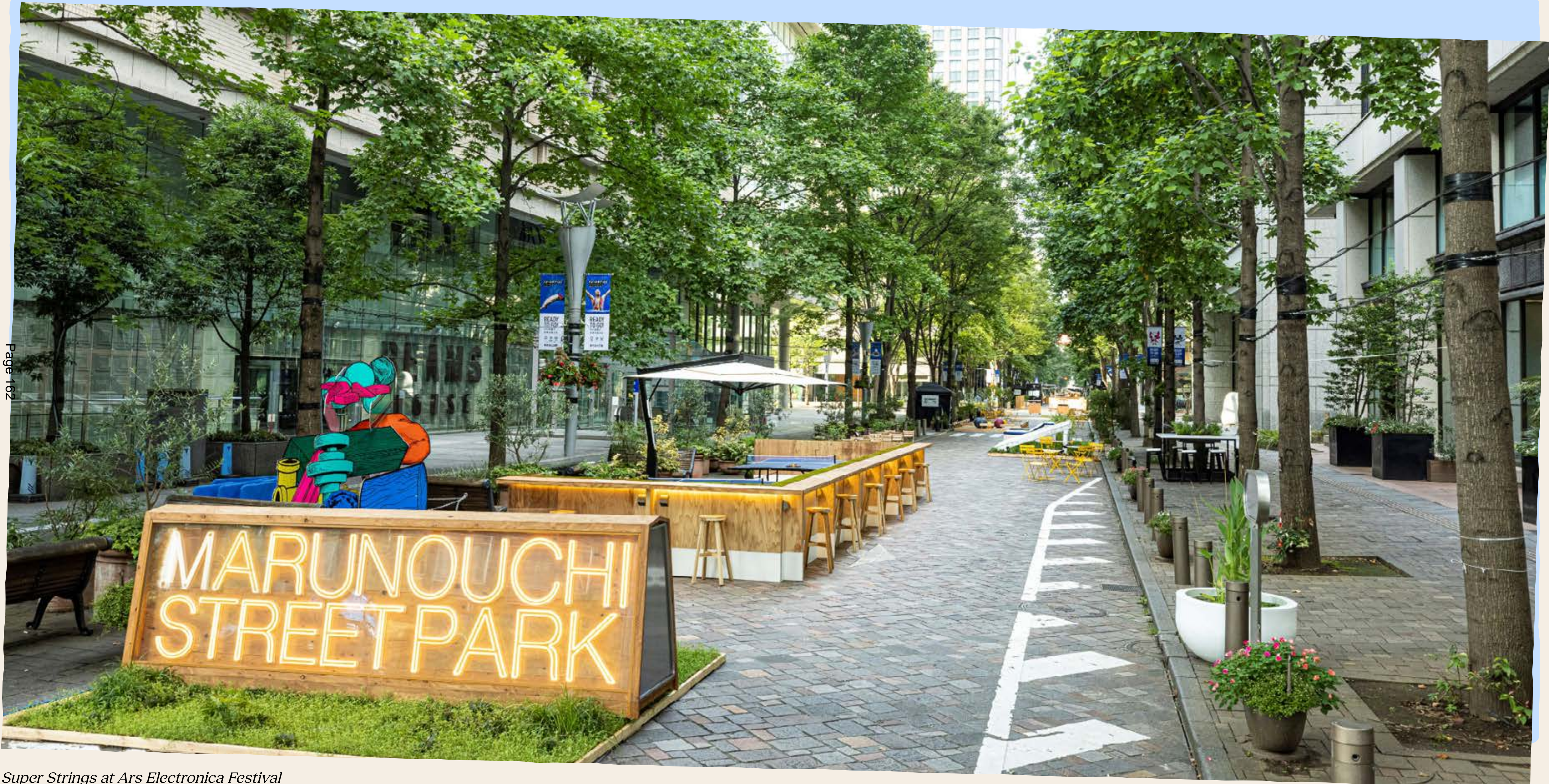
Marunouchi Street Park began in 2019 and has become an evolving project that transforms the streets of one of Japan's major business districts into a 300m-long park. Each season, the programme collaborates with a leading artist, cultural organisation or design team to create installations within a different street of the district, delivering programmes of events, urban greening, playspace, outdoor workspace, food markets and exhibitions.

Creative participation has been a common theme throughout each iteration of the programme, with playable pianos, flower arranging workshops and outdoor libraries sitting alongside events programmes of concerts, exhibitions and performances.

These programmes combine with participatory sports, wellbeing and play activities that have ranged from ice rinks and curling classes in winter to sumo and rugby aligning with the worker wellbeing priorities of the Mitsubishi Estate that manages the district.

The integration of culture, sport, food and greening have made the streets popular with residents as well as a draw for tourists and visitors. The pedestrian-friendly nature of the district, including plentiful benches and areas to rest, help to attract and retain people despite being primarily a commercial district.

The temporary and moving nature also means the experience is constantly refreshed and revived, often coordinating with other festivals and programmes within the district like the Marunouchi Illuminations.



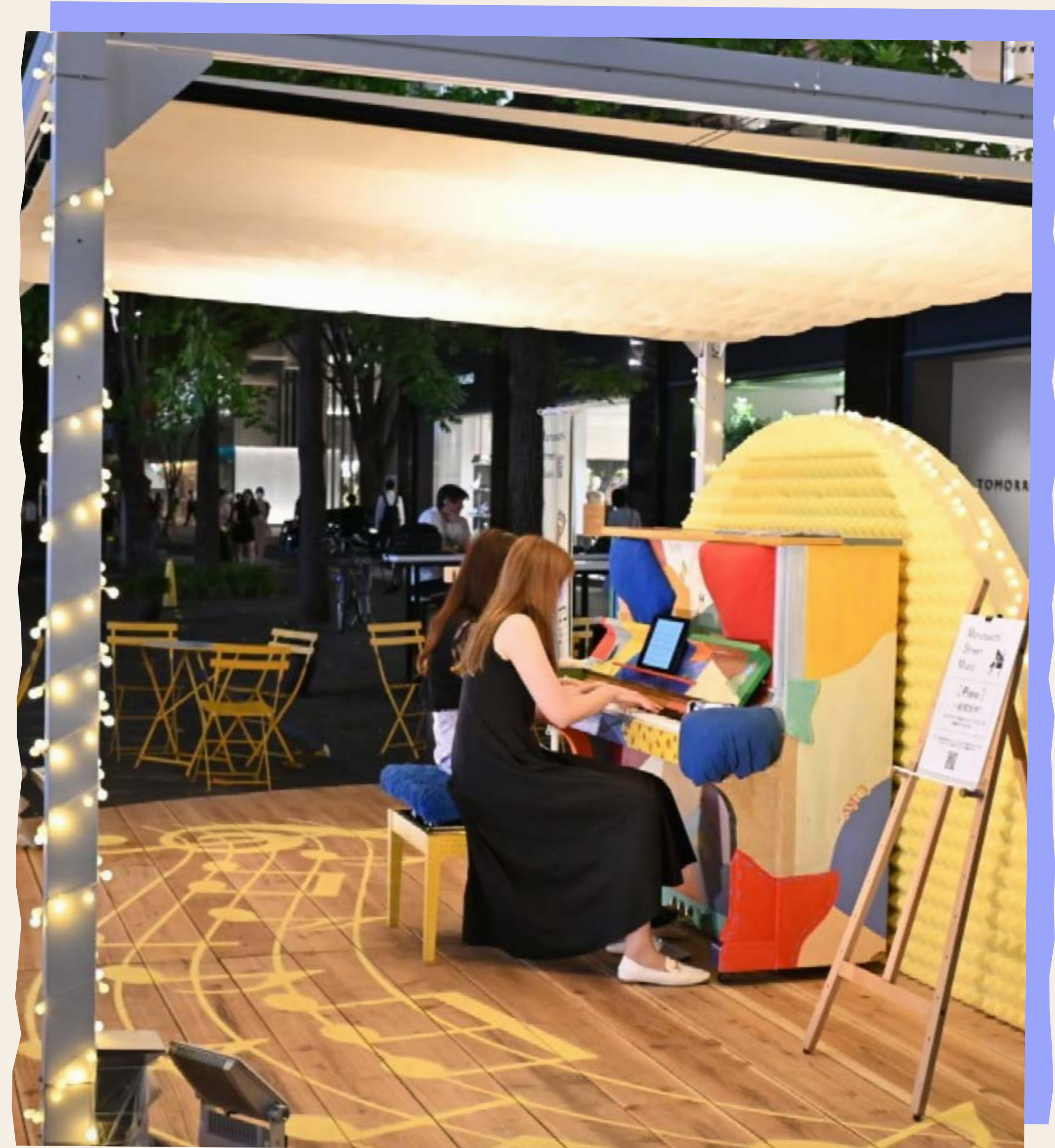
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Super Strings at Ars Electronica Festival

KEY LESSONS

- Public space interventions that focus on creative wellbeing can bring together worker, resident and tourist communities within the same space, with each benefitting.
- Making space for participatory creativity responds to demands for experiences to be interactive in contrast to events and installations that are primarily 'look but don't touch'.
- Meanwhile approaches to creative health allow space for experimentation that can then seed broader strategic programmes and infrastructure.

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Marunouchi Street Park Piano

SWOT ANALYSIS

S.W.O.T

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STRENGTHS. WEAKNESSES. OPPORTUNITIES. THREATS.

This SWOT analysis helps to crystallise the current cultural landscape of the City of London. It offers a clear-eyed view of what the City already has, what's holding it back, and where the greatest opportunities — and risks — lie. In a moment of cultural transformation, this exercise is not just diagnostic. It's strategic. By surfacing strengths to build on, weaknesses to address, opportunities to seize and threats to navigate, it supports smarter, more responsive cultural planning. As the City develops its long-term Cultural Strategy, this snapshot will help ensure that ambition is grounded in reality — and that future investment goes where it can make the most meaningful impact.

INTEGRATION OF CULTURE IN POLICY:

Culture has been placed at the heart of the City's Destination City Growth Strategy and features prominently in the City Plan 2040, Corporate Plan 2024-29, Education Strategy 2024-29, Transport Strategy 2024 and more. This can support joined-up approaches to cultural delivery across departments.

THOUGHT LEADERSHIP:

The City has been ahead of the curve in exploring subjects such as culture and commerce; fusion skills in education; and embedding cultural infrastructure into planning policy.

DEPTH OF KNOWLEDGE:

The CoL teams hold a wealth of knowledge and information about cultural assets, key contacts, heritage and event spaces within the City that can support delivery of cultural activity.

PRIVATE SECTOR RELATIONSHIPS:

There is a good track record of collaboration between the City, developers, businesses and the cultural sector, with the City having the power to convene and influence to embed cultural priorities.

MAJOR CULTURAL INSTITUTIONS:

Globally significant cultural institutions that cut across cultural presentation, cultural production, education, heritage and tourist destinations, and the City's direct relationship with many as owner and primary funder, provides a substantial foundation for growing the cultural offer of the City.

COMMITMENT TO CULTURAL FUNDING:

The City is the fourth largest funder of culture in the UK providing a strong basis to shape the sector both within and beyond the City.

CLARITY OF CULTURAL VISION:

The establishment of Culture Mile, then Destination City whilst maintaining a core culture team, all over a relatively short period, means people are unclear what the purpose of different programmes are and where responsibilities for culture sit within the City. This is further complicated by the arms-length relationship with major cultural institutions the Corporation owns.

TRANSPARENCY AND APPROACHABILITY:

The complex structure, traditions and unique nature of the Corporation make it feel obtuse to many outsiders and therefore closed and difficult to engage with, particularly for independent or small cultural organisations who are unfamiliar with it.

INTERNAL COMMUNICATION AND BRIEFS:

Despite strong integration across policy, information for culture is often held across different departments that others are not aware of. Similarly, cross-departmental responsibilities such as reviewing cultural plans for new developments and maintaining maps of cultural assets is not clear.

STRATEGIC APPROACH TO CULTURAL FUNDING:

Whilst the City is a major funder of culture, funds are spread across multiple strands that don't always connect towards holistic goals. Lack of a combined approach to monitoring and evaluation means that there aren't clear messages about the impact and learnings of funding.

OFFICE CULTURE SHIFT:

Whilst remote and hybrid work has been a threat to the City as a whole, the requirement of companies to incentivise employees to work from the office raises the importance of a strong cultural offer within the City.

CENTRE OF ATTENTION:

After a number of years of other commercial centres like Canary Wharf and Stratford/East Bank being the focus of cultural attention in London there is a sense of momentum shift. Projects like the new London Museum and a strong pipeline of private sector-led cultural infrastructure mean the City now has an opportunity to grab the limelight.

BRITAIN'S EMERGING INTERNATIONAL ROLE:

Whilst global instability is an overall threat, the UK's response, leaning heavily into its soft power strengths to reach across international divides, creates a window to build back international cultural ties after the negative impacts of Brexit.

CULTURAL FUNDING:

The shift of national cultural funders out of London, as well as the overall reduction of cultural funding nationally, increases the importance of the City as a major funder of culture in London and makes the City more attractive as a location for cultural organisations.

TECHNOLOGICAL PROGRESS:

Emerging technologies including lowering costs of digital and immersive tech as well as City of London strengths like AI will create new ways of offering cultural experiences.

CLIMATE CHANGE:

The existential threat of climate change presents a myriad of challenges for culture including the need to make cultural infrastructure and events more environmentally sustainable. Long-term likelihood of extreme weather and heat will create new challenges for the City as a visitor destination.

TALENT DRAIN:

Cost-of-living challenges in London, a shift of cultural funding away from London and newly empowered regional mayors boosting the cultural offer of other cities means creative talent is increasingly moving out of London.

CULTURE WARS:

Heightened polarisation globally is presenting a crossroads moment for many corporations, places and people when it comes to cultural issues such as celebration of diversity. There is a danger of becoming risk-averse when it comes to culture rather than doubling down on London's strengths as a global centre of edgy, young and diverse culture.

ECONOMIC OUTLOOK:

Poor growth both domestically and internationally with likely further instability of wars, tariffs and climate change, will impact on culture in many ways including availability of funding, consumer spending and tourism.

ESG BACKLASH:

Scepticism around the effectiveness of ESG including the robustness of social value measurement is seeing many businesses rethink their relationship with social impact. Culture will need to make a clearer and stronger case to business as to why it benefits them, their workforce and society.

WHAT HAPPENS NEXT?

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This Research & Insight report sets the foundation for the next phase in developing the City of London's Cultural Strategy.

The findings presented here will inform a programme of engagement designed to test ideas, explore priorities and co-develop strategic goals with a broad range of stakeholders. This will include:

- **Targeted workshops and focus groups** with cultural institutions, businesses, educators, community organisations, workers and residents.
- **One-to-one interviews** with key partners to explore opportunities, gaps and ambitions in greater depth.
- **Public engagement activities** across the Square Mile, including creative interventions and street-level conversations that centre those less frequently heard in cultural planning.

The insight generated through this process will directly shape the draft Cultural Strategy, which will be shared for further consultation later this year.

This is the beginning of a collaborative process — one rooted in evidence, shaped by people, and designed to create a Cultural Strategy that reflects the City's distinctiveness, ambition and potential.

THANK YOU

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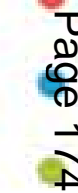
APPENDICES

CULTURAL MAPPING

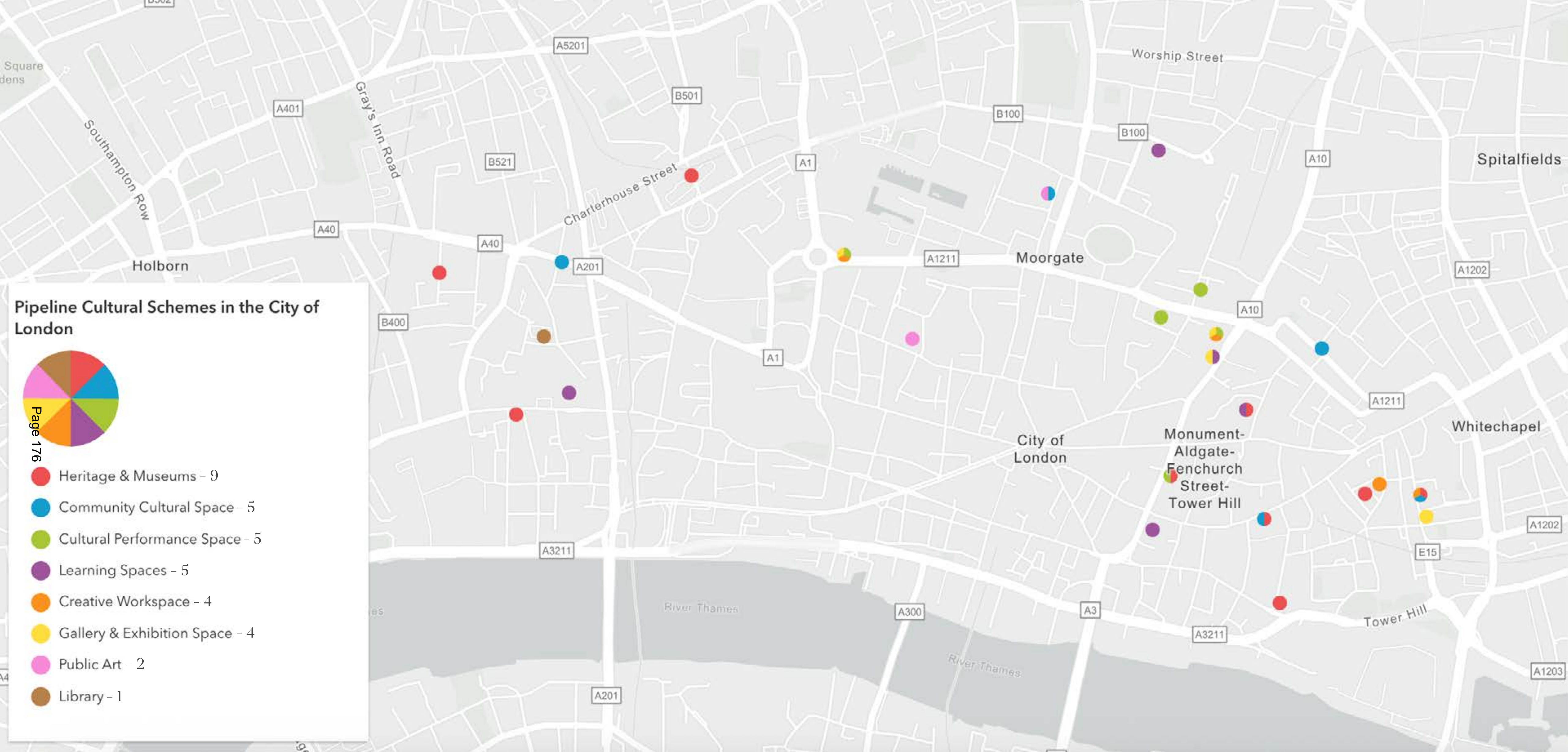
Mapping of Cultural Assets and Infrastructure has drawn on and updated mapping conducted for the Cultural Planning Framework.

Additional mapping of creative industries, cultural pipeline of infrastructure and cultural venues has added to this to provide a comprehensive overview of culture in the City.

A key output of the Cultural Strategy will be an approach to publicising and maintaining up-to-date maps of cultural assets for use in planning, cultural development and programming of cultural activities

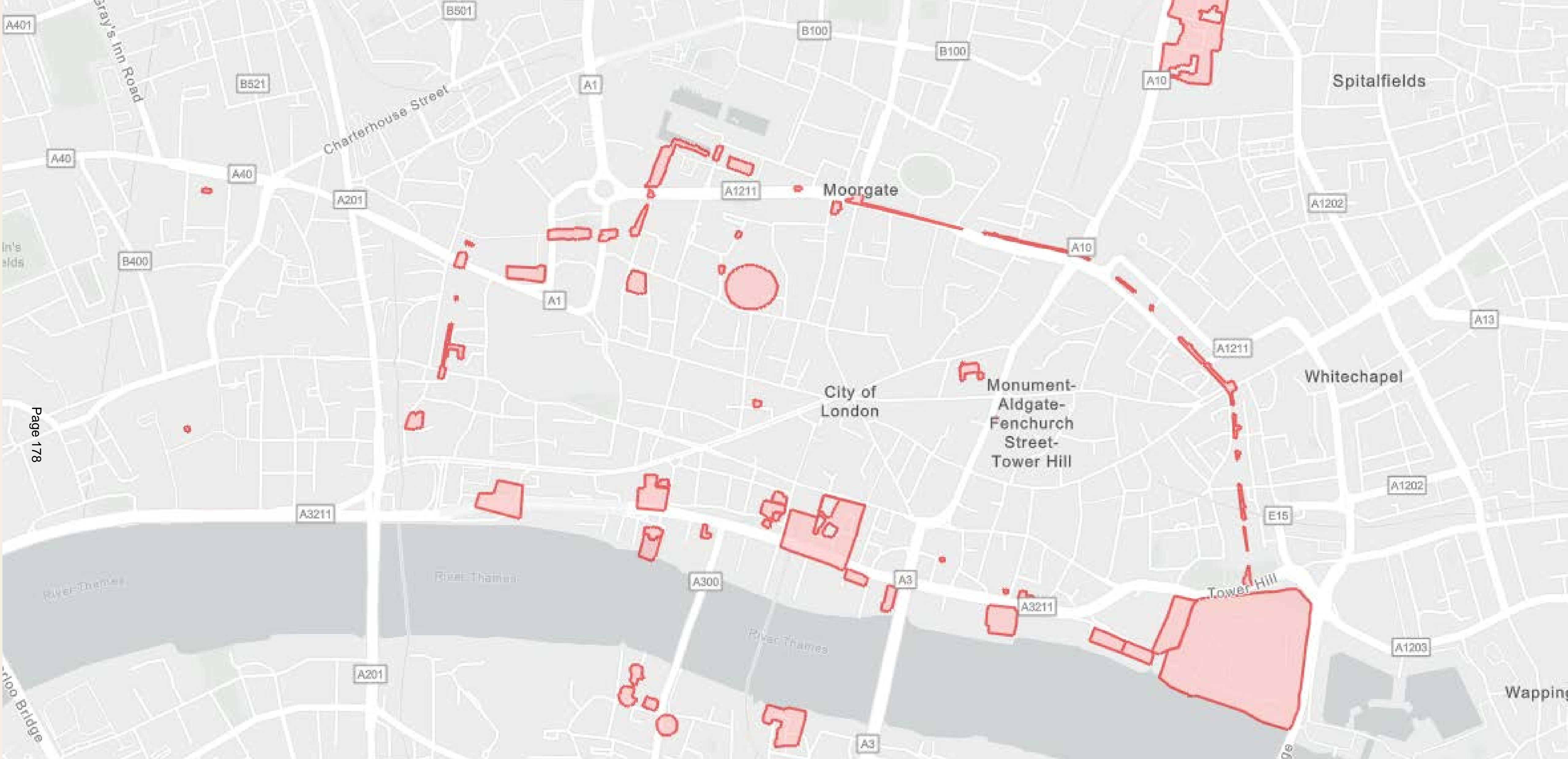


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PIPELINE CULTURAL INFRASTRUCTURE

This map shows schemes with planning consent with some element of proposed cultural infrastructure that would be expected to be completed in the next 5 years. Numbers on the right show how many assets of different types are in development



SCHEDULED MONUMENTS

This map shows Scheduled Monuments within the City of London based on data from Historic England

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City of London Audience Insights

Relevant findings from
existing data, and gap
analysis

Draft v1.0

Daniel Cowley, Research Manager

Anne Torregiani, Chief Executive

March 2025

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Review of existing data

Summary

We analysed 47 documents containing audience insights and data from a range of City organisations from the period 2017-2024¹, to:

- Understand the breadth of existing research – in terms of population described, themes covered, quality, and relevance
- Add value where possible through deeper analysis
- Synthesise findings relevant to this project

This feeds into the gap analysis, and subsequent primary research plan.

Available data

Measure	Count of sources, by relevance ²		
	High	Medium	Low
<i>All sources</i>	15	15	17
Methodology			
Survey	9	10	2
Qualitative	0	3	1
Ticketing	6	3	2
Visitor figures/footfall	3	9	14
Other (inc. sales, retail reports, population statistics)	0	2	3
Population described			
Residents	12	11	11
Workers	12	12	11
Visitors	13	13	15
Themes			
Demographics	8	13	2

¹ Full data catalogue available separately

² “Relevance” is an overall indicator of how useful the insights/data are likely to be for this project, based on factors such as sample size and representativeness, recency, and specificity of the population described.

Home location – any indication	14	12	2
Precise (e.g. postcode/LA)	6	0	0
Broad (e.g. region)	8	12	2
Work location – any indication	6	6	1
Precise (e.g. postcode/LA)	1	0	0
Broad (e.g. region)	5	6	1
Motivations for engagement	7	7	2
Experience of engagement	7	7	3
Activity undertaken	11	9	4
Perceptions of the City	4	3	1
Engagement preferences/opportunities	5	4	0
Dwell time	1	1	0
Frequency	10	4	0
Spend	6	3	5
Audience Spectrum profile	6	6	1
Mosaic profile	6	1	0

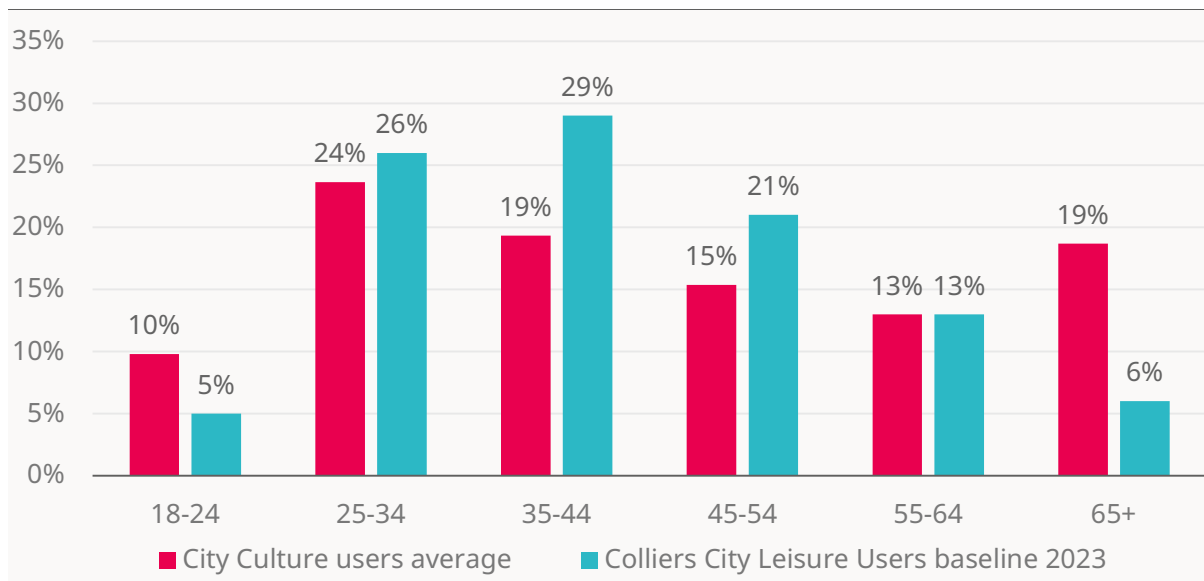
The following results include (where possible and relevant):

- The average seen across the analysed datasets
- The result from the 2023 Colliers baseline survey, as the strongest single dataset for describing City users
- The 2021 Census, for the catchment area as defined by Audience Answers analysis

Where data/insights were not present amongst the secondary data, or were only available in a limited number of sources and therefore unlikely to be robust enough for our purposes, this has been noted.

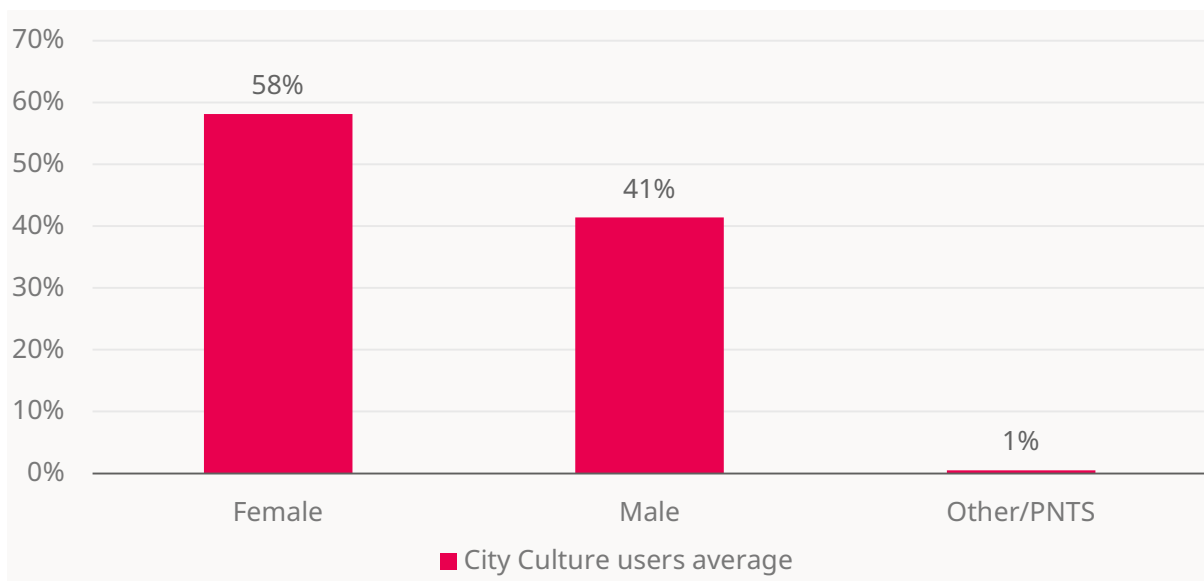
Demographics

Age



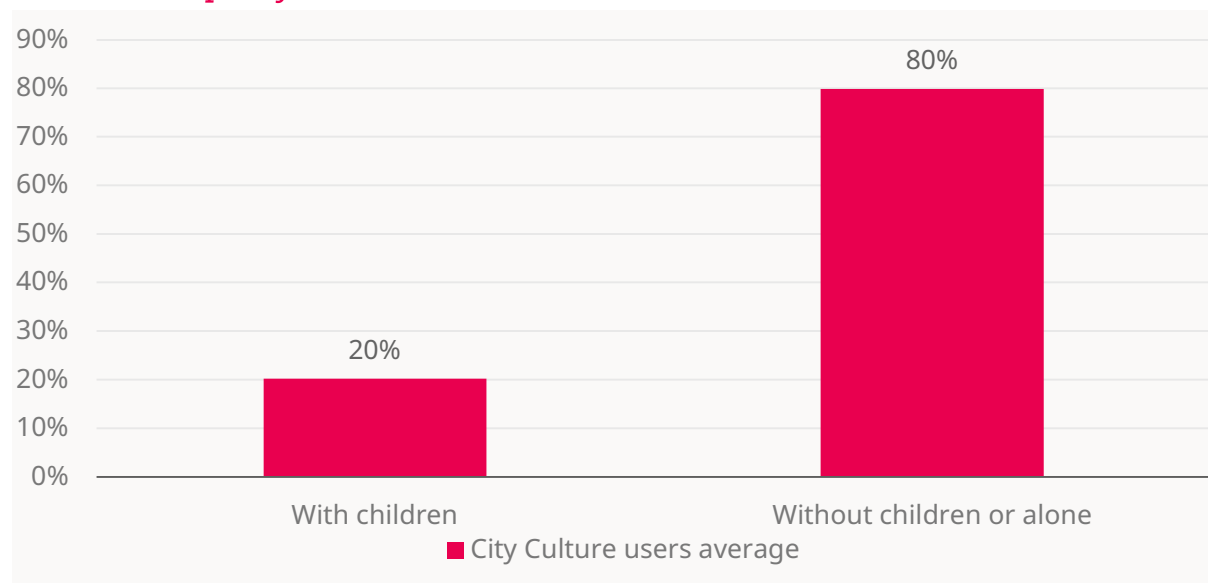
City Culture Users Average based on analysis of 10 secondary datasets

Gender



City Culture Users Average based on analysis of 8 secondary datasets

Children in party



City Culture Users Average based on analysis of 6 secondary datasets

Other

The Colliers 2023 City Leisure Users baseline suggests that:

- 61% of users live in a household with dependent children
- 91% are employed, 6% retired, 2% students, and 1% other
- The average individual income is c. £70k, with 6% earning less than £20k, 20% earning £20-40k, 22% earning £40-60k, 17% earning £60-80k, 15% earning £80-100k, and 20% earning more than £100k

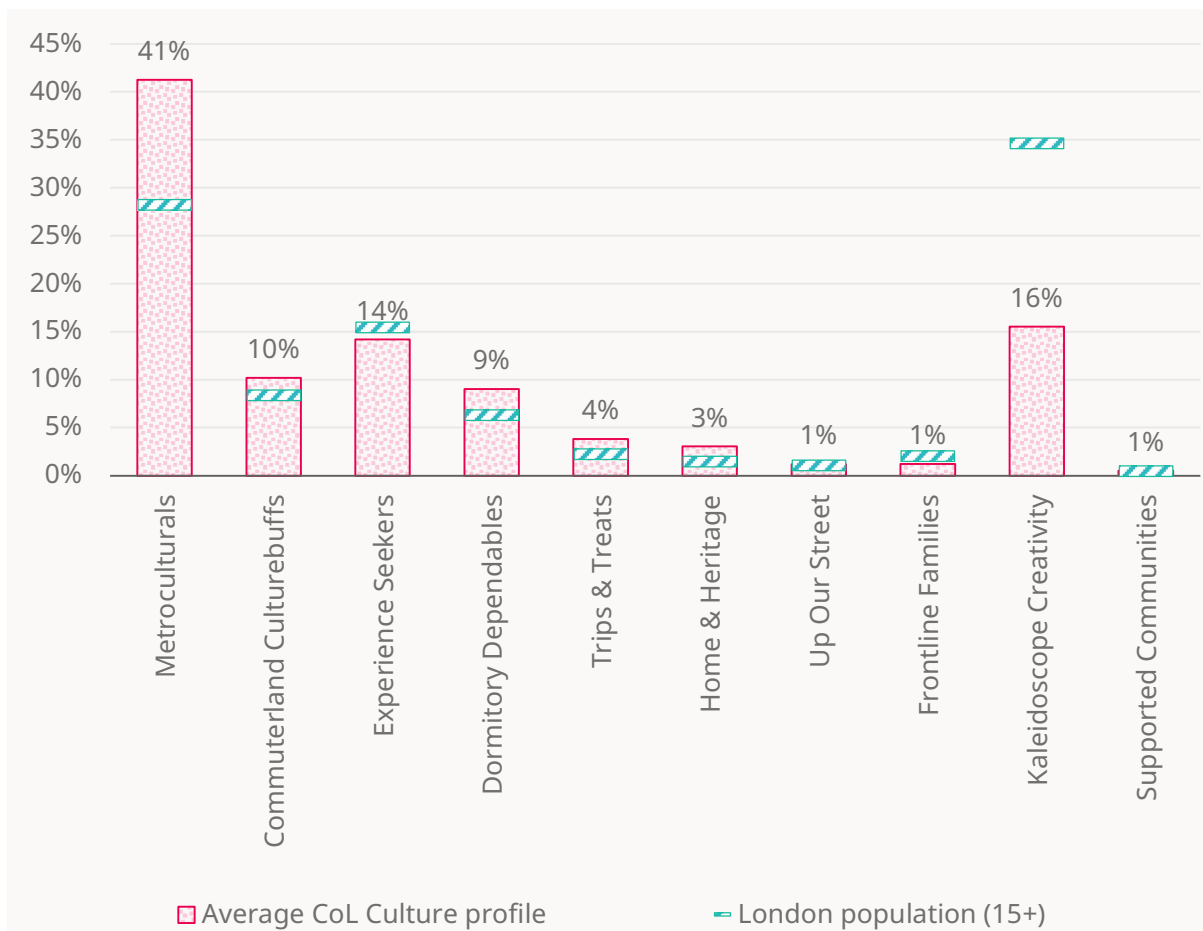
Equivalent figures were not available in other datasets.

Audience Spectrum profile

Culture audience

In the following analysis, “All users” considers the relative audience sizes for the fifteen datasets included in the analysis, so is the best indicator for the overall profile of City culture users; “Average CoL Culture profile” is the average of each organisation/event’s individual profiles, so is the best indicator for a “typical” City cultural organisation/event.

Audience Spectrum Segment	All CoL Culture users	Average CoL Culture profile	London population (15+)	Index (Average profile vs. Population)
Metroculturals	39%	41%	28%	146
Commuterland Culturebuffs	13%	10%	8%	122
Experience Seekers	13%	14%	15%	92
Dormitory Dependables	11%	9%	6%	144
Trips & Treats	4%	4%	2%	171
Home & Heritage	4%	3%	1%	209
Up Our Street	2%	1%	1%	115
Frontline Families	1%	1%	2%	61
Kaleidoscope Creativity	13%	16%	35%	45
Supported Communities	1%	1%	0%	112



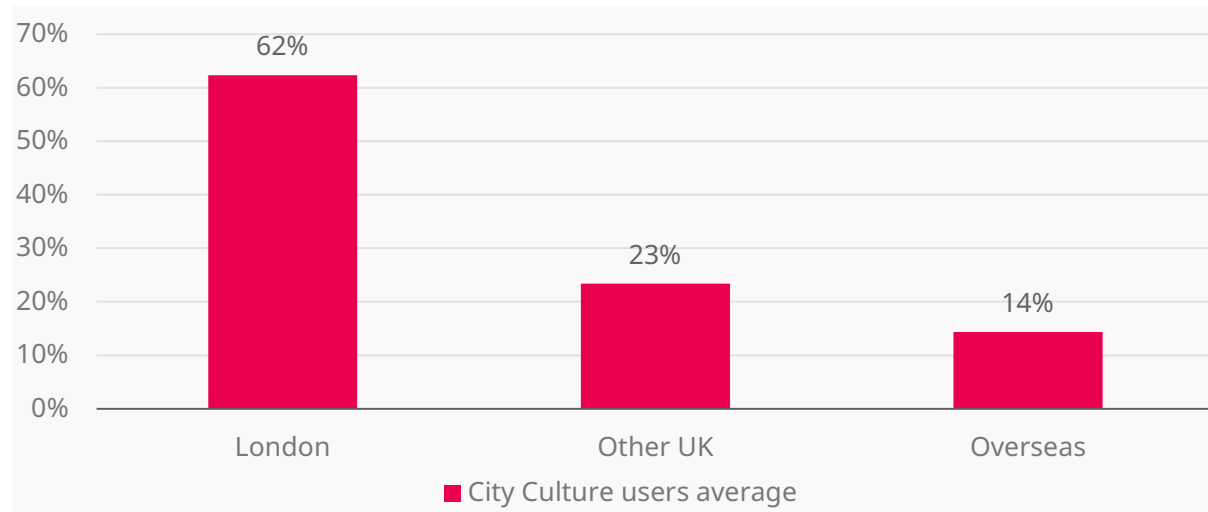
Average CoL Culture Profile based on analysis of 15 secondary datasets

Location

Broad location

This analysis is based on existing research findings where results were reported for the relevant geographic areas, and raw postcode data were available.

On average **62% of audiences for City Culture live in London**, 23% live elsewhere in the UK and 12% live overseas.



City Culture users average based on data from 11 sources

Region

A subset of existing reporting and datasets included a more granular breakdown of location, as follows:

UK region	Sum of available data	Average CoL Culture event/org
London	69%	73%
South East	11%	8%
East of England	9%	7%
South West	3%	2%
East Midlands	2%	2%
West Midlands	2%	1%
Yorkshire and The Humber	1%	1%
North West	1%	1%
Scotland	1%	1%

Wales	1%	1%
Northern Ireland	<1%	<1%
Unknown region	<1%	1%

Based on data from 8 sources. "Sum of available data" is the total of all datasets, taking into account relative size. "Average CoL Culture event/org" is the average across datasets.

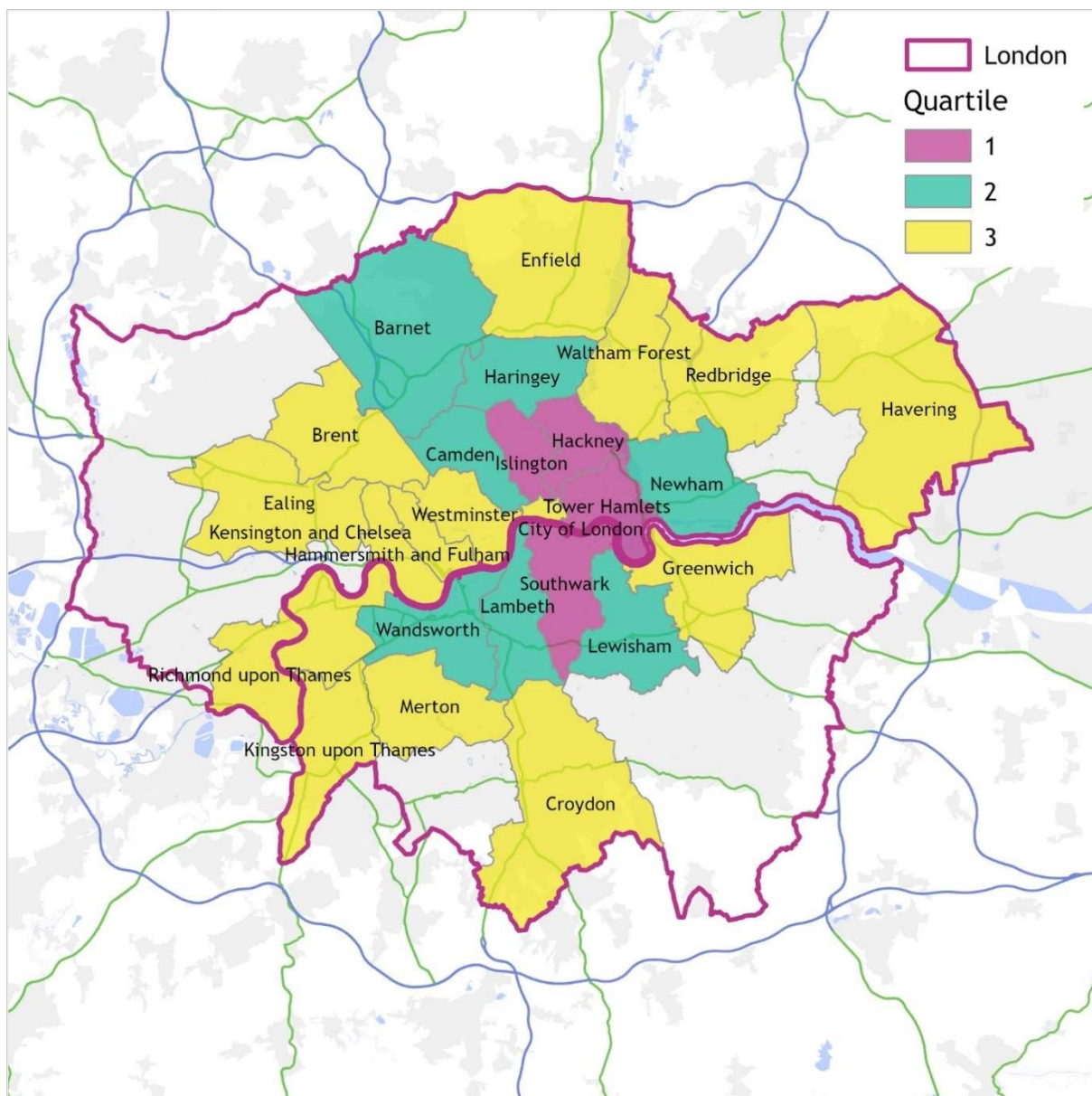
Local Authority

Looking at the same sources, the core catchment area consists of **Hackney, Tower Hamlets, Southwark and Islington**, which account for an average of a quarter of UK-resident audiences in each dataset. The wider catchment area from which 75% of UK audiences are drawn takes in 26 local authorities.

Top Local Authorities	Relation to the City	Sum of available data	Average CoL Culture event/org
Hackney	Eastern neighbour	5%	7%
Tower Hamlets	Eastern neighbour	5%	6%
Southwark	Southern neighbour	5%	6%
Islington	Northern neighbour	5%	5%
Lambeth	Southern neighbour	4%	4%
Camden	Northern neighbour	4%	4%
Haringey	Northern	3%	3%
Wandsworth	Southern	3%	3%
Lewisham	Southern	3%	3%
Barnet	Northern	3%	3%
Newham	Eastern	2%	3%
Westminster	Western neighbour	2%	2%

Based on data from 8 sources. "Sum of available data" is the total of all datasets, taking into account relative size. "Average CoL Culture event/org" is the average across datasets.

This analysis suggests it would be more accurate to describe the current reach as "less West than you might expect", rather than "Eastward"; the reach is **fairly omnidirectional**, with proximity to the City being the main indicator.



Motivations

16 sources describe the motivations behind respondents' attendance at City cultural events and/or visits to the City more widely. Due to the breadth of sources and activities covered, we cannot create benchmarks or describe the "average" motivation for engagement, or directly compare survey results; we can however draw out some illustrative examples from individual sources.

Visiting the City

The Colliers **City Leisure Users baseline** from 2023 explored the main purpose of a **visit to the City**, the top results being:

- Work/Business meeting (34%)
- Exploring the area (25%)
- Meeting friends or family (14%)
- Cultural activity (6%)
- Shopping (3%)
- Food or drink (3%)

Note, this describes "Leisure users", i.e. does not include those *only* in the area for work – however a significant proportion are likely to be City workers who are combining work and leisure. The top results for interviews carried out **at the weekend** reflect this:

- Exploring the area (39%)
- Work/Business meeting (15%)
- Meeting friends or family (11%)
- Cultural activity (12%) – *note this is double the overall baseline*
- Shopping (4%)
- Food or drink (3%)

The **Destination City** Londoner survey also included some insights on why Londoners last visited the City:

- For work (40%)
- For a cultural activity (16%)
- For shopping (21%)
- For food or drink (22%)

According to the **CIC survey** from 2020, the primary motivations for **culture users** to visit the City were:

- To experience something new/different (48% cited as a motivation, 27% cited as their main motivation)
- As part of the “tourist trail” (45% cited / 26% main)
- To spend time with or educate children (33% cited / 12% main)
- To go to a specific exhibition or activity (29% cited / 17% main)
- To relax or escape (29% cited / 12% main)
- For entertainment (12% cited / 5% main)
- To spend time socialising (3% cited / 1% main)

Research undertaken with visitors to **Bartholomew Fair 2023** found that the main reasons for visiting the City were:

- Cultural activity (31% of visitors - presumably mostly for the Fair itself)
- Exploring the area (27%)
- Work or business (11%)
- Spending time with friends or family (9%)

Research for **The Golden Key** in 2022 found that the vast majority were in the City for the event itself; 88% were in the city for cultural activity, 13% to spend time with friends/family, 11% for food or drink, and just 1% for work.

Engaging with the cultural offer

Other surveys focused on the reason for attending the organisation or event at hand, rather than reasons for visiting the City as a whole. For visitors to **Tower Bridge** in 2024, the primary motivations were **for visiting the attraction** were:

- To experience something new/different (19%)
- As part of the “tourist trail” (34%)
- For entertainment (17%)
- To learn (14%)
- To go to a specific exhibition or activity (9%)
- To satisfy a personal interest (9%)

From the 2022 **The London Archives** user survey, the most often cited reason for a **visit to the archives** was to satisfy a personal interest (83%), significantly more than academic or professional reasons (27% and 15% respectively).

Information source

Six sources contained insights about sources of information for cultural activity in the City. The marketing mix for each organisation/event will have strongly determined the outcomes, but there are some consistent themes:

- Around two thirds of City culture visitors had seen information about the event or organisation before visiting.
- On average, 31% cited **prior knowledge of the organisation**, or **coming across the event during a visit**, as their main source of information about the activity they were undertaking.
- **Word of mouth** about the event/organisation was cited as an information source by an average of 19% of culture visitors
- **Digital content** (website, email, or social media) belonging to the organisation/event at hand or one of its partners (e.g. Visit London) was cited by an average of 18% of culture visitors
- Digital content from **other organisations** was cited by an average of 19% of culture visitors
- **Promotional print** (e.g. leaflets and maps) were cited by an average of 7%, where this was available as a source
- **Newspapers and magazines** (either physical or online) were cited by an average of 5%.

Behaviour and activity

Secondary activity

Four of the existing research reports described the activities undertaken by visitors to City Culture events and venues beyond the cultural activity at hand.

Across all four surveys, **food and drink** came out as the activity most commonly undertaken alongside culture, with an average of 52% also using the City's food and drink offer during their visit. On average 27% **explored the City** during their visit, and 26% did some **sightseeing**. 24% went to **another attraction or cultural venue**, and 15% combined their visit with **shopping**.

The Destination City Londoner survey (2022) suggests that amongst Londoners who visit the City as a whole, almost all of those who would go to an event in the City would be very or somewhat likely to also go to a **café or restaurant**. A significant majority said they would also go shopping, or go to a pub or bar. 71% said they were very or somewhat likely to go to **another event, exhibition** or show.

Preferences

The City Leisure Consumers survey (Colliers, 2023) asked “What changes to the City of London area would make you want to visit it more often?”. Overall results are approximately as follows³:

- 32% more events/attractions
- 34% more green/public open spaces
- 23% cultural offer
- 22% different shops
- 19% more cafés/restaurants
- 17% more shops
- 17% different cafés/restaurants
- 20% wouldn't visit more often (so 80% are open to doing so, with the right offer)

Of all the potential changes, more events and attractions had the smallest difference between frequent and infrequent leisure users of the City – suggesting this would be the most effective change for simultaneously **increasing frequency and encouraging the less engaged to visit**.

The relatively high favourability towards events/attractions and culture suggests room for growth in these areas, compared with shopping or dining – especially if offer is unique to the City.

Also from the City Leisure Consumers survey, 45% of respondents who are not currently frequent users of the City's cultural offer non-users would consider visiting the City for a museum or gallery, higher than any other options (e.g. the Tower of London (27%), St. Paul's (13%) or the Barbican (9%).

This suggests the London Museum and Museum of Migration are likely to be more effective at encouraging visits from the less engaged than other elements of the City's permanent cultural offer.

The Destination City survey (2022) highlights the most appealing reasons for visiting the City amongst Londoners as a whole (i.e. including those who are infrequent or non-visitors). The top factors were:

³ Results in source report split by frequent users (visit more than once pre three months) and infrequent users (every three months or less often); estimate for whole dataset presented in this summary

- Range of cafés, restaurants and pubs (44%)
- Unique heritage and history (43%)
- Mix of new and old buildings (42%)
- Cultural offer (36%)

The **unique heritage** offer was significantly more appealing to those who **don't work in the City** (48% vs. 29% of City workers) and **older Londoners** (61% of those aged 55+).

Perceptions of the City

Eight of the reports analysed contain insights on perceptions of the City and its cultural offer - from existing users of the offer, non-users, and workers.

Baseline perception

The Destination City survey of Londoners (2022) notes that perceptions of the City are **broadly positive**, with only around one third of ruling the City out as a place they would consider visiting for leisure (based on current perceptions of the City's offer). Three quarters agreed that **tailored events** could help make the City feel more vibrant and welcoming and encourage more leisure visits. Perception of the **expense** of leisure options in the City was a key concern.

City Leisure Consumers described in the Baseline Insights Report (Colliers, 2023) cited key barriers for infrequent visitors as:

- Shops and restaurants too expensive (36%)
- Too many tourists (20%)
- Lack of uniqueness (17%)

Only 10% of infrequent visitors considered the city unwelcoming, so this is not a significant barrier to overcome; **perception of price** may be an issue (even for free events). Some specific changes which the report noted may increase likelihood of visits were activating the City during quiet periods ("[It's a] ghost city on a Sunday") and more free events and family activities. Note that the sample size behind these insights, and therefore the potential size of impact of such changes, is unknown.

Impact of cultural events

Four event surveys (for The Golden Key, Londinium, Women: Work and Power, and Fantastic Feats) asked about attenders' perceptions of the City, and the impact attending an event had had on them. On average 41% agreed that the event at hand had a **positive impact on attenders' perceptions** of the City as a cultural place; changes in perception were typically about previously having seen the City as a **place for work**, and now seeing it as more of a **vibrant cultural destination**.

This is echoed in the Bartholomew Fair research (2023), with 68% of attenders saying it have improved their perception of the area. This was the case for domestic tourists (68%) and international visitors (76%) as well as two thirds of city workers and Londoners who may have been expected to have had a better sense of the City before visiting.

Focus on City workers

Key findings from the City Stats factsheet (2023)

- Almost 600,000 people work in the City of London, with 36% working in financial services and 26% in professional services. 11% work in business services, 11% tech, and 16% in other sectors.
- Over half of City workers are employed by large businesses
- The workforce is younger than the UK's working population as a whole, with 61% aged 22-39, and skews male (64% of workers)
- 37% of the workforce are of a Black, Asian or Minority ethnic group.
- 42% of workers were born outside the UK, with Accounting, Financial and Market Administration, and Tech businesses having the most international workforces
- Jobs have grown post-pandemic, with nearly 45,000 more jobs in the City in 2022 compared with 2019

Key findings from the Residents and Workers survey (DJS, 2022)

1,108 City workers were interviewed, from a range of sectors - the top ones being Financial and Insurance (21%), Retail (13%), Information & communication/Tech (9%) and Construction (8%).

- Around 45% are very satisfied with the City as a place to work, 46% fairly satisfied
- Satisfaction with the City as place to work was higher amongst those in higher socio-economic groups – 93% satisfied in group A vs. 82% in group DE
- Workers find the City visually attractive (88% agreed with this statement), and that it is enjoyable to walk around (84%). Fewer felt that the City was fun (75%, the statement with the lowest agreement, consistent regardless of length of employment in the City).
- The City received a Net Promoter Score of 30 as a place to work. 44% were promoters (i.e. gave a 9/10 or 10/10 for likelihood of recommendation), 42% passive (gave a 7 or 8) and 14% were detractors (gave a score of zero to six)

- The City of London Corporation's support of cultural activities was rated fairly highly, with 76% of workers thinking the Corporation was doing a good or very good job on this area. This tended to be more highly rated by older people.
- 90% of workers thought that "ensuring the City remains attractive for business to locate" was a somewhat or very important policy for the Corporation. This was the case for 84% of workers regarding "improving footfall in small businesses by making [the City] a more attractive destination"
- 53% of workers reported visiting the Barbican Centre in the past year; 42% visiting a City-managed open-space, and 16% attended the Lord Mayor's Show.
- When asked about the good things about working in the City, 12% of workers mentioned good amenities (behind 28% mentioning ease of getting to the City, but ahead of 10% mentioning job opportunities).
- When asked about the bad things about working in the City, the top complaint was expense/high prices, mentioned by 12% of workers.
- In the post-pandemic context, net 19% of workers said they expected to spend more time working in the City over the coming 12 months.
- 83% of workers said they visit the City at the weekend at least once a year. 23% visit a few times a year at most, 21% every few months, 25% once or twice a month, and 17% more often.
- Of the potential encouragements to visit the City at the weekend, "More activities/entertainment/live music" was rated highest, with 9% saying this would encourage a visit – so not especially high, but higher than alternatives such as more or later-opening shops/restaurants/bars (7%) or cheaper prices (5%).
- Workers generally felt that the City had become a better place to work over the past five years (net 34% agreement), and expected this trend to continue (net 41% saying they expected the City would become a better place to work over the next few years)

Key findings from the Destination City Londoners survey (Innovation and Growth/ Savanta ComRes, 2022)

Based on a representative sample of Londoners, those who said their main place of work was in the City were more likely than others to:

- Consider a **visit to the City in their leisure** time with friends (76% vs. 62% of those who don't work in the City) and family (70% vs. 56%)
- Value the City's open/green spaces (32% vs. 17%) – possibly due to a lack of knowledge of such spaces amongst those who don't work in the City
- Consider going to the cinema or theatre (76% vs. 68% of all respondents) or unique/immersive experiences (75% vs. 64%)

They were less likely to:

- Value the unique heritage of the City (29% vs. 48% of non-City workers)
- Cite lack of awareness of events or exhibitions in the City as a reason for not attending (18% vs. 31%)

Note: this survey sample was broadly representative of London adults, however 30% of respondents said their main workplace was in the City of London – which is highly unlikely to be correct - and are analysed as “City workers”. This limits the usefulness of analysis of “City workers” in this survey, and suggests that a significant proportion of respondents may have been mis-identifying the City throughout the survey.

Key findings from Transport Strategy research (Systra, 2023)

Based on a sample of 693 workers, this survey showed:

- Workers tend to find travel to the City very or quite easy (38%/47%), and travel around the City (48% very easy, 40% easy)
- Whilst 74% agreed or strongly agreed that the share of street space given to pedestrians was adequate, only 54% agreed that it was “easy to find places to sit and rest in the City”.
- More workers disagreed than agreed that “The air in the City is clean”, and 64% agreed that “Traffic in the City is too high”

Key findings from the City Workers AS profile (TAA, 2017-19)

Audience Spectrum analysis of workers at City events in 2017, 2018 and 2019 (Londinium, Women: Work and Power, and Fantastic Feats) showed the main segments amongst workers at these events were:

- Metroculturals (47%) – slightly under-represented compared with the London population

- Kaleidoscope Creativity (18%) – under-represented compared with the London population
- Experience Seekers (15%) – over-represented compared with the London population

Market analysis

Background

This section is based on analysis of Audience Answers ticketing data, from the following organisations' activity in the City of London:

- Barbican (including the LSO, Boy Blue Entertainment, and Cheek By Jowl)
- The Museum of London
- Bishopsgate Institute

Booker data from Guildhall Art Gallery is also included in geographic and Audience Spectrum analysis where noted.

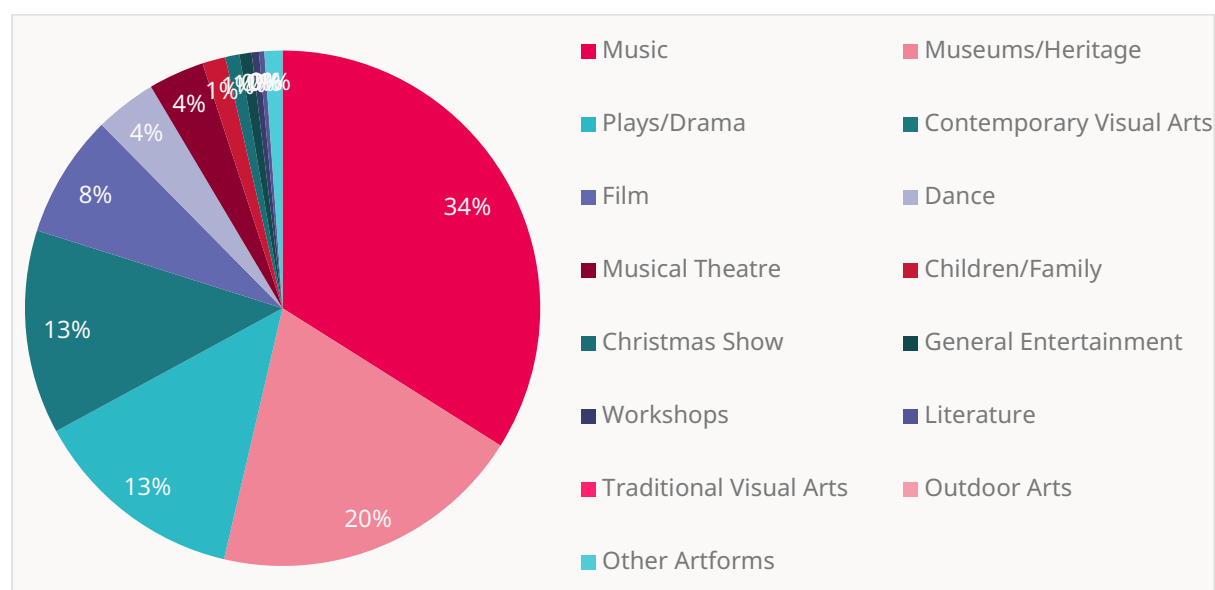
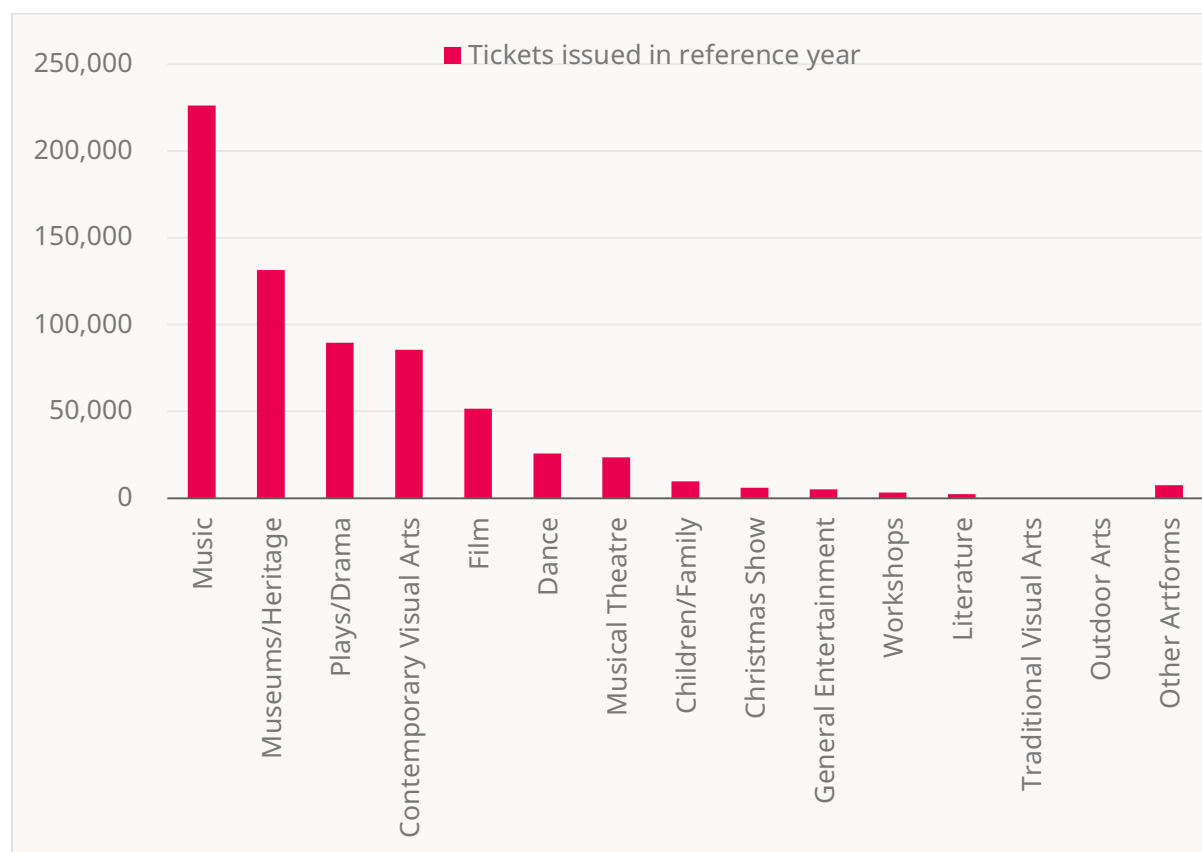
The wider group of organisations delivering art, culture and heritage activity across London consists of 72 organisations, including:

Arcola	ICA	Soho Theatre
Artsadmin	Little Angel Theatre	Southbank Centre
Battersea Arts Centre	London Philharmonic Orchestra	Spitalfields Music
Bridge Theatre London	Opera Holland Park	The Albany
Camden People's Theatre	Regent's Park Open Air Theatre	The Yard Theatre
Conway Hall	Rich Mix	Trinity Laban
Discover Children's Story Centre	Royal College of Music	Unicorn Theatre
Donmar Warehouse	Sadler's Wells	LIFT Festival
Hackney Empire	Shakespeare's Globe	Southbank Centre
Hoxton Hall	Shoreditch Town Hall	King's Head Theatre
		JW3

The City's offer

This analysis describes the mix of ticketed cultural activity delivered at the City's three Audience Answers venues (Barbican, Bishopsgate Institute, and the Museum of London).

The most prominent artforms in terms of tickets issued were **Music**, **Museums/Heritage**, **Plays/Drama**, and **Contemporary Visual Arts**.



Behaviours of audiences

Sales metrics

Looking at ticket sales at **City venues in 2022**⁴ (Barbican, Museum of London, Bishopsgate Institute) via Audience Answers, we see a total of

- **209,779 unique bookers**
- ...making **362,130 bookings**
- ...across which **720,331 tickets** were issued
- ...with a total of **£15.3m income** generated from ticket sales.

This works out to an average of:

- 1.7 bookings, 3.4 tickets and £73 income per unique booker per year
- 2 tickets and £42 income per transaction
- £21 income per ticket issued

Measure	CoL Venues combined	Average CoL venue
Unique bookers	209,779	71,189
Average bookings per booker	1.7	1.7
Average tickets per booker	3.4	3.1
Average income per booker	£72.95	£44.18
Total bookings	362,130	120,710
Average tickets per booking	2.0	1.9
Average income per booking	£42.26	£23.54
Total tickets	720,331	240,110
Average income per ticket	£21.25	£14.24
Total income	£15,303,565	£5,101,188

⁴ 2022 is the most recent full year for which all City venues have complete, artform-coded ticketing data in Audience Answers, and as such has been used for all analysis in this section

Sales metrics by artform

The following tables show sales metrics for each artform at City venues for each artform⁵.

Artform	Measure			
	Unique bookers	Total bookings	Total tickets	Total income
Music	72,571	118,930	226,118	£6,364,609
Contemporary Visual Arts	45,709	58,704	98,085	£1,044,269
Museums/Heritage	43,384	52,430	132,921	£93,125
Plays/Drama	35,025	39,614	89,511	£4,678,140
Film	28,854	51,977	90,043	£805,045
Dance	10,857	14,373	25,707	£522,337
Musical Theatre	9,626	10,326	23,356	£1,289,671
Other Artforms	4,255	4,605	8,424	£98,003
Children/Family	2,526	3,786	9,686	£11,784
General Entertainment	2,141	2,250	5,022	£93,042
Christmas Show	1,641	1,713	5,944	£174,704
Workshops	1,632	2,067	3,207	£76,126
Literature	1,199	1,245	2,153	£50,713
Traditional Visual Arts	56	66	81	£960
Outdoor Arts	9	9	11	£0

Artform	Measure			
	% of unique bookers	% of total bookings	% of total tickets	% of total income
Music	35%	33%	31%	42%
Contemporary Visual Arts	22%	16%	14%	7%
Museums/Heritage	21%	14%	18%	1%

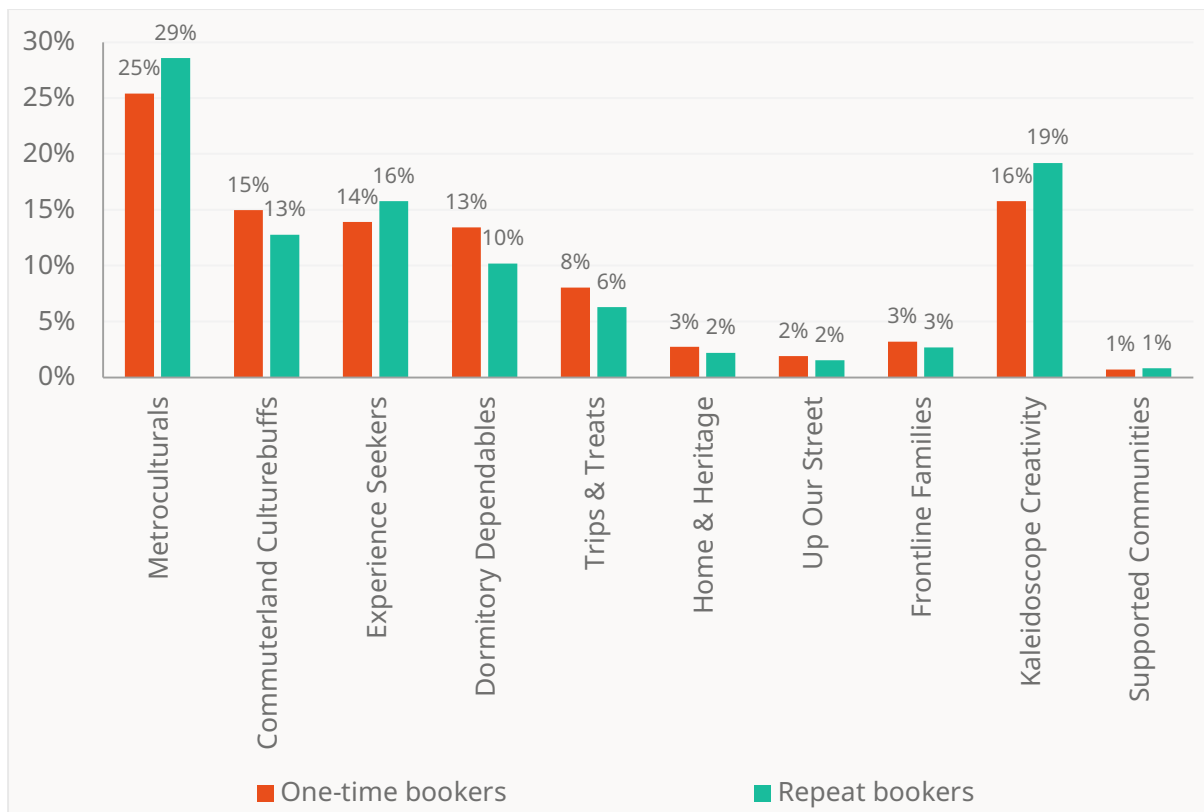
⁵ Where productions were not coded by the venue, machine learning has been used to assign the most likely artform.

Plays/Drama	17%	11%	12%	31%
Film	14%	14%	13%	5%
Dance	5%	4%	4%	3%
Musical Theatre	5%	3%	3%	8%
Other Artforms	2%	1%	1%	1%
Children/Family	1%	1%	1%	0%
General Entertainment	1%	1%	1%	1%
Christmas Show	1%	0%	1%	1%
Workshops	1%	1%	0%	0%
Literature	1%	0%	0%	0%
Traditional Visual Arts	0%	0%	0%	0%
Outdoor Arts	0%	0%	0%	0%

Repeat vs. One-time bookers

Overall, around three quarters of bookers at City venues booked once in a two-year period from January 2022, and **a quarter booked more than once** in this period.

The profile of repeat bookers is similar to those who only booked once, with a slight over-representation of Metroculturals and Kaleidoscope Creativity amongst repeat bookers:

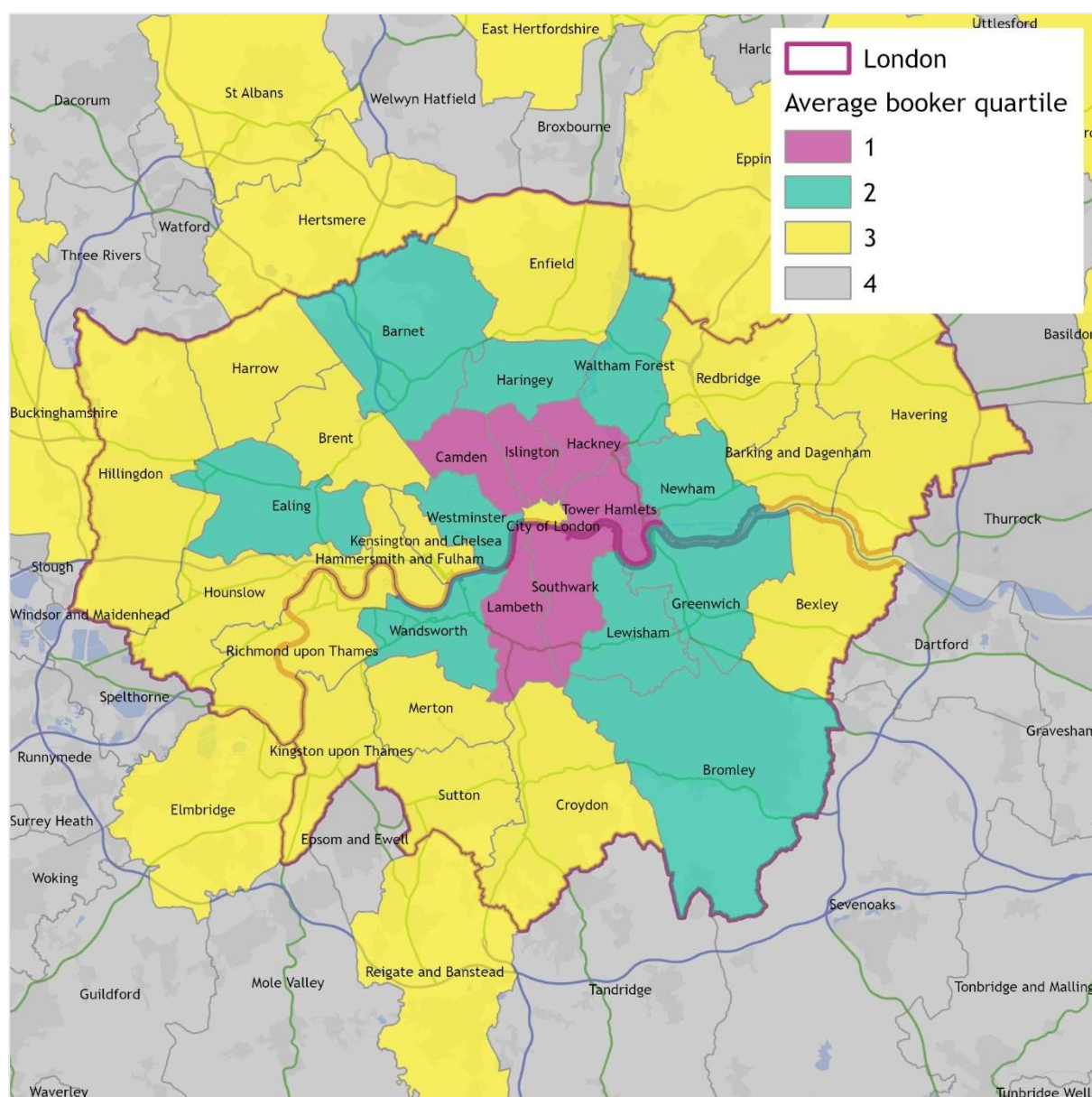


The over-representation of Metroculturals, Experience Seekers and Kaleidoscope Creativity is likely due to a combination of proximity to the City and interest in the offer, these three segments being particularly prominent in inner London.

Catchment area for existing CoL provision

The following analysis is based on post-pandemic booker data via Audience Answers (Barbican, Museum of London and Bishopsgate Institute) and postcode data supplied by Guildhall Art Gallery.

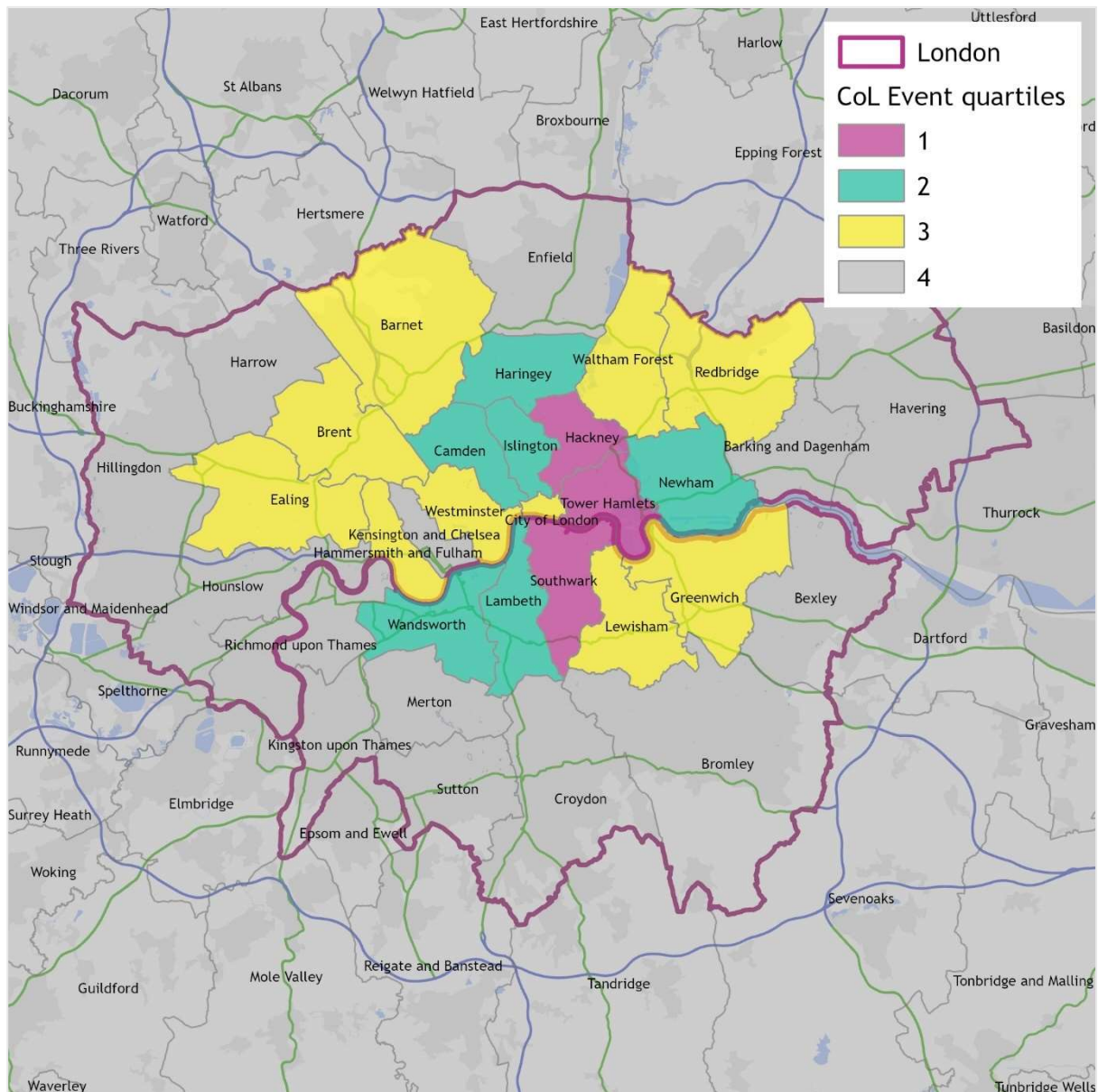
Based on these datasets, the core catchment area for the City covers **Hackney, Islington, Tower Hamlets, Southwark, Camden, and Lambeth**. Together, these six boroughs account for a total of 25% of bookers. The wider catchment area, from which 75% of visitors are drawn, includes all London boroughs and extends to many neighbouring local authority areas.



As seen in the earlier analysis of secondary data and reports, this analysis also suggests a mild eastward-focus perhaps better understood as reflecting a smaller

proportion of visitors from West London, given the prominence of North and South East London boroughs.

When we look at the most recent data available for City of London events (2017-2019: Londinium, House of Sound, Women: Work and Power, and Fantastic Feats) we see a much tighter catchment area (i.e. a less dispersed/more local audience), with Hackney, Tower Hamlets and Southwark still the top boroughs (accounting for on average 25% of visitors), with Islington, Lambeth, Wandsworth, Haringey, Camden and Newham making up the next 25% of visitors.



Audience Spectrum opportunities

This analysis is based on Audience Answers booker data for 2022 – the most recent full year for which ticketing data is available across City of London venues (Barbican, Bishopsgate Institute, and the Museum of London).

The 50% catchment area for these bookers (i.e. the local authorities which together account for 50% of bookers) consists of:

- | | | |
|-----------------|------------------|-------------|
| → Tower Hamlets | → Lewisham | → Greenwich |
| → Hackney | → Haringey | → Ealing |
| → Southwark | → Barnet | → Newham |
| → Islington | → Waltham Forest | → Bromley |
| → Camden | → Wandsworth | |
| → Lambeth | → Westminster | |

Bookers from the catchment areas are compared with the background profile of the area, to identify which segments are likely to be core attenders of the City's future offer, and those which will require more significant efforts (via outreach and programming) to reach.

It also identifies areas *within* the catchment area which have particularly notable levels of propensity towards and penetration of the current offer, and potential for generating future audiences. This is viewed overall, and through the lens of individual artforms.

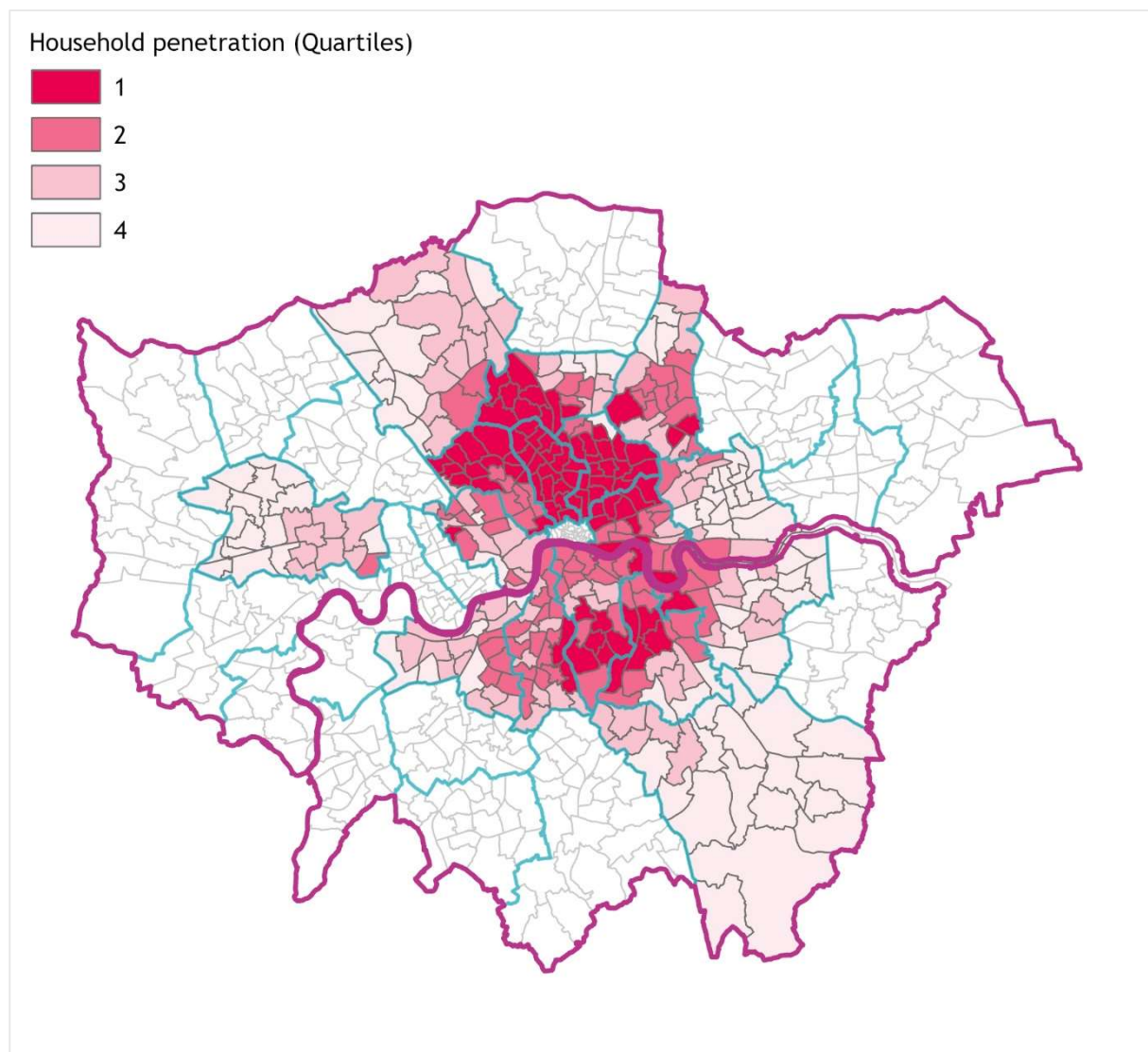
Household penetration within the catchment area

Household Penetration is the percentage of households in each ward which contain bookers.

The top wards in terms of penetration are:

- | | |
|------------------------------------|-----------------------------------|
| → Bunhill (Islington, 18.8%) | → De Beauvoir (Hackney, 14.8%) |
| → Highbury (Islington, 16.8%) | → Dalston (Hackney, 14.6%) |
| → Clissold (Hackney, 15.7%) | → Lea Bridge (Hackney, 13.9%) |
| → Stoke Newington (Hackney, 15.7%) | → Brownswood (Hackney, 13.6%) |
| → Stroud Green (Haringey, 14.9%) | → Bow West (Tower Hamlets, 13.5%) |

The following map expresses penetration in quartiles with quartile 1 having the quarter of wards with the highest levels of penetration and quartile 4 the lowest penetration.

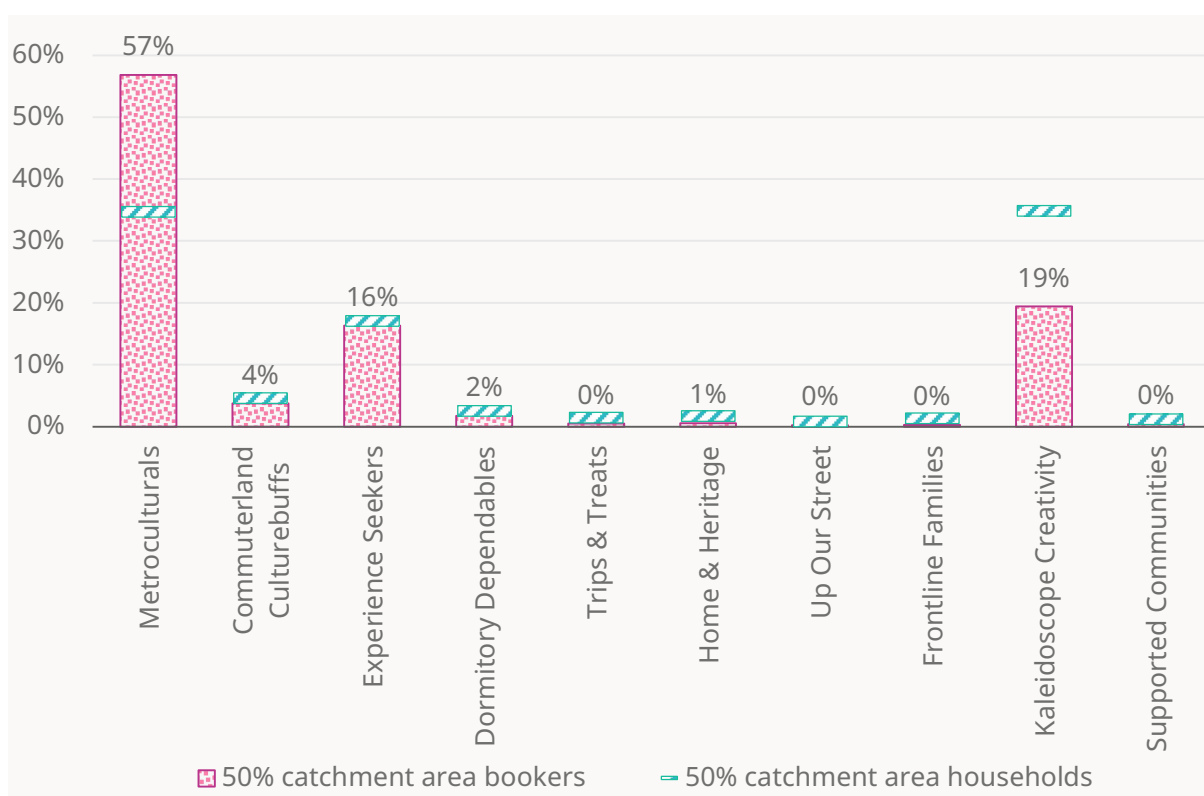


Audience Spectrum profile within the catchment area

Across the 16 boroughs of the catchment area, Kaleidoscope Creativity are significantly over-represented amongst bookers. Experience Seekers are on-index, and Kaleidoscope Creativity are under-represented.

Audience Spectrum segment	50% catchment area bookers	50% catchment area households	Index
Metroculturals	57%	35%	164
Commuterland Culturebuffs	4%	5%	82
Experience Seekers	16%	17%	96

Dormitory Dependables	2%	3%	69
Trips & Treats	0%	1%	34
Home & Heritage	1%	2%	34
Up Our Street	0%	1%	30
Frontline Families	0%	1%	20
Kaleidoscope Creativity	19%	35%	56
Supported Communities	0%	1%	33



Propensity within the catchment area

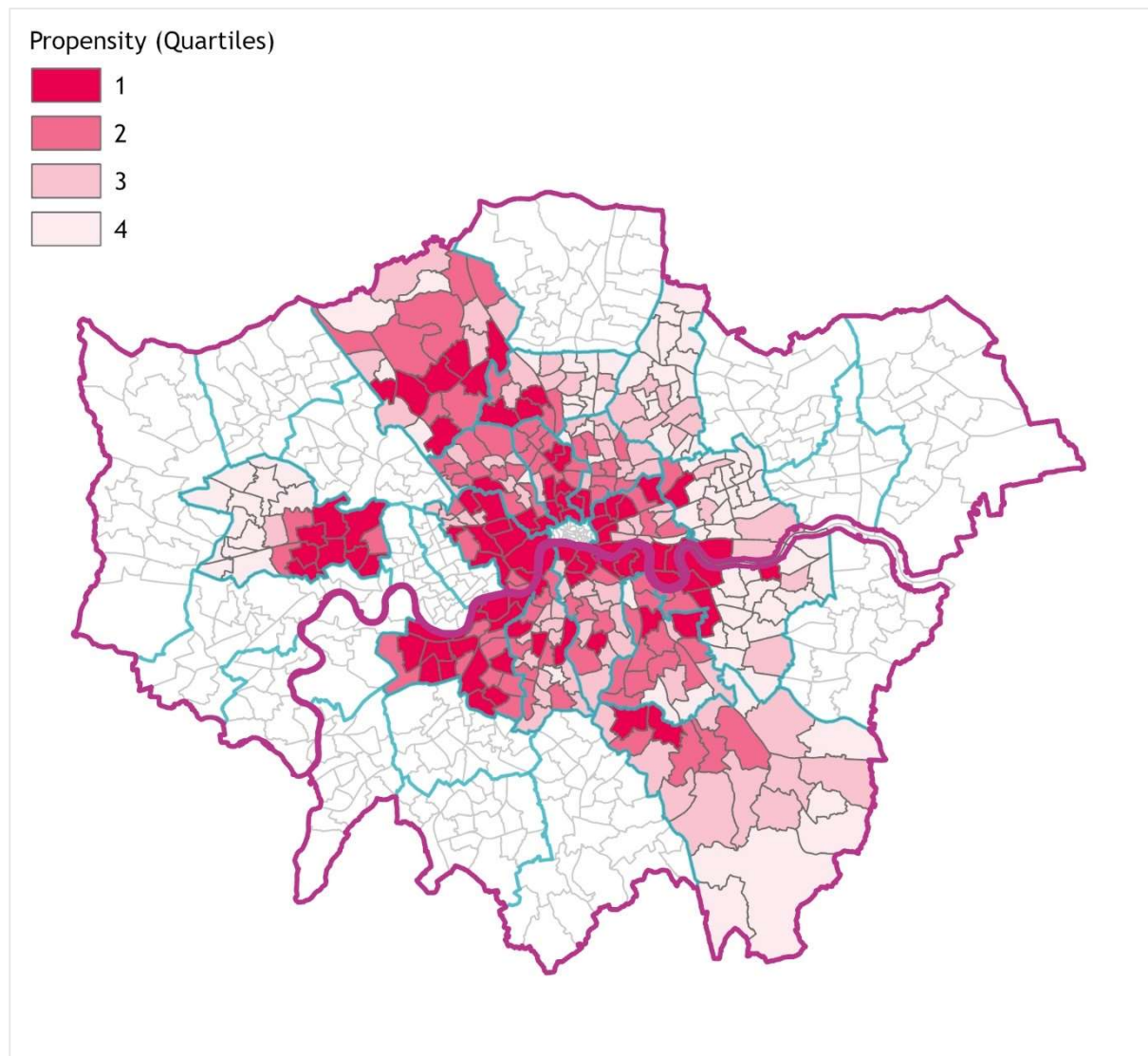
By comparing the Audience Spectrum indexes for the catchment area as a whole with the profile of households in each ward in the catchment area we can understand which wards we would expect to have a particularly high propensity for the City's current cultural offer.

The top wards on this measure are:

- Blackwall & Cubitt Town (Tower Hamlets)
- Canary Wharf (Tower Hamlets)
- West End (Westminster)
- Whitechapel (Tower Hamlets)
- St James's (Westminster)
- St Mary's (Wandsworth)
- Thamesfield (Wandsworth)

→ East Putney (Wandsworth)
→ Knightsbridge & Belgravia
(Westminster)

→ Regent's Park (Westminster)



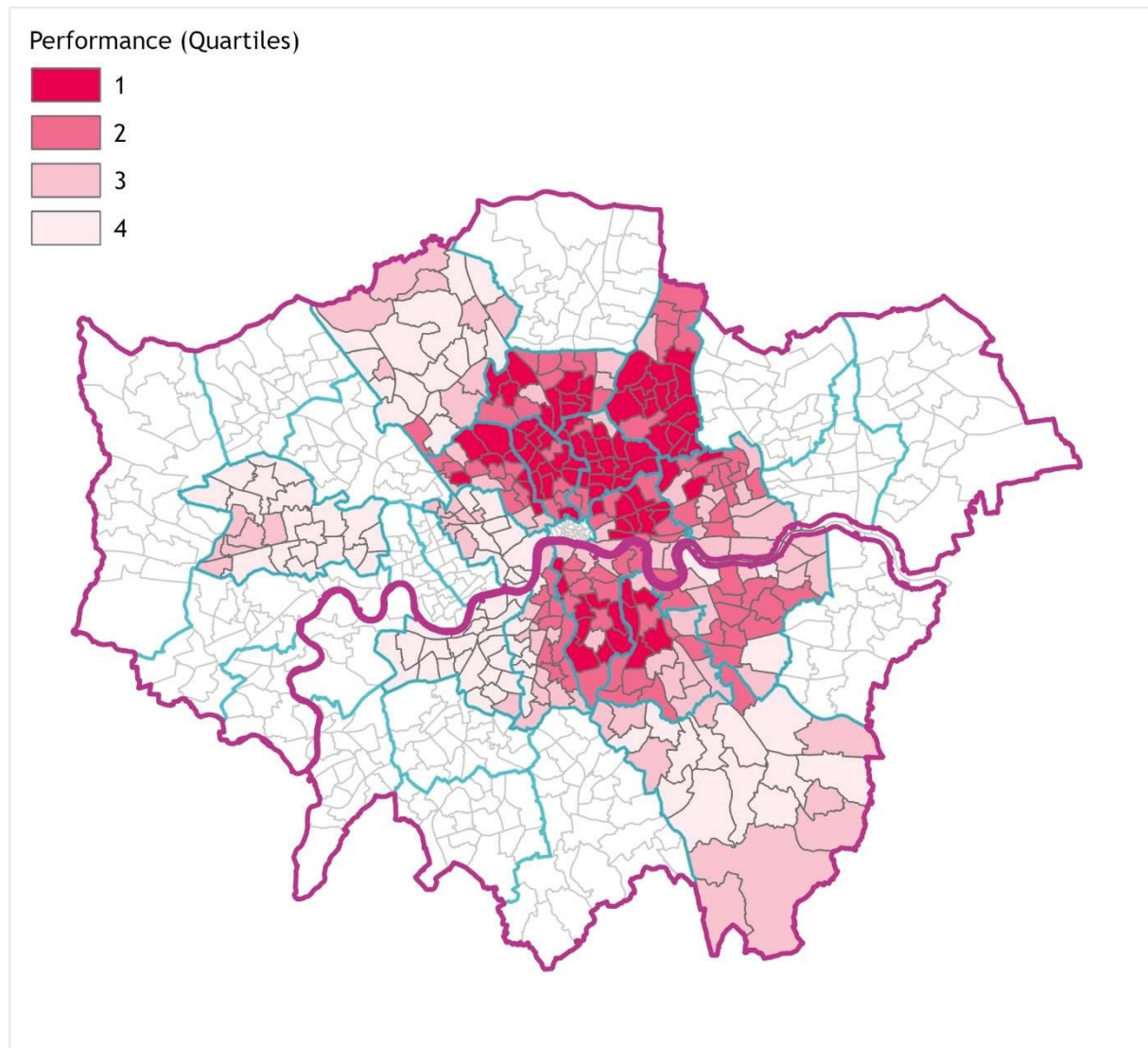
Performance and Potential within the catchment area

Performance and Potential consider the difference between the levels of Household Penetration and underlying Propensity to attend within each ward.

As such, wards in the top quartile for Performance are those where more bookers live than you would expect given the underlying propensity in that ward. Potential is the opposite, with wards in the top quartile being those with the most headroom to grow audiences beyond current levels, given the underlying propensity in the ward.

Note that performance will to some extent be a consequence of proximity; we might expect wards nearer the City to be more open to the offer than those further away. That being said, the top wards in terms of performance are:

- King's Park (Hackney)
- De Beauvoir (Hackney)
- Shacklewell (Hackney)
- Homerton (Hackney)
- Chapel End (Waltham Forest)
- William Morris (Waltham Forest)
- Brownswood (Hackney)
- Haggerston (Hackney)
- Hermitage & Gardens (Haringey)
- Grove Green (Waltham Forest)



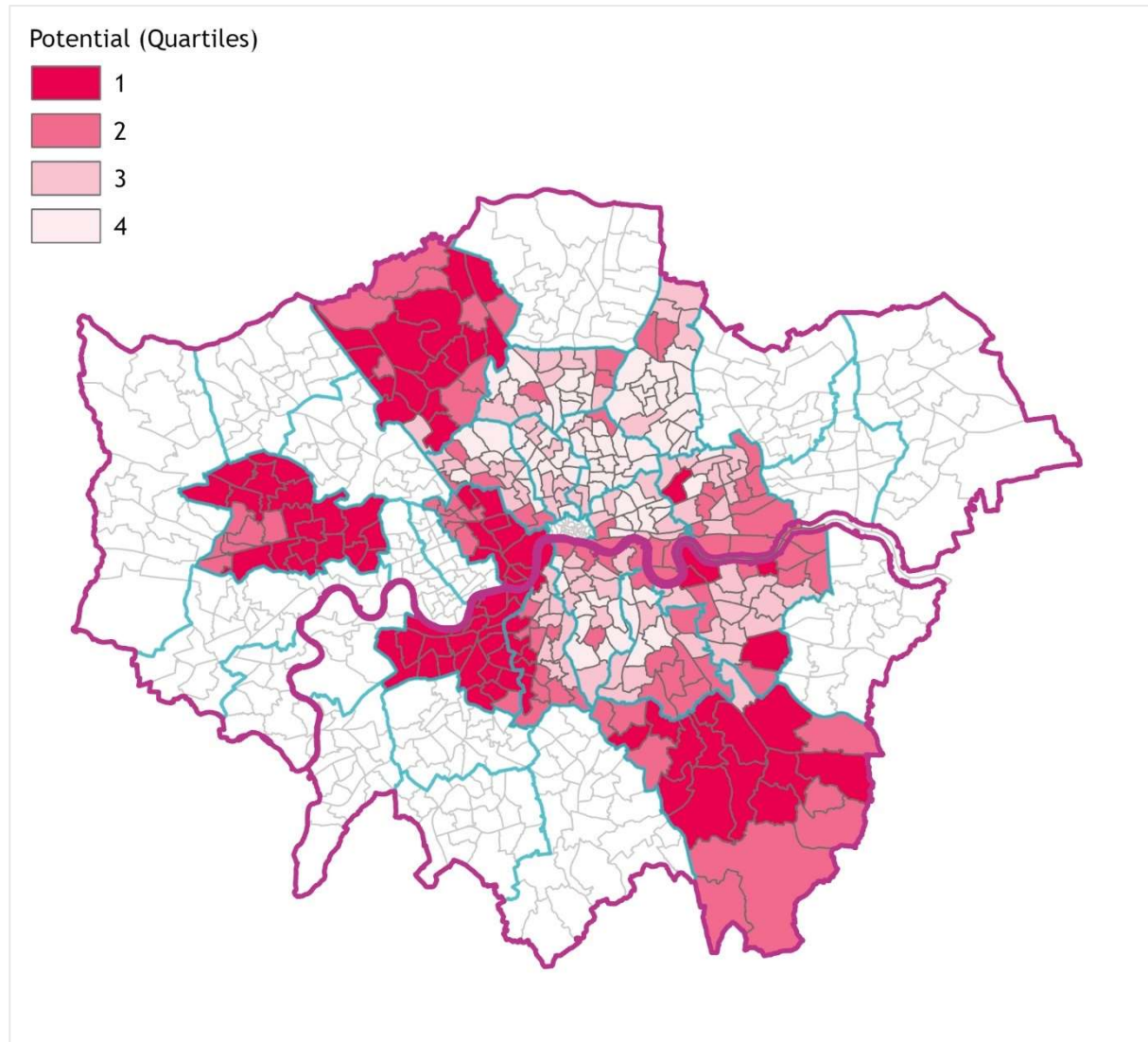
The wards with the most potential for growing audiences for the current offer are:

- Nine Elms (Wandsworth)
- West Putney (Wandsworth)
- Wandsworth Common (Wandsworth)
- Hendon (Barnet)
- Knightsbridge & Belgravia (Westminster)
- Hyde Park (Westminster)
- Shaftesbury & Queenstown (Wandsworth)
- Colindale South (Barnet)

→ Wandsworth Town
(Wandsworth)

→ West Hill (Wandsworth)

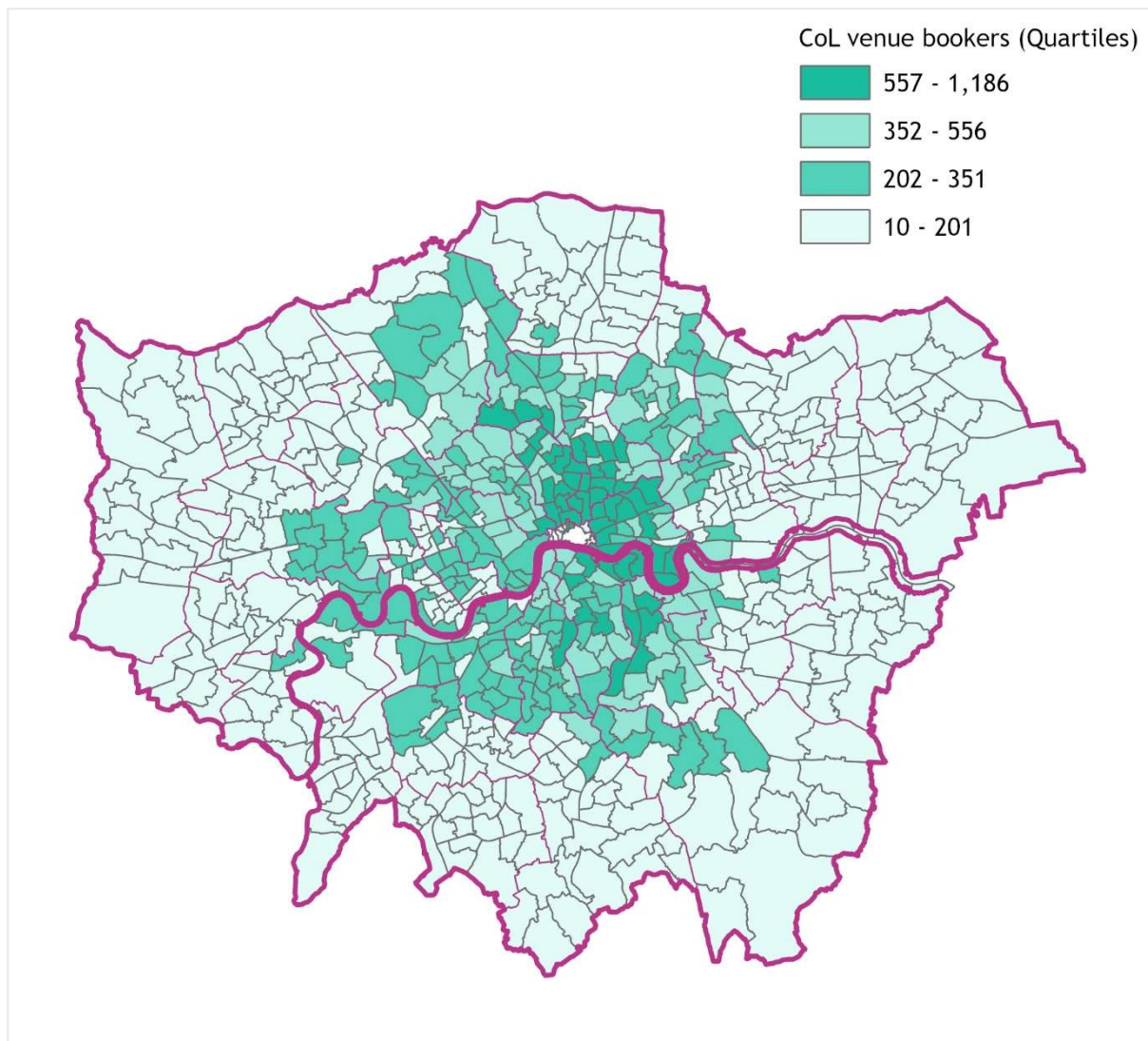
It's particularly worth noting the effect of proximity when looking at potential for growth. Whilst the top wards have the most headroom for growing audiences compared to the current audience, distance is likely to be a barrier for those further from the City.



The City's place in the London market

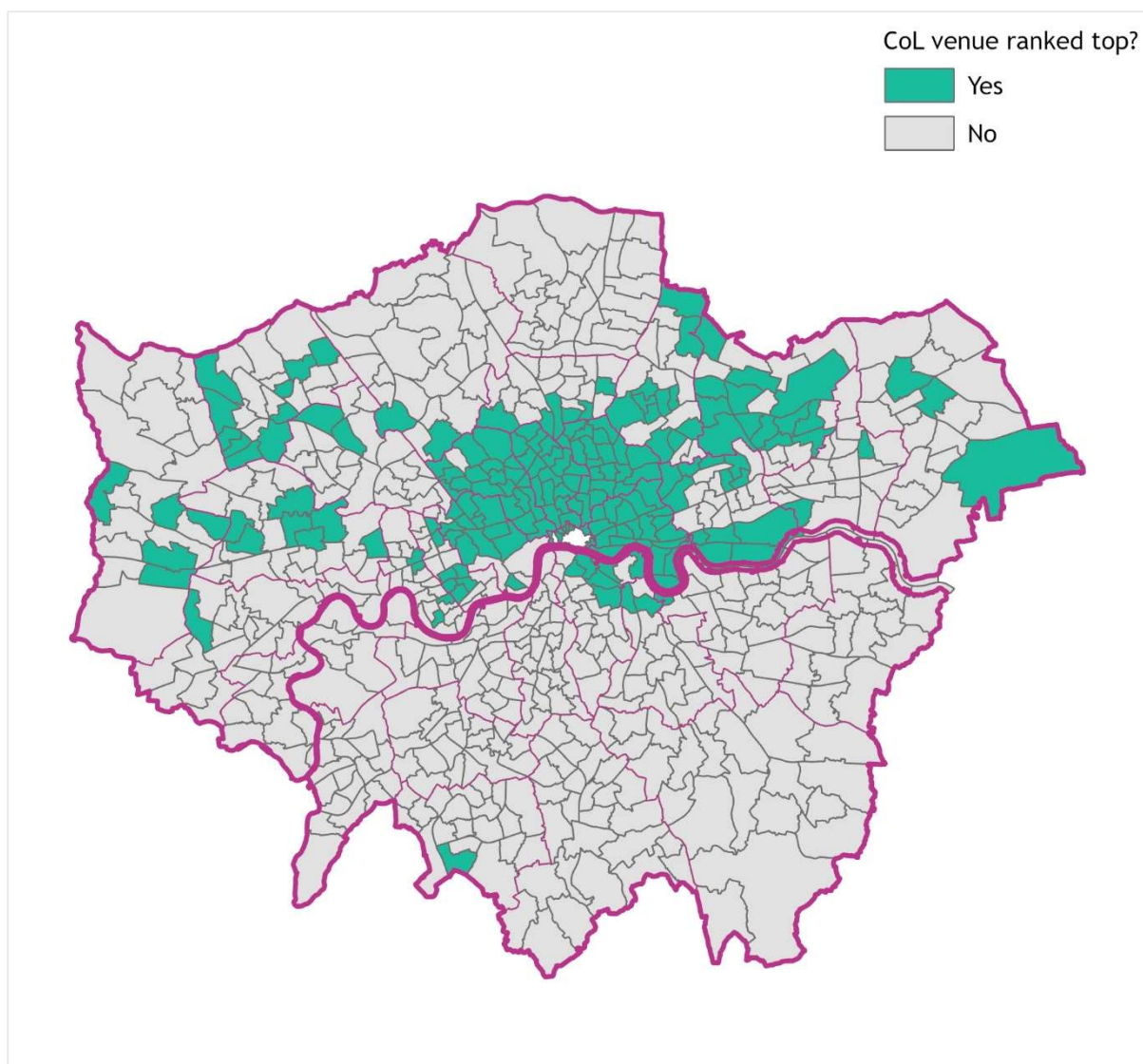
This analysis considers 67 London Audience Answers venues and ranks each within every ward in London according to the number of tickets sold in a reference year⁶.

The following map shows the number of City venue bookers (Barbican, Bishopsgate Institute, and the Museum of London) in 2022 for all wards in London. This is a very similar picture to that seen elsewhere in this report, where analysis was undertaken at Local Authority level (and on a slightly different time period, due to the available data sources).



When we also look at the number of bookings made for *other* London venues by people living within each ward we can identify those wards where more people book for a City venue than any other single London Audience Answers venue:

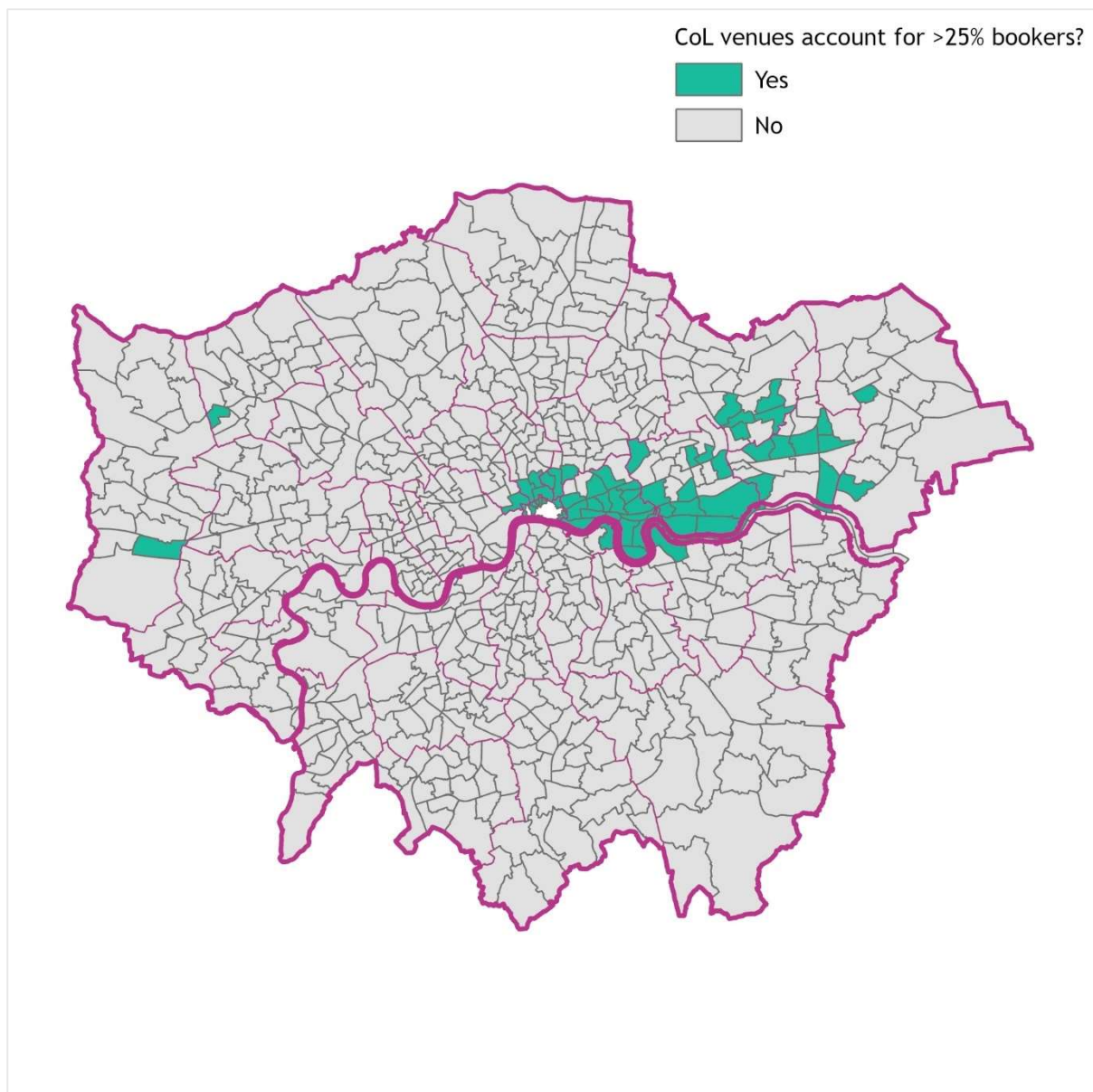
⁶ The reference year is 2022 – this is the single year for which we currently have the largest range of venues, including all three City venues.



This was the case in 192 wards, mostly around central and East London. Wards in and around the Docklands are likely to have seen City venues outrank other venues at least in part due the London Museum's dataset against a backdrop of relatively low arts engagement⁷.

Being even more specific, the following map shows wards where the three City venues together account for more than 25% of all-London venue bookers in these wards:

⁷ Activity reasonably assumed to have taken part at the Museum in Docklands was not included in the London Museum's dataset, however some such events may still exist in the analysis.



This shows a particular preference for City venues in City and City-adjacent wards, and again suggests the influence of the Museum of London to some extent in the Docklands area.

Crossover with other London venues

Overall, within the reference year of 2022 the most prominent other London venues amongst those who book at City venues were:

- Southbank Centre (17% of City venue bookers also booking here)
- Sadler's Wells (8%)
- Bridge Theatre (5%)

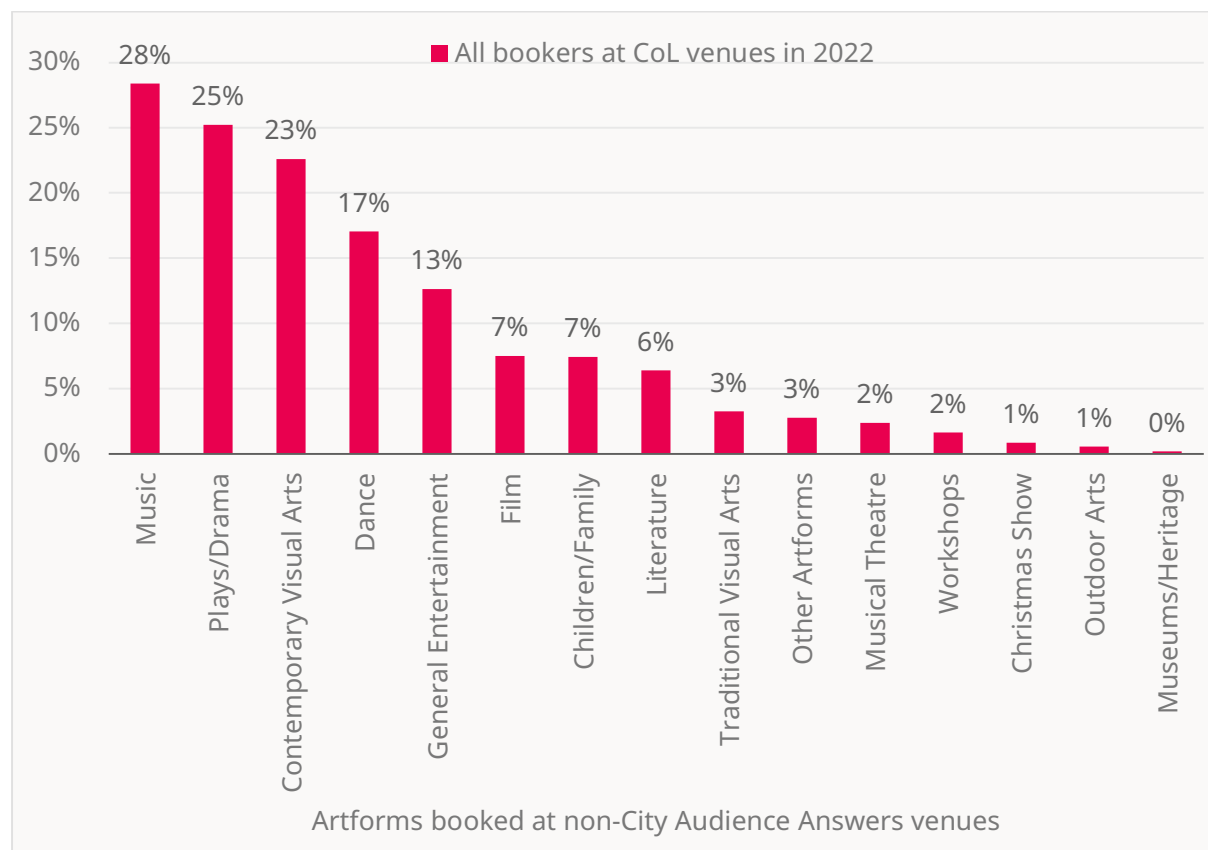
- Shakespeare's Globe (5%)
- Soho Theatre (4%)
- Cadogan Hall (3%)
- Alexandra Palace (3%)

Overall, Barbican and in particular Bishopsgate Institute bookers were more likely to have booked at other London venues than Museum of London bookers.

Activity at other London venues

This analysis looks at what bookers at City venues did in 2022 at Audience Answers venues elsewhere in London.

Overall, **Music** was the most widely booked artform elsewhere in London, 28% of City venue bookers having booked for Music elsewhere in London in 2022. 25% had booked for **Plays/Drama** elsewhere in London, 23% **Contemporary Visual Arts**, and 17% **Dance**.



Gap analysis for emerging themes

Things Made Public have identified six themes to guide the development of a cultural strategy for the City;

1. Where Culture Means Business
2. Seeding a Creative Ecosystem
3. Old City, New Stories
4. The World in One Square Mile
5. Building for the Next Century
6. Culture That Cares

Themes five and six above fall outside the audience-focussed remit of the data review; gaps identified in the existing research as it relates to themes one to four are outlined below.

Theme 1: Where Culture Means Business

Culture as a driver to return-to-workplace is under-researched – both in terms of the benefit of ease of access to after-work cultural activity (perceived or actual), and the role the existence of a vibrant arts and culture offer in and of itself has in improving perceptions of commercial centres. These areas could be explored through **primary research with workers and businesses**.

The cultural interests of city workers are under-researched: their current interest in and uptake of the City's cultural offer as it stands; their wider cultural interests and activity; and the intersection of these two areas – what they would consider doing in the City in future. **Primary research with City workers** is therefore essential to explore the viability of this segment for audience development, and the form such activities would take.

Theme 2: Seeding a Creative Ecosystem

Existing datasets contain few insights regarding how, why, and how many young people engage with culture in the City. However we would expect the proportion of young people amongst all City audiences to be low, and concentrated in targeted activities.

Although not available through the data audit, if City organisations capture information about their schools engagement activity a **Schools Engagement Report** would identify pupils reached by current engagement activity, highlighting current successes and giving a benchmark to build from.

A **Schools Target Area Report** would highlight schools of interest within target catchment area. This should be delivered as part of future activity planning.

Theme 3: Old City, New Stories

Whilst the data audit did not contain significant insight into perceptions of the City, the City has a rich history and significant unique historical assets to draw upon.

Primary research with the Peripheral Communities segment would identify levels of interest in these stories, and contribute towards the development of a suitable programme of activity.

The London Museum developments and relocation of the Migration Museum present opportunities to reach new audiences, and **secondary research** may be undertaken to model their potential impact, in terms of the visitor profile and areas from which visitors are likely to travel. It is likely that significant work is already being undertaken in these areas, which could be tapped into.

Theme 4: The World in One Square Mile

Analysis of existing data shows a large proportion of international businesses, workers and visitors present in the City, however little is known about their cultural needs or preferences. These gaps could be filled with **primary research with businesses and workers**, ensuring a sample size and/or qualitative recruitment approach to allow us to understand opportunities for these distinct groups. Future work undertaken by Things Made Public will explore how to leverage existing international links.

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Appendix 3 - Cultural Strategy Consultation Plan

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Section 1 - Cultural Strategy Consultation Plan, March – June 2025

Method	Description	Purpose	Activity	Stakeholder	Timeline
Creative consultation with the public	Creative activity that ‘meets people where they are’ exploring their feelings towards the City and their cultural preferences currently & for the future.	To provide a qualitative snapshot of how the public perceive the City, its cultural provision and their future aspirations for that provision.	2 x micro artist residencies utilising creative research methods, including casual conversations, interviews, audio vox pops, observations and visual documentation including photography and illustration to develop a creative zine that offers a unique and thought-provoking commentary on culture in the City today and in the future.	General public including visitors, workers, residents and community groups	31 March to 16 May
Online and in person survey	A short online survey that is designed to provide a platform for local people and stakeholders to give light-touch input, including feedback on cultural provision, barriers to engagement, and aspirations for the future.	To capture broad, high-level feedback from a wide range of participants, generating quantitative data that complements the qualitative insights gathered through other consultation methods.	Online and in person survey, distributed through digital channels and networks to a total distribution list of 250k+. Hard copies displayed in key City assets including CIC, Guildhall Art Gallery, Libraries, City Corporation Housing Estates.	General public including visitors, workers, residents and community groups Cultural and heritage networks Corporate and business community BIDS GLA, TFL, London and Partners	31 March to 16 May
One-to-one Conversations	A series of structured yet informal interviews with key stakeholders, offering a confidential space for in-depth discussions about cultural priorities, challenges, and opportunities in the City.	To gather nuanced insights and specialist perspectives that may not emerge in group discussions, while also strengthening relationships with key partners.	15 x 1:1s with key stakeholders who need to have detailed input and partners where relationship building is required.	National cultural and heritage organisations National funders Local government and borough councils City Corporation Chief Officers Corporate partners	21 April to 4 July

Method	Description	Purpose	Activity	Stakeholder	Timeline
Focus Groups	A series of 2-hour, in-person workshops designed to engage targeted sector groups in structured discussions, using participatory methods to generate feedback and co-design elements of the strategy.	To gather detailed information from key sector groups, test emerging themes and recommendations, and build relationships with cultural partners.	10 themed focus groups: Local residents City workers Young people and families Place, leisure and tourism Global exchange Creative enterprise Culture Heritage Cultural investors Property developers	200 stakeholders invited to participant in appropriately themed group. Mix of external stakeholders and City Corporation officers invited. Residents Community groups Library and community services/organisations City workers Employee networks Corporate businesses Education providers Young people's services/organisations Cultural and heritage organisations Artists and creatives Creative enterprise organisations BIDS Leisure and hospitality businesses Tourism bodies Place making organisations Developers, landowners and managing agents Architects Cultural strategists Funders Liveries	31 March to 4 April

Method	Description	Purpose	Activity	Stakeholder	Timeline
Go and See Visits	Organised trips and creative sessions to cultural venues designed to provide an opportunity for participants to explore a place in the City they would not normally have access to with a tour, followed by a creative session, with strategy presentation and Q&A.	To provide creative activity and inspiration throughout the strategy development and offer an informal platform for input and feedback.	3 x creative sessions at strategic points during the strategy development.	Open to all on a first come, first serve basis (including those who took part in other consultation methods to provide further engagement and to provide an additional opportunity for those who expressed an interest in being involved but had an opportunity	5 June to 11 September
Out and About Visits	Informal visits to stakeholders in the City to capture a broad and diverse range of insights.	To ensure all stakeholders who have expressed an interest in being involved but have not been able to engage by other means are part of the process.	Weeklong residency in the City where TMP will visit stakeholders for informal but structured discussions.	Open to stakeholders who have expressed an interest in being involved but have not been able to engage by other means.	19 – 23 May
City Question Time	Open forum for resident engagement to provide a presentation on the development of the strategy and respond to Q&As.	To ensure multiple opportunities for residents to engage in the process and ensure transparency.	Attend one City Question Time.	Local residents	22 May

Method	Description	Purpose	Activity	Stakeholder	Timeline
Cultural Strategy Development Group	A structured forum bringing together representatives from culture, business, education, heritage, and tourism to co-create and refine the strategy through a series of interactive workshops.	To ensure cross-sector collaboration and shared ownership of the strategy, creating a framework that is both ambitious and achievable.	<p>3 x structured workshops at strategic points during the strategy working through an interactive and iterative process, ensuring a strategy that is both informed by expertise and responsive to real-world needs. Points of engagement include:</p> <p>Defining Priorities - exploring key themes emerging from previous engagement and research, helping to identify a collective definition of culture, an overarching vision and the core cultural priorities that will shape the City's future cultural vision.</p> <p>Co-Creation of the Cultural Framework – shaping a strategic framework that positions culture as a vital force within the City, connecting it to broader sectors such as business, education, heritage, and tourism.</p> <p>Refining Recommendations – refining a set of strategic recommendations, balancing quick-win initiatives with longer-term transformational projects.</p> <p>Ensuring Feasibility – exploring practical considerations such as funding, governance, and implementation to ensure that the final strategy is both ambitious and deliverable.</p> <p>Draft review – reviewing the draft strategy for comment ahead of final approval.</p>	40 participants from a diverse range of voices, from cultural institutions and community organisations to businesses and policymakers, ensuring the strategy reflects both ambition and practicality.	22 May to 17 October

Method	Description	Purpose	Activity	Stakeholder	Timeline
City Corporation Officer Workshops	A structured forum bringing together the Culture Team and other key officers to co-create and refine the strategy through a series of interactive workshops.	Cross-departmental working and shared internal ownership of the strategy, ensuring objectives are ambitions yet achievable and delivery is successful.	3 x structured workshops at strategic points during the strategy development including: Consultation headlines and cultural priorities Cultural Framework Development Action Plan Development & Measuring Success Draft review	Culture Team Environment Dept Surveyors Dept Communications Team Destination City Team Community and Children's Services Dept	7 May to 17 October
City Corporation Member session	Informal sessions outside of the Committee forum to update on the development of the strategy and provide feedback with a Q&A session.	To ensure Members are kept informed at key points in the development of the strategy and provide the opportunity to input and feedback.	3 x sessions at strategic points during the strategy development including: Consultation headlines, definition and vision Cultural priorities and Framework Development Recommendations, Action Plan Development & Measuring Success	CHL Members	23 May to 12 September

For questions or further information contact:

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Head of Offer

Culture

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Committee(s): Culture, Heritage and Libraries – For Decision	Dated: 09/05/2025
Subject: City Arts Initiative – Recommendations to the Committee	Public
Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?	<ul style="list-style-type: none"> • Vibrant Thriving Destination • Flourishing Public Spaces
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	n/a
What is the source of Funding?	n/a
Has this Funding Source been agreed with the Chamberlain’s Department?	n/a
Report of: Gregory Moore, Deputy Town Clerk	<ul style="list-style-type: none"> • For Decision – SITC • For Information – Fleet Street & Salisbury Square.
Report author: <ul style="list-style-type: none"> • Emma Markiewicz, Head of Profession for Culture • Joanna Parker, Principal Planning Officer, Environment 	

Summary

This report presents the recommendations of the City Arts Initiative (CAI) which met on 3 April 2025. At this meeting CAI considered the following proposals:

1. Sculpture in the City 14th Edition Shortlist
2. Fleet Street Heritage Wall Proposal
3. Salisbury Square Court Building – poetry and lighting updates

Recommendation(s)

CAI recommends that members of the Culture, Heritage and Libraries Committee are asked to approve:

1. **Sculpture in the City** 14th Edition Shortlist for the onward delivery of 14th edition to be delivered by the Culture Team.

CAI recommends that members of the Culture, Heritage and Libraries Committee are asked to note:

2. **Fleet Street Heritage Wall:** The CAI panel is not in support of the current proposal and recommends that the applicant reapplies taking on board feedback around inclusion, accessibility and content. Members should note that planning permission was approved 29 April 2025, and this is further discussed through the report.
3. **Salisbury Square Court Building Designs:** The final text and poetry selection for the ground floor granite panels and integrated lighting. Members should note that the Capital Buildings Board (CBB) expressed support for the lighting and poetry at the meeting of 5 February 2025. Members should also note these proposals are also referred to the planning division as a part

relevant planning condition. Since the CAI review, the applicant has indicated further finessing of the poetry selection (which will be referred back to CBB) is to take place and officers will provide a verbal update on this status at the Committee meeting.

The sequencing of the gap in committee meetings and the pre-election period meant that items 2 and 3 could not be brought back to CHL before they went to the relevant planning decision-making process and Capital Buildings Board. As part of the existing process, approvals are subject to gaining any necessary permissions and licences from environmental health, planning and highways.

Main Report

Background

1. The CAI met on 3 April 2025 to consider the proposals outlined below. CAI is a group made up of City Corporation Officers, external arts experts and City of London Members. Members were not present at the 3 April meeting due to the outcome of the 2025 election with three members who sit on CAI no longer in office.
2. At the Culture, Heritage and Libraries Committee meeting on 20 May 2024, Members approved the CAI's recommendations on the delegated authority criteria for CAI applications. Items 1, 2 and 3 require referral to the CHL Committee.
3. Members should note that the CAI process will be reviewed in line with the forthcoming Culture Strategy to further improve the delivery of public art in the City and ensure greater cross-collaboration with other key corporation departments.
4. Further background information is available in appendices below. Full details of all the applications to the CAI are available on request from the Cultural Policy & Partnerships Officer (katie.whitbourn@cityoflondon.gov.uk).

Proposals

Sculpture in the City (SITC) 14th Edition

5. The CAI received an application for the 14th edition of Sculpture in the City (SITC). SITC is an annual sculpture park that uses the urban realm as a rotating gallery space. It has been established in the City for 13 editions. The delivery of the project is overseen by the CoL Culture Team. Lacuna, a leading cultural studio, is contracted to lead on the artistic elements of the project.
6. SITC is funded by the City Corporation and an extensive partnership of City of London businesses. This includes Aviva, Bloomberg, Brookfield Properties, CC Land, EC BID, Hiscox, Nuveen Real Estate and T42. The City Corporation is

contributing up to £50k to the project this year and up to £150k in-kind. All other costs are funded by the project partners and patrons.

7. As noted by the CHL Committee on 10 February 2025, a new framework has been agreed with the Partner Board. This includes delivery of the 14th Edition alongside future visioning workshops for further programme development. This will align with the recommendations from Cultural Strategy as they emerge.
8. As a bridge, this year includes setting the maximum total artworks to 10. This means installing up to four new artworks and retaining up to six existing artworks.
9. The sculptures for the 14th edition will be sited across multiple locations on private and public land in the Eastern Cluster area from July 2025 – May 2026.
10. Locations for this year's edition include:
 - a. Corner of Bishopsgate and Wormwood St
 - b. 100 Bishopsgate
 - c. 40 Leadenhall St
 - d. St Botolph without Bishopsgate Churchyard
 - e. 70 St Mary Axe
 - f. Undershaft – St Helen's Church
 - g. Undershaft – Crosby Square
 - h. Leadenhall Building
 - i. Creechurch Lane (TBC)
 - j. Aldgate Square (TBC)
 - k. Mitre Square (TBC)
11. Site visits have taken place with the City Highways officers, artists and gallerists to identify and confirm suitable locations and have all been used previously by SITC.
12. Details of all shortlisted artworks and locations can be viewed in appendix 1. The shortlist is selected by the SITC arts advisory panel which is made up of professionals with expertise in the arts sector. Final artworks from the shortlist will be confirmed by end of April 2025.
13. CAI reviewed the shortlist and agreed that this year's selection is of high artistic quality, the CAI panel recommended that this year's selection of works includes an emerging artist as well as high profile artists.
14. The panel requested that City health and safety officers are consulted on the final artworks, particularly in relation to the Lynda Bengalis due to the use of recycled water and risk of water contamination.
15. Each artwork has specific maintenance requirements. SITC contracts specialist conservators who visit the artworks once a month as well as on a case-by-case basis if any damage occurs. The CAI panel asked that the maintenance plan for the Lynda Bengalis water feature is shared if the artwork is confirmed.

16. The CAI recommend that the shortlist of artworks for Sculpture in the City 14th edition is approved provided the applicant gains the necessary permissions from planning, highways and environmental health. Each artwork will go through a rigorous technical feasibility study with the project team and structural engineers prior to licences being sought.

Fleet Street Heritage Wall

17. On 3rd April 2025, the CAI reviewed plans for the Fleet Street Heritage Wall from Fleet Street Community Interest Company. The project was initially set up to create the Fleet Street Heritage sundial on Bouverie Street which has been implemented and 94 information panels are now displayed on the Fleet Street Heritage website ([The Heritage of Fleet Street](#)) with funding received from the City of London Neighbourhood Fund and private donations. A selection of these pages are on display in Wine Office Court on the hoarding to the Daily Telegraph Building development site sponsored by Fleet Street Business Improvement District.
18. Fleet Street Heritage CIC (FSH) have submitted plans based on the mock up at Wine Office Court to reproduce the website pages as a permanent heritage wall of information consisting of 89 A3 ceramic tiles which will be placed underneath the sundial on Bouverie Street across the width of the flank elevation. These panels are replicas of the research content from the FSH website. The tiles would be manufactured from frost proof porcelain ceramic by Craven Dunnill and fixed with cementitious tile adhesive. Each ceramic tile is printed with historic information largely as text in a small font with some limited historic visuals. The design of each tile is in the format of an old newspaper style and the tiles are layered in 3 rows and grouped in themes: Tourist Information, Architecture, Places, Old Newspapers, People and Children. QR codes are included on the bottom right of each tile which links directly to the webpage to enable reading to be completed at a later time. The final content is yet to be selected. There is also a possible plan for an audible link. The proposals can be viewed in appendix 2.
19. The initial concepts for the project were referred to CHL in January 2024. Members agreed that the proposal should be reviewed by City Arts Initiative (CAI). The CAI panel informally reviewed 4 options for the Fleet Street Heritage wall in July 2024 and provided feedback.
20. All four options focussed on the webpages for the primary content and format. The panel noted the meticulous historical research and tireless commitment of the FSH. All proposals were considered too complex, academic, and detailed in design, format, and content and so visually unengaging and unlikely to appeal to a contemporary and broad audience. There had been no wider stakeholder engagement to contribute to the curation of the project, CAI advised the proposals would benefit from creative input and project management to transform the research idea into a visual format. The CAI also suggested partnership working to enrich the project with the BID and their wider strategic proposals, existing local institutions and developers working in the Fleet Street area. In addition, 1:1 meetings took place with the City's access and inclusion officer to

provide further expert advice around inclusive engagement on the project and accessible layout, formats, interpretation and good practice for way finding.

21. Fleet Street Heritage CIC submitted a planning application (24/03125/FULL) on 17 December 2024 this was identical to one of the previous proposals reviewed by CAI. This has received 33 letters of support and planning permission was granted on 29 April 2025 with conditions (outlined in paragraph 28).
22. At the 3 April 2025 CAI meeting, the panel re-reviewed the current proposal which was almost identical to one of the four options from July 2024 and is submitted for the above planning application. The areas developed since July 2024 include the inclusion of QR codes, the potential for an audible link via the website, justification for the small size of the font and inclusion of “Children’s” pages. The CAI agreed that the concept and format had not been progressed to consider best practice in terms of visual engagement, accessibility, and inclusion which all other applicants are required to bring to arts and heritage projects in the City. The panel agreed that this is particularly essential for a permanent installation. Particular attention was drawn to inaccessibly positioned QR codes, font, inaccessible language, text heavy content and limited opportunity for engagement for a wide range of users.
23. The panel also noted that the area was particularly susceptible to graffiti and agreed that details of a long-term maintenance plan should be confirmed and resourced before installation takes place.
24. The panel also agreed that the branding of the project should be reviewed to ensure clarity of ownership, noting that the red and black colours could be confused with the City of London Corporation.
25. The panel also noted Health & Safety issues with a particularly narrow footpath in the area, and due to the small size of the text, it would require visitors to stop and read it which could lead to blocking of the footpath and restrict passing on the pavement.
26. The panel agreed that the accuracy and suitability of the content (89 information panels) should also be reviewed and verified by officers before it is installed to ensure there would be no reputational issues. The appropriate internal resource would need to be sought for this and will be managed via the planning condition (see paragraph 28).
27. The City Arts Initiative supports the aspirations of this project to celebrate the heritage of Fleet Street and the potential educational opportunities for visitors, but as proposed there are significant shortcomings. The panel recommends that Fleet Street CIC develops the design format further to ensure that the installation is more visually engaging, legible, accessible and inclusive to support engagement for a range of users and celebrate the heritage of Fleet Street in a way that appeals to a broader audience.
28. As a result of the direct feedback from the CAI, the planning permission decision has attached conditions relating to: improved interpretation for access and

inclusion; content review; and maintenance. The planning report also reviewed obstruction of the highway pavement which is considered to be acceptable. All conditions will be managed via the planning division in line with the usual process.

29. The CAI panel unanimously did not support the proposals at the meeting of the 3 April for reasons set out in the report. The additional conditions attached to the planning decision are welcomed to enhance the proposal. However, the fundamental issues CAI have consistently raised around the quality of the concept and format remain and therefore the CAI advises the CHL Committee not to support the proposal in its current form.

Court Building, Fleet Street, Salisbury Square Development Artworks

30. At the CHL Committee meeting on 4 November 2025, Members approved the artist concepts and designs for the new court building at Salisbury Square due to open in Q1 2026. Members noted that the final text and poetry selection for the granite panels and lighting designs would return to the committee for approval. There is a tight timescale on the delivery of this flagship Corporation project, (which includes the fabrication of the artwork). As a result, the poetry selection lighting designs were reviewed at the Capital Buildings Board (CBB) on 5th February 2025 where support was expressed for the proposals. CAI Officers were not made aware of this timing until after the CBB meeting and the gap in CHL committee meetings due to the pre-election period meant this content could not be referred come back to CHL committee any sooner. Therefore, the poetry and lighting is now being referred to CHL to keep the committee informed.
31. At the time of writing, some further refinements are being made to the poetry text in 4 of the artwork panels. Any further updates on the detail of this will be verbally given to members at the 9th May committee meeting. Amendments will be referred back to CBB on 21 May 2025.
32. The poetry extracts and designs that were reviewed by the CAI panel on 3 April can be viewed in appendix 3. The poetry was selected by the artist with close review by the members of the Capital Buildings Board. The poems selected all are associated with themes of justice. The current poetry selection includes extracts from:
- a. On Laws, Kahill Gibran
 - b. Meditations, Marcus Aurelius
 - c. London, William Blake
 - d. The Merchant of Venice, William Shakespeare
 - e. Ode on a Grecian Urn, John Keats
 - f. The Last Answer, Christina Georgina Rossetti
 - g. Magna Carta
 - h. Hard Times, Charles Dickens
 - i. Justice, Rudyard Kipling
 - j. Book of Exodus, King James Version
 - k. Book of Exodus, New International Version
 - l. Commentaries on the Laws of England, William Blackstone

33. Upon review of the poetry selection, the CAI panel was disappointed there was not greater diversity in the selected poets to resonate with a wider contemporary audience. The panel also recommended that the subsequent interpretation and information aspects of the proposals could bring an additional level of depth and educational dimension to the artwork through the onsite plaque, QR code and website. The CAI panel has provided some suggestions of poetry organisations and poets who the applicant could potentially collaborate with. Furthermore, there was a request to include the name of the poet on the artwork, but the applicants have indicated there is limited space and this will be picked up via the interpretation panel.
34. The interpretation panel is envisaged to be a small metallic engraved plaque which will include the artwork title, artist name, artwork description, QR Code (which will link to the website) and braille.
35. The applicants also submitted further detail on the lighting designs and confirmed that the light fittings would have transparent covers/diffusers and would be angled in a way to avoid any glare to pedestrians. The lighting controls will be dimmable, and settings can be adjusted.
36. CAI recommends that the final poetry selections and the lighting designs for the Court building artworks are supported by CHL Members, and that the applicants are advised to explore diversity and inclusion and education further in the interpretation materials associated with the artwork.

Strategic implications

37. Financial implications – Funding for CAI projects/installations are all fully funded. Funding for the Salisbury Square Artworks were approved by the Capital Buildings Board as a part of the City of London Salisbury Square Envelope Budget. Sculpture in the City is funded by the City of London together with a group of partners mentioned in paragraph 5.
38. Resource implications – Apart from officer time handling enquiries, providing applicant support and managing the installations, there are no resource implications other than where specifically noted.
39. Legal implications – No legal implications have been identified.
40. Risk implications – There is a potential reputational risk if the Fleet Street Heritage Wall is installed as currently proposed in regard to the City not upholding best practice in terms of EEDI and accessibility which is expected of all other project partners particularly for permanent installations. The panel contents also should be reviewed to ensure they are not contentious. The planning conditions outlined will seek to mitigate this risk.
41. This has further highlighted the need to revise the City Arts Initiative process to ensure the CAI panel and officers can consistently and effectively add value to future proposals for public art installations which aligns with other Corporation

departments. The plan is for the CAI panel/process to be reviewed later this year to better articulate how it works in conjunction with planning requirements and capital projects board, and with the forthcoming Culture Strategy.

42. Health & Safety implications – The City Arts Initiative has Health and Safety representation on the panel and is consulted with further where necessary. The RAMs for specific projects will also be reviewed by planning and Highways teams if these permissions are required. There a low-risk health and safety concern raised regarding Fleet Street Heritage Wall and the font size requiring people to stop and thus causing congestion on the highway. As aforementioned Sculpture in the City artworks go through rigorous feasibility testing and RAMs will be submitted to City Health and Safety Officers.
43. Equalities implications – The City Arts Initiative has an access officer present on the panel, and the panel reviews applications in terms of accessibility and inclusivity. In the CAI application, applicants are expected to display how equalities and accessibility have been considered as a part of their proposal. Concerns have been raised regarding the inaccessible format and design of the Fleet Street Heritage Wall as well as the lack of diversity of the poets selected for the Salisbury Court Building.
44. Climate implications – No climate implications have been identified.
45. Security implications – No security implications have been identified.

Conclusion

46. This report summarises the discussions of the City Arts Initiative. It presents recommendations in relation to the public art applications considered on 3 April 2025.
47. Whilst sequencing has not allowed for the full input of the committee (in the Salisbury Square Development and the Fleet Street Heritage Wall) we ask that Members are supportive of the CAI recommendations in the proposals outlined above, noting that support has been gained from the Capital Buildings Board for Salisbury Square Development and planning approval has been issued for Fleet Street Heritage Wall with additional conditions as a result of CAI feedback.

Appendices

- Appendix 1 - SITC 14th Edition Shortlist & Locations
- Appendix 2 - Fleet Street Heritage Wall Proposal
- Appendix 3 - Salisbury Square Court Building Poetry Presentation

Emma Markiewicz

Head of Profession for Culture

Joanna Parker

Principal Planning Officer, Environment

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Committee: Culture, Heritage and Libraries Committee	Date: 09 May 2025
Subject: Report of Action Taken between meetings: Approval of artwork 'GoWildlifeGo' at Paternoster Square	Public
Report of: The Town Clerk & Chief Executive	For Information
Report author: Jayne Moore	

APPROVAL OF 'GOWILDLIFEGO' AT PATERNOSTER SQUARE

Background

The City Arts Initiative (CAI) met on 03 April 2025 to consider the proposal received by the CAI on 12 March 2025 to install the artwork GoWildlifeGo (a sculpture of animals on a scooter) by the artists Gillie and Marc at Paternoster Square to be installed on or around 25 April 2025, to January 2026.

CAI is a group made up of City Corporation officers, external arts experts and City of London Members, and agreed that the proposal be forwarded for approval by CHL.

The Paternoster Management Team confirmed that they will be responsible for the maintenance of the sculpture.

The aim of the sculpture is to educate the public and drive awareness of animal conservation, and will have a QR code for further information. The CAI panel noted the popularity of the sculptures among family audiences, and also questioned the extent of the artist's success in achieving the educational aims. More information has been requested around the fundraising elements, and the CAI panel has recommended that a different artist be explored for future installations given that this is the third year of Gillie and Marc at that location.

REASON FOR URGENCY:

The installation was due to be installed on 25 April 2025, and the short timescale (consent from CoL Highways, and planning application submissions) was such that the CAI was only ready to formulate the request on 16 April 2025.

ACTION TAKEN:

In consultation with the Chair of CHL and its most senior Member (in the absence of a Deputy Chair), the Town Clerk and Chief Executive approved the proposal on 28 April 2025.

Jayne Moore

Governance Officer

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Committee(s): Culture, Heritage and Libraries – For Decision	Dated: 09/05/2025
Subject: City Arts Initiative – Recommendations to the Committee	Public
Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?	<ul style="list-style-type: none"> • Vibrant Thriving Destination • Flourishing Public Spaces
Does this proposal require extra revenue and/or capital spending?	N
If so, how much?	n/a
What is the source of Funding?	n/a
Has this Funding Source been agreed with the Chamberlain’s Department?	n/a
Report of: Gregory Moore, Deputy Town Clerk	<ul style="list-style-type: none"> • For Decision
Report author: <ul style="list-style-type: none"> • Emma Markiewicz, Head of Profession for Culture • Joanna Parker, Principal Planning Officer, Environment 	

Summary

This report presents the recommendations of the City Arts Initiative (CAI) which met on 3 April 2025. At this meeting CAI considered the following proposals for temporary installations:

1. London Festival of Architecture 2025
 - a. ‘Whispers’ by Oskar Zieta
 - b. Unheard Voices of the City
 - c. Aldermanbury Summer Activation

Recommendation(s)

CAI recommends that the following is approved by the Culture, Heritage & Libraries Committee:

1. **London Festival of Architecture in the City 2025**
 - a. Whispers by Oskar Zieta at Ludgate Hill for a duration of 3-4 months
 - b. Unheard Voices of the City at Bartholomew Hospital Courtyard for up to 1 month.
 - c. Aldermanbury Summer Activation for a duration of 3 days.

Main Report

Background

1. The CAI met on 3 April 2025 to consider the proposals outlined below. CAI is a group made up of City Corporation Officers, external arts experts and City of London Members. Members were not present at the 3 April meeting due to the outcome of the 2025 election with three members who sit on CAI no longer in office.
2. At the Culture, Heritage and Libraries Committee meeting on 20 May 2024, Members approved the CAI's recommendations on the delegated authority criteria for CAI applications. The following items meet the delegated authority criteria as they are all temporary and low risk installations.
3. Members should note that the CAI process will be reviewed in line with the forthcoming Culture Strategy to further improve the delivery of public art in the City and ensure greater cross-collaboration with other key corporation departments.
4. Further background information is available in appendices below. Full details of all the applications to the CAI are available on request from the Cultural Policy & Partnerships Officer (katie.whitbourn@cityoflondon.gov.uk).

Proposals

London Festival of Architecture 2025 (LFA 2025)

a. Whispers by Oskar Zieta

5. New London Architecture have submitted a proposal for London Festival of Architecture 2025, a pan-London festival. 'Whispers' by Polish artist and architect Oskar Zieta is an interactive public sculpture which exemplifies the intersection in art, engineering and public engagement.
6. The proposal is to be sited on the corner of 60 Ludgate Hill. Positioned near City Thameslink station and along one of Fleet Streets major routes connection the City of London with Westminster, the site benefits from high footfall.
7. The Centre piece of this project is an ultralight, steel bench and has been designed as a space for exchanging voices and creating meaningful connections. The second object is designed to refract both light and sound, 'embodying a half whisper'. Further information on the designs can be found in appendix 1. The pieces are designed to be heavy enough so no fixing to the ground will be necessary.
8. The project is jointly funded by Fleet Street Quarter BID in partnership with the Polish Cultural Institute (as a part of British Council's UK/Poland season) who are collaborating with LFA for this year's festival.
9. The installation launch will be the headline event for LFA 2025 with the launch event taking place on 29 May. The installation will then be in place for the

duration of London Festival of Architecture up until 30 June 2025 with a possible extension until London Design Festival (starting in September).

10. The maintenance of the artworks will be the responsibility of the Fleet Street Quarter BID and the Polish Cultural Institute. Fleet Street Quarter Ambassadors will conduct regular checks of the area.
11. The applicants have consulted with highways who have granted necessary permissions and licences.
12. The CAI panel assessed the installation in terms of accessibility and feasibility and provided feedback. The panel recommends this proposal is approved.

Unheard Voices of the City

13. The London Museum in partnership with Power Out of Restriction Collective (POoR, a design practice that works with young people to create tangible outputs in their local environments) and Culture Mile Bid are collaborating on the project 'Unheard Voices of the City' for LFA 2025. The project is supported with a grant from City of London CIL Neighbourhood Fund and Arts Council.
14. The project will involve a community engagement and co-design initiative which will culminate in a site-specific pavilion and temporary installation in the historic courtyard of St Bartholomew's Hospital. The installation will be in place from 14-29 June.
15. Through collaborative workshops, artworks which feature as a part of the installation will be co-designed and created in partnership with members of Smithfield's vibrant late-night communities. Engagement and co-design workshops will commence from mid-April to early May. Further information on the designs and engagement groups can be found in appendix 2.
16. The maintenance of the artworks will be the responsibility of the London Museum with POoR Collective. Culture Mile BID ambassadors will also check the display regularly as a part of their usual volunteer rounds.
17. The CAI panel assessed the installation in terms of accessibility, feasibility and recommended the applicant consults with City Health and Safety Officers before installation takes place. The panel recommends this proposal is approved provided all necessary licenses and permissions are obtained.

Aldermanbury Summer Activation

18. New London Architecture have submitted a proposal on behalf of Culture Mile BID for LFA 2025. The Aldermanbury activation will include a temporary road closure of Aldermanbury to create a dynamic place for knowledge-sharing, exploration and exchange.
19. The activation includes 4 monoliths and window vinyls which will form an exhibition 'Voices of the Street' (working name) which celebrates the 20th anniversary of NLA with an active exploration of public spaces, access and

pedestrian connectivity in London. The exhibition highlights the evolution of public spaces through the lenses of history, community, and future visions. Site plans can be viewed in appendix 3.

20. Located next to the London Centre, this week of on-street activity will provide a platform to showcase different public realm projects. The project is jointly funded by Culture Mile BID and NLA. It is intended that this installation will be in place for 3 days from Monday 30 June to Thursday 3 July 12pm). This proposal coincides with the closing ceremony of LFA 2025.
21. The maintenance of the installations and any cleansing required during and after the event will be managed by the NLA Events Team.
22. The CAI panel assessed the installation in terms of accessibility and feasibility and provided feedback. Further information was requested around monitoring & evaluation and movement routes. NLA have provided a comprehensive response outlining their evaluation methods and site plans to highlight access routes.
23. The panel recommends this proposal is approved provided all necessary licenses and permissions are obtained.

Strategic implications

24. Financial implications – Funding for CAI projects/installations are all fully funded.
25. Resource implications – Apart from officer time handling enquiries, providing applicant support and managing the installations, there are no resource implications other than where specifically noted.
26. Legal implications – No legal implications have been identified.
27. Risk implications – No risk implications have been identified.
28. Health & Safety implications – The City Arts Initiative has Health and Safety representation on the panel and is consulted with further where necessary.
29. Equalities implications – The City Arts Initiative has an access officer present on the panel, and the panel reviews applications in terms of accessibility and inclusivity.
30. Climate implications – No climate implications have been identified.
31. Security implications – No security implications have been identified.

Conclusion

32. This report summarises the discussions of the City Arts Initiative. It presents recommendations in relation to the public art applications considered on 3 April 2025.

Appendices

- Appendix 1 – Oskar Zieta for LFA Proposal
- Appendix 2 – Unheard Voices of the City Engagement and Design Plan
- Appendix 3 – Aldermanbury Summer Activation Supporting Documents

Emma Markiewicz

Head of Profession for Culture

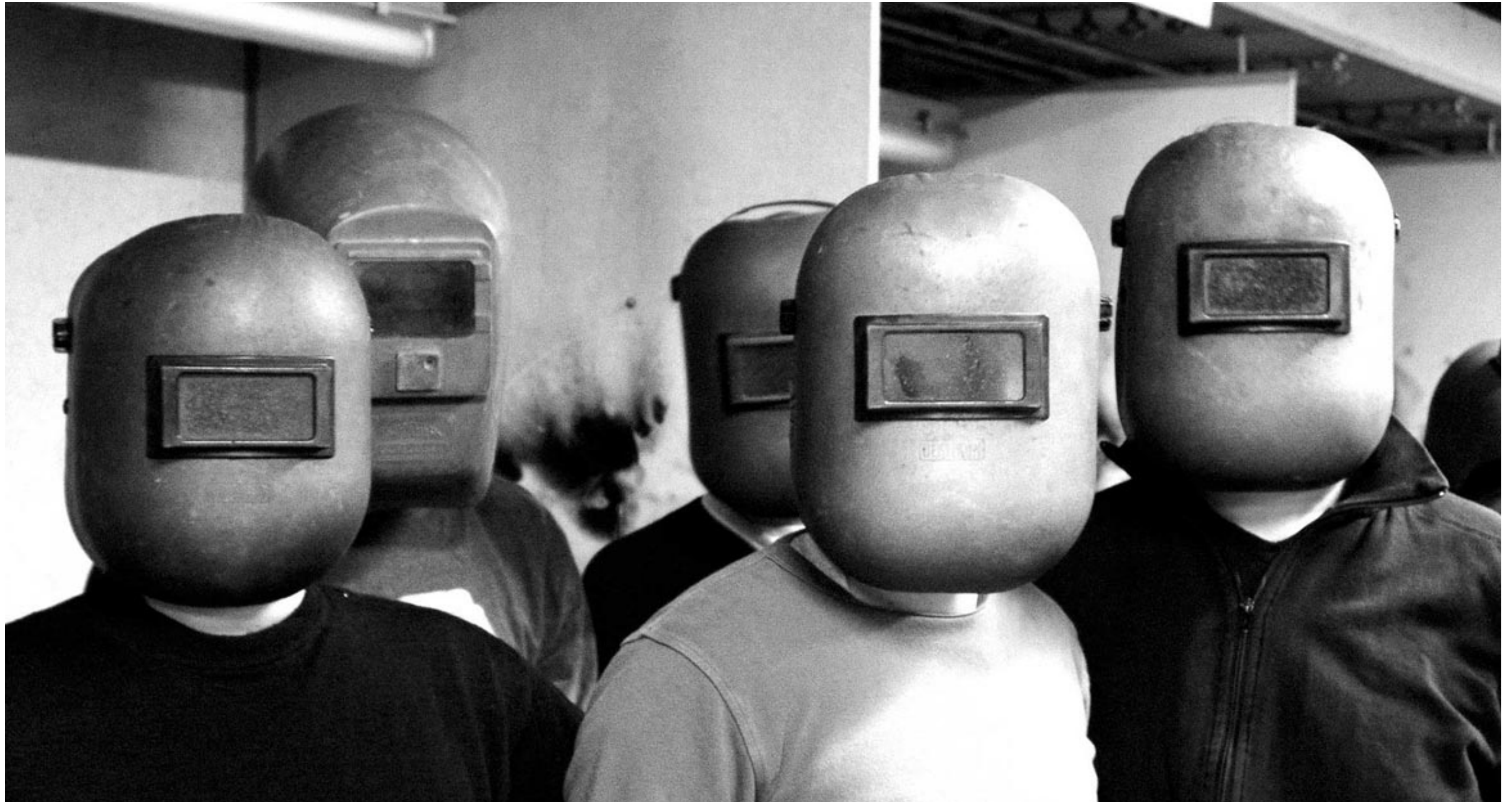
Joanna Parker

Principal Planning Officer, Environment

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The interdisciplinary endeavours of Zieta Studio seamlessly blend design, art, engineering, and bionics. Each object represents a meticulous study of the properties of metal, techniques for stabilizing it, and optimization of form. They embody the outcomes of complete processes—simultaneously controlled and unrestrained. These are enduring, monomaterial artifacts that are remarkably lightweight. In their artistic forms, they manifest a profound fascination with nature, emerging technologies, and above all, the material itself.



INTERDISCIPLINARITY

Our technologies are the effect of specialists' work in various fields such as bionics, sociology, architecture, engineering, Each project is a lens focusing on the knowledge that comes from many sources and sheds new light on the future.



EDUCATION

We obtain the knowledge from each stage of our work, from the material. Knowledge is one of the pillars of our business and the modern world because we share it during many lectures.



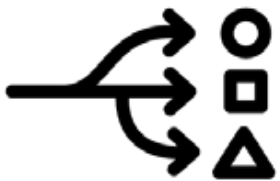
SYNERGY

Zieta Prozessdesign is an interdisciplinary team of designers, architects, technologists, engineers, a wide range of specialists in social psychology, graphics and strategy, focused on designing new products and processes, developing their own technologies and applying made-to-fit industrial solutions.



RESEARCH

What potential lies in steel? How light will be the architecture in the next century? How to transport large steel structures on Mars? In what process will society shape? These and many other questions correspond to each of our next project.



BOTTOM UP

Most inspiration provides us with the material we work - sheet metal or different metals. In our processes designed material becomes a partner, to whom we owe innovative technologies FiDU and 3+.



PROCESS

As process designers we don't endeavor to design great forms. The main objective is to create solutions that generate endless possibilities for the development and application. These are processes that inspire and lead you to achieving unprecedented results.



MODERN CRAFTS

Free deformation allows you to create unique pieces. This is a continuation of the craft, in which the material and the craftsman taking its toll on the created object giving it a uniqueness.



ULTRALIGHTNESS

Our technologies utilize one of the most accessible materials on earth - air. With the additive method, the internal pressure stabilization structures are created with a unique ratio of weight to lift.



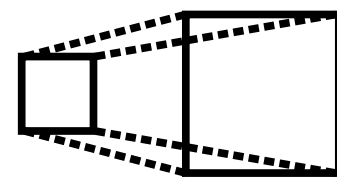
CONTROLLED LOSS OF CONTROL

The free deformation is the heart of FiDU. Our technology shows the true face of the material that decides itself on its final form.



VOLUMETRIC EXPANSION

Objects with the highest coefficient of expansion will be the future of design and architecture. Thanks to its small size and low weight they will help in the colonization of Mars for example.



SCALABILITY

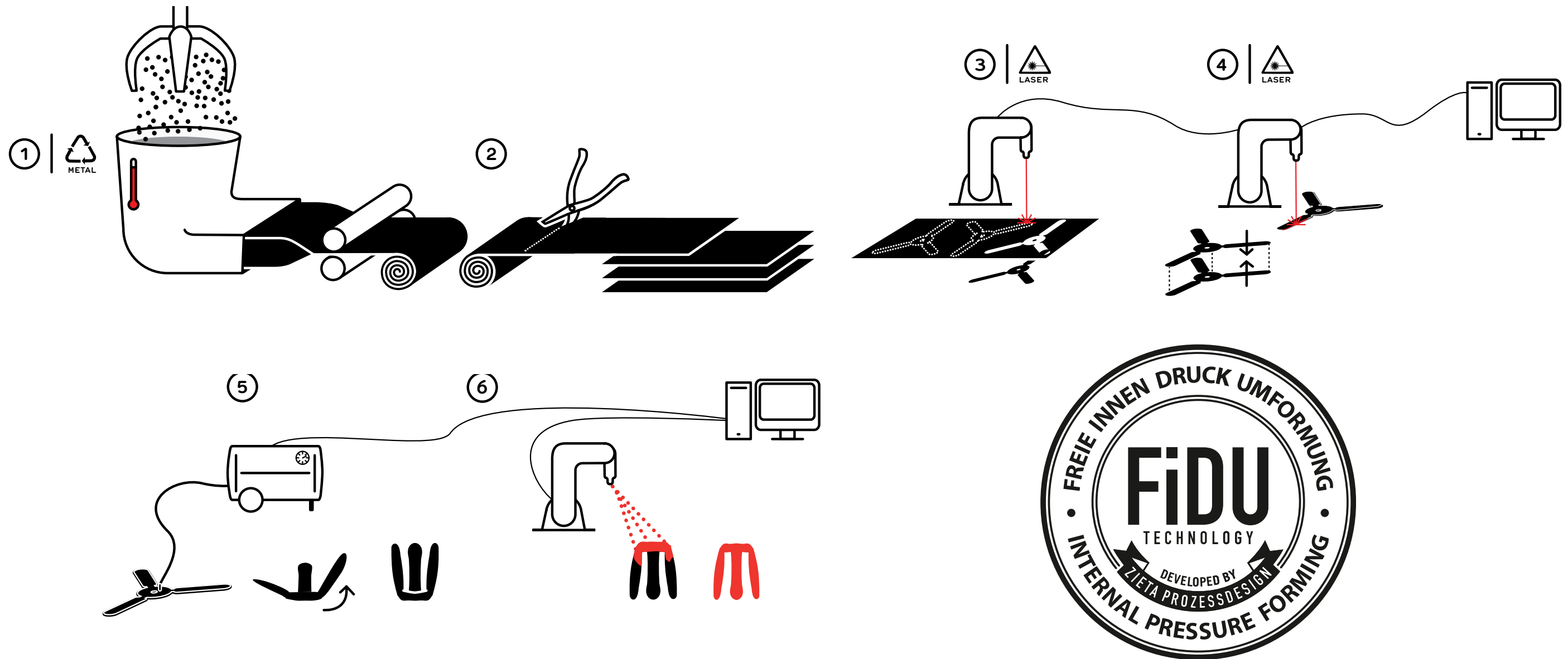
Each object thanks to parametric design can be scaled. It gives you possibility of resizing with accurate mapping of parameters and properties. w



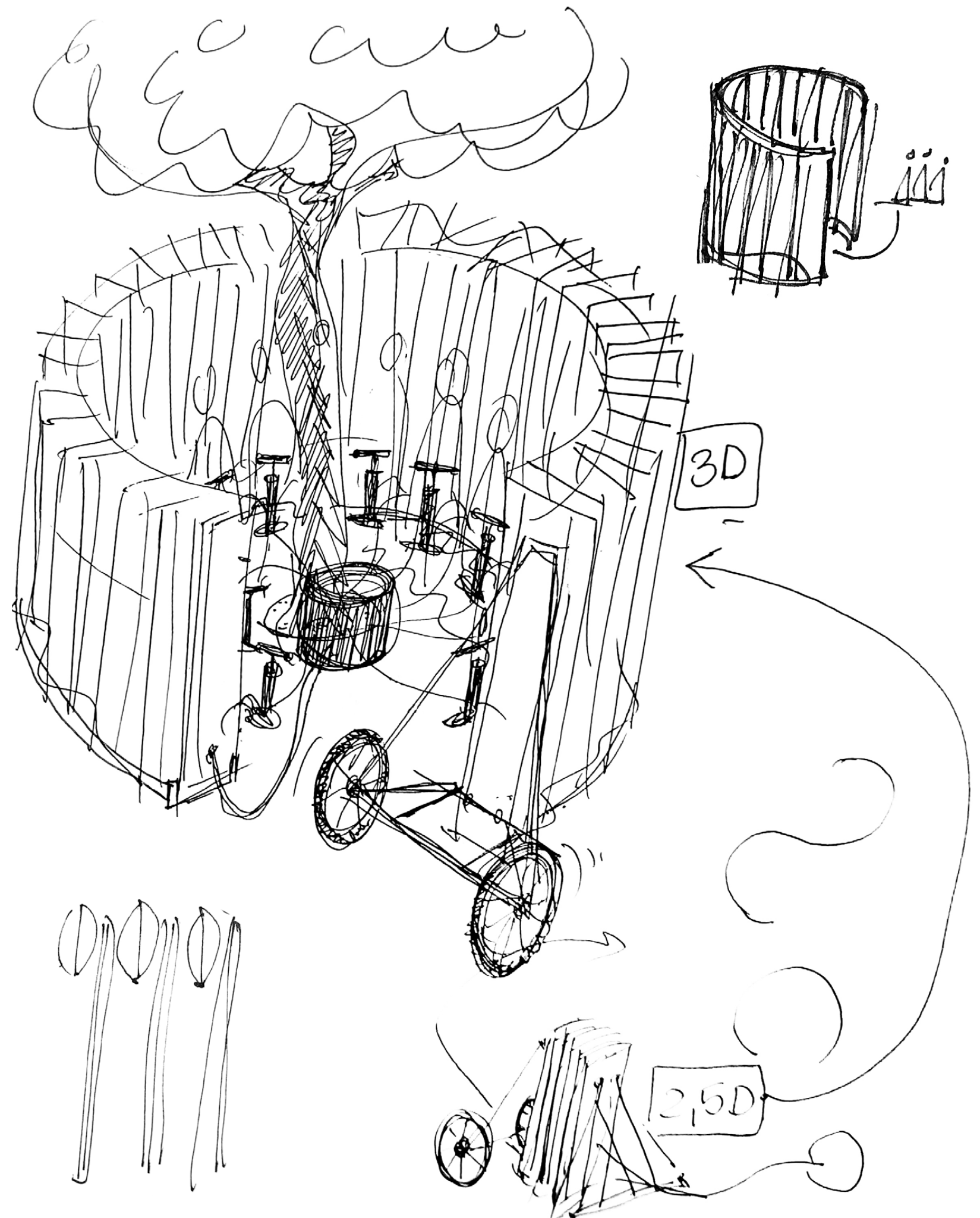
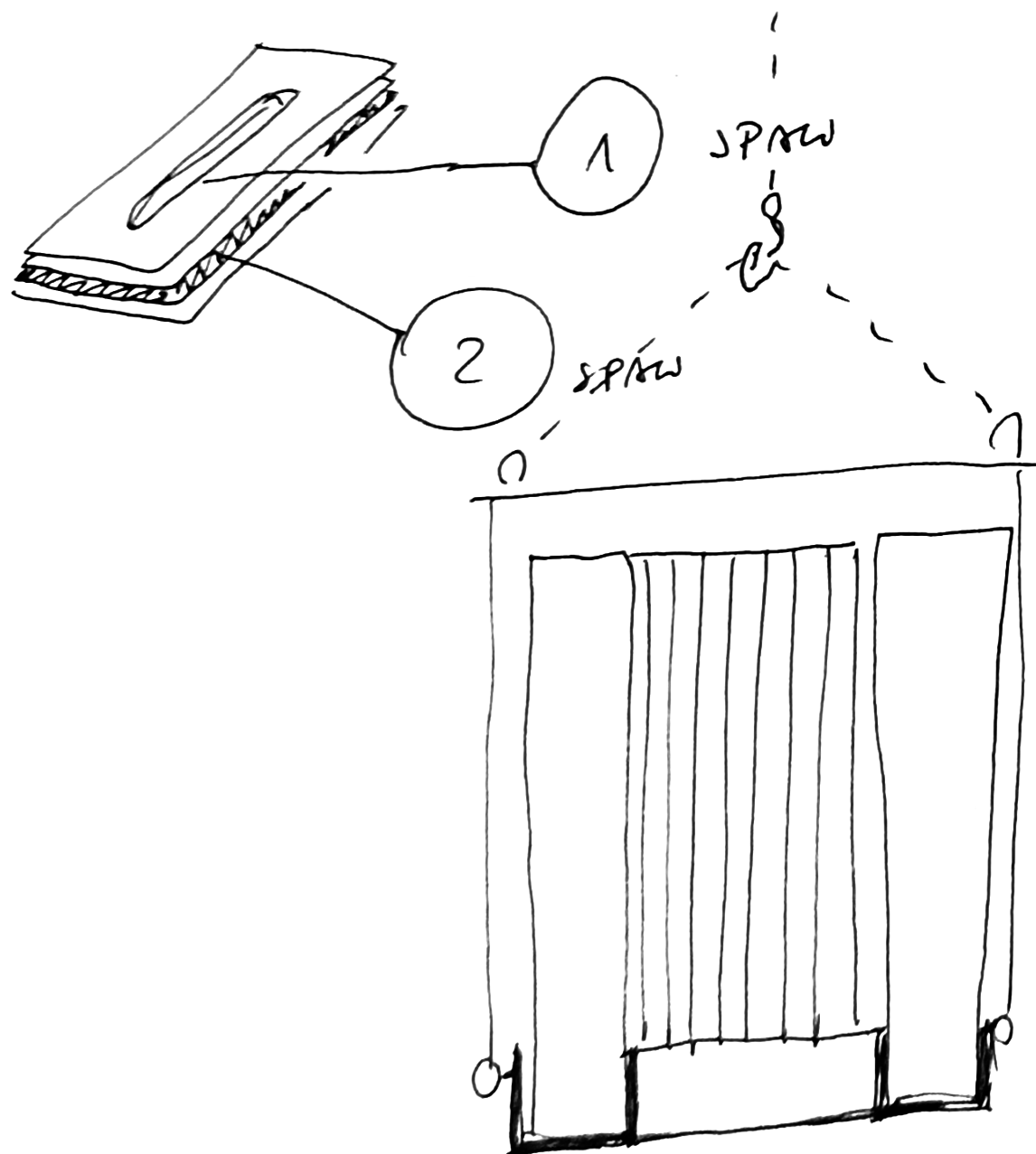
FiDU objects are a manifestation of Oskar Zieta's bionic fascinations expressed through shapes and the technology itself, inspired by the mechanisms of living organisms. FiDU steel profiles are inflated, akin to the wings of a dragonfly filled with bodily fluids before taking flight. Zieta's steel objects grow in volume, as well as linearly. Long, resilient, load-bearing profiles emerge from tightly coiled spirals like a growing plant. The first large-scale manifesto of the potential of FiDU profiles was the Blow & Roll installation in 2010 at the Victoria and Albert Museum in London.

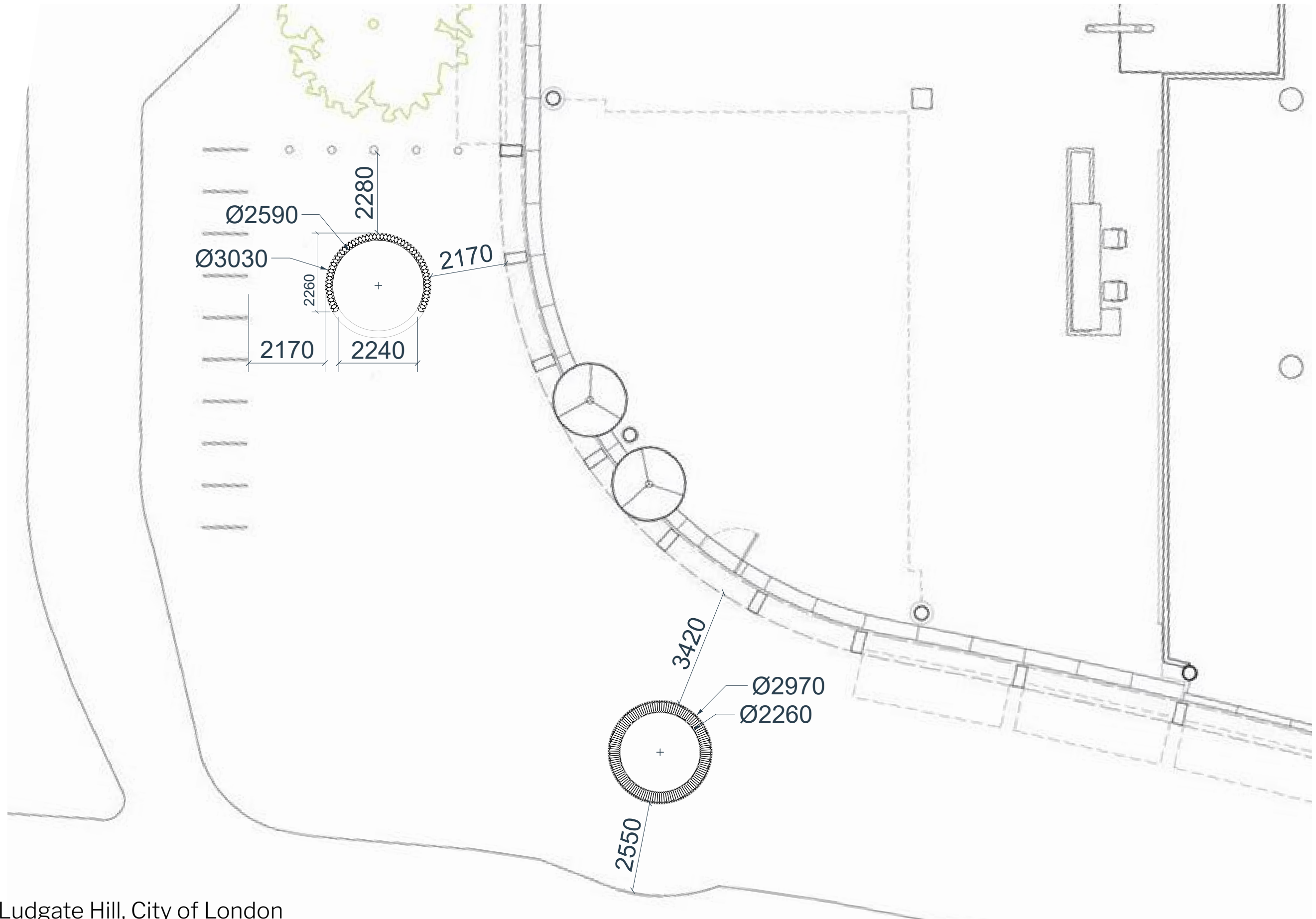


German *Freie Innendruck Umformung*
which translates into English as
“free inner pressure forming”

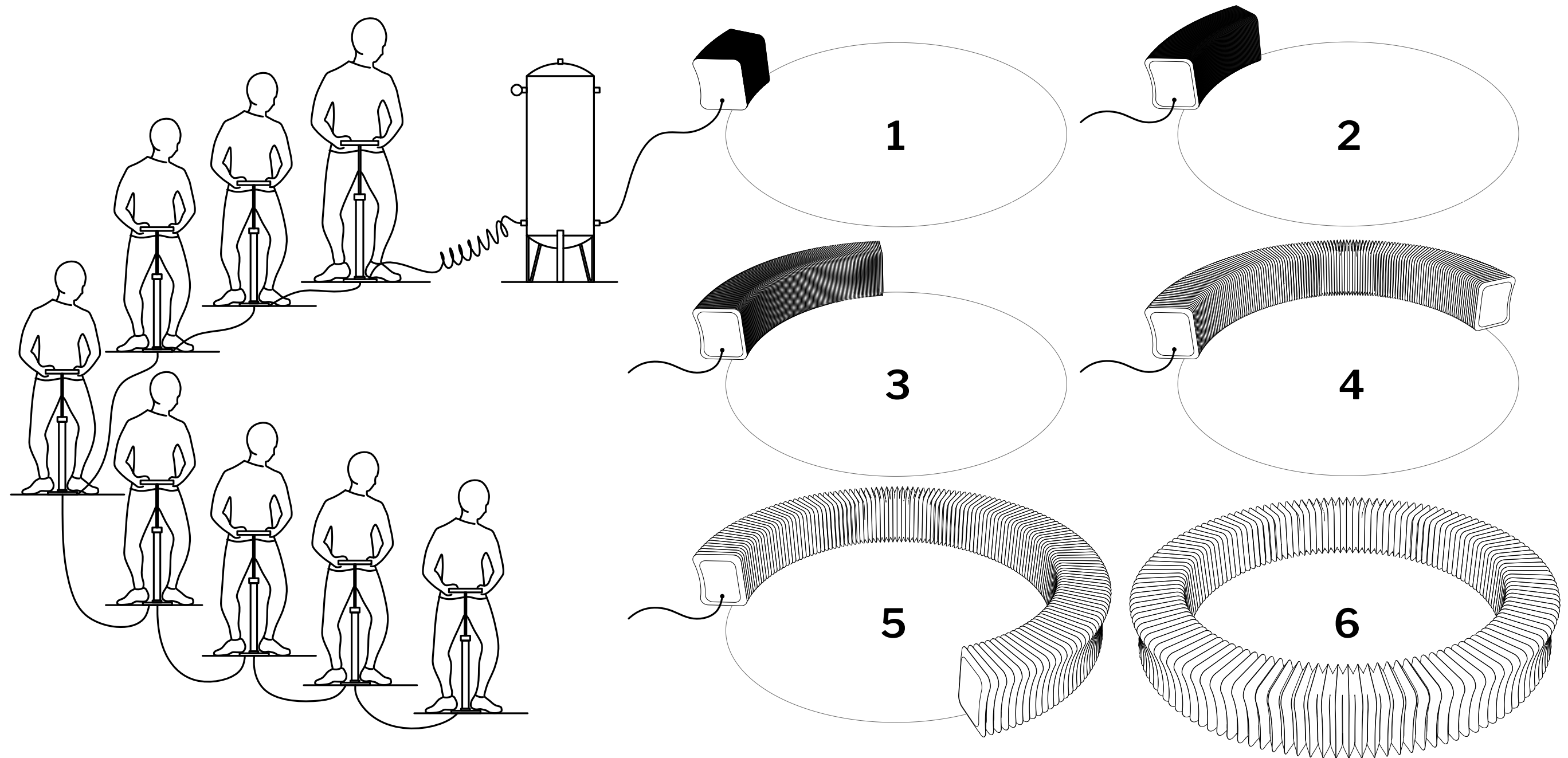


FiDU is an innovative technology for the free deformation of steel through internal pressure. Flat metal elements are edge-welded, and then, through the process of air pressing, they acquire their final three-dimensional form. Oskar Zieta refers to this process as “controlled loss of control”—parameters are defined by the creator, but during the “inflation” phase the material retains its freedom to self-deform, resulting in unique edge distortions. The outcome of this process is hollow, lightweight, and incredibly durable objects.

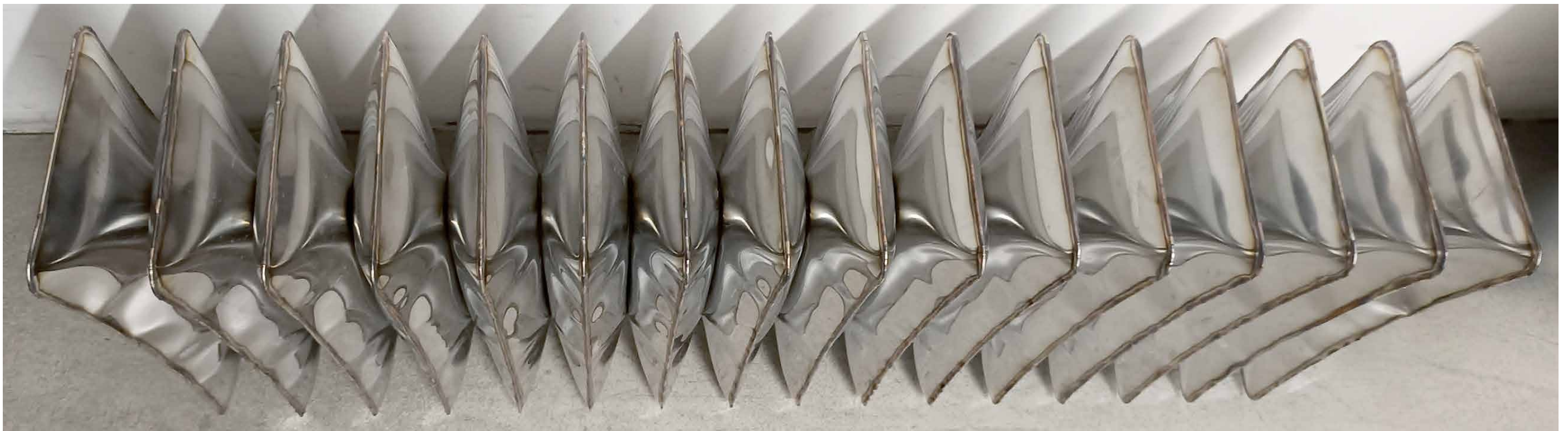




76 Ludgate Hill, City of London



“Whispers” will amplify the public engagement and manifest Zieta’s collaborative approach through performative inflation of the bench on the opening day. The object will be delivered to the location in a flat 2,5D form, and several hand pumps and a compressed air tank will be connected to it. Guests and members of the public will inflate the FiDU structure together, thus taking part in its creation.









ZIETA FOR LONDON ARCHITECTURE FESTIVAL

visualizations on site

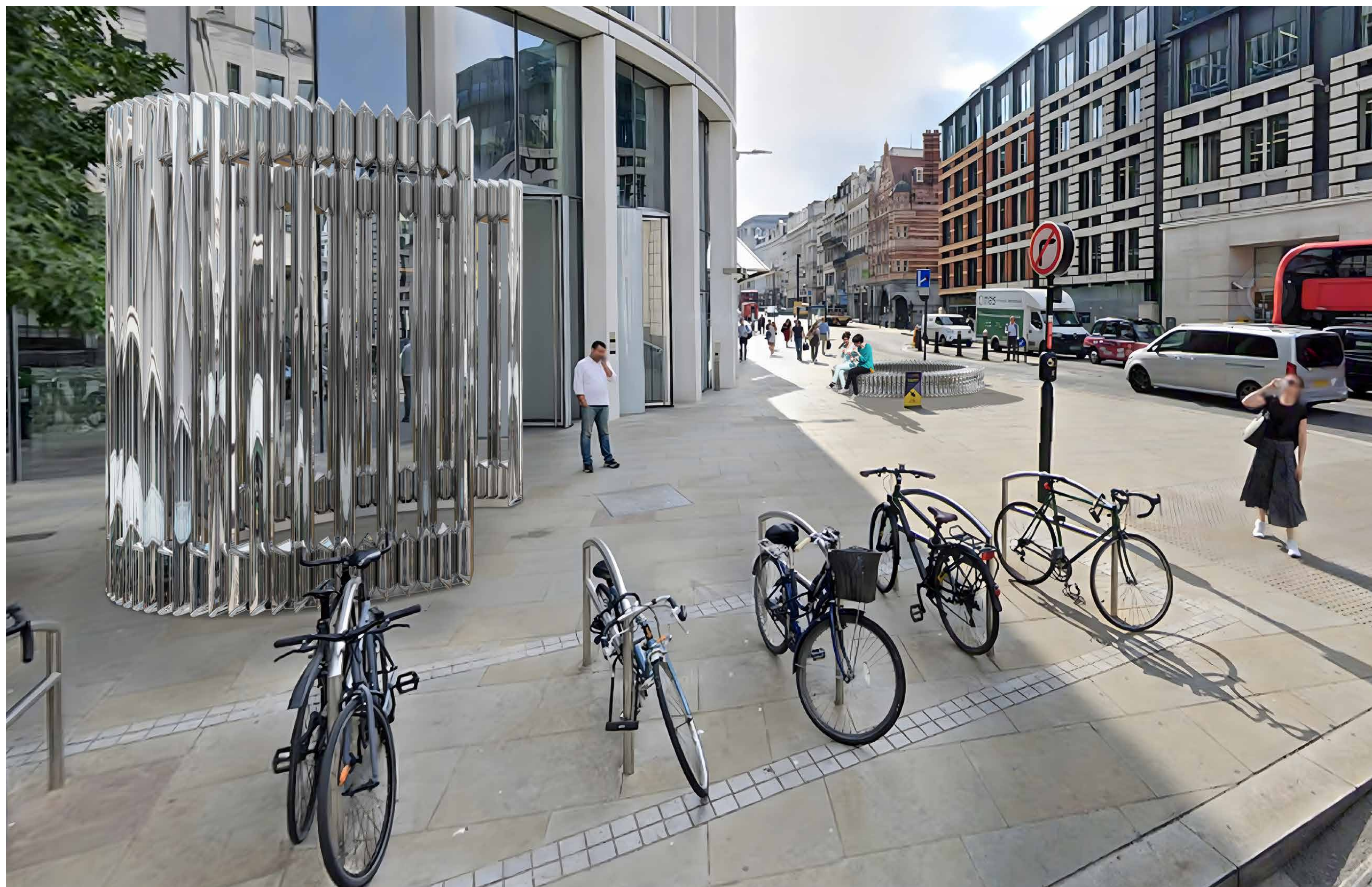




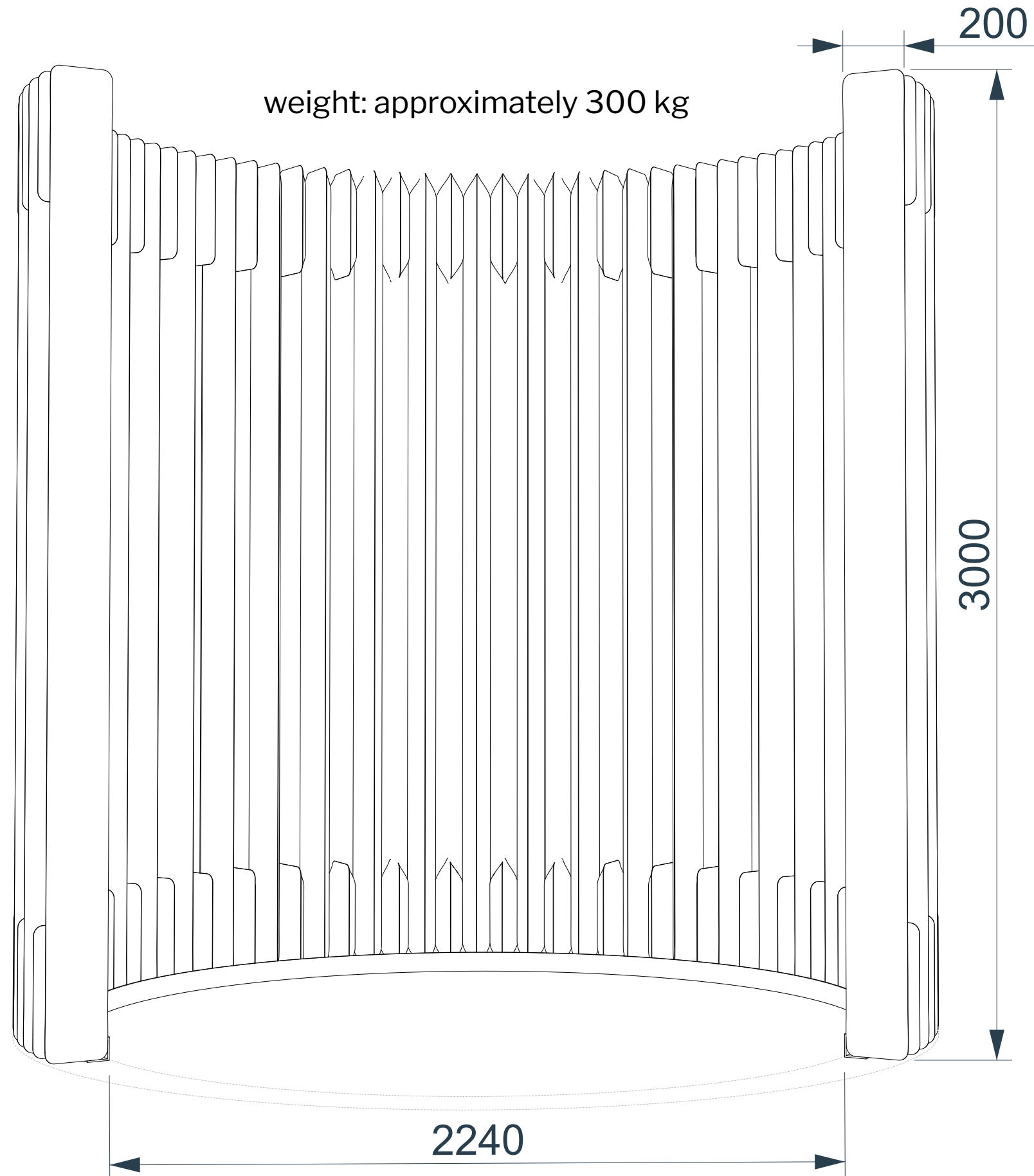


ZIETA FOR LONDON ARCHITECTURE FESTIVAL

visualizations on site

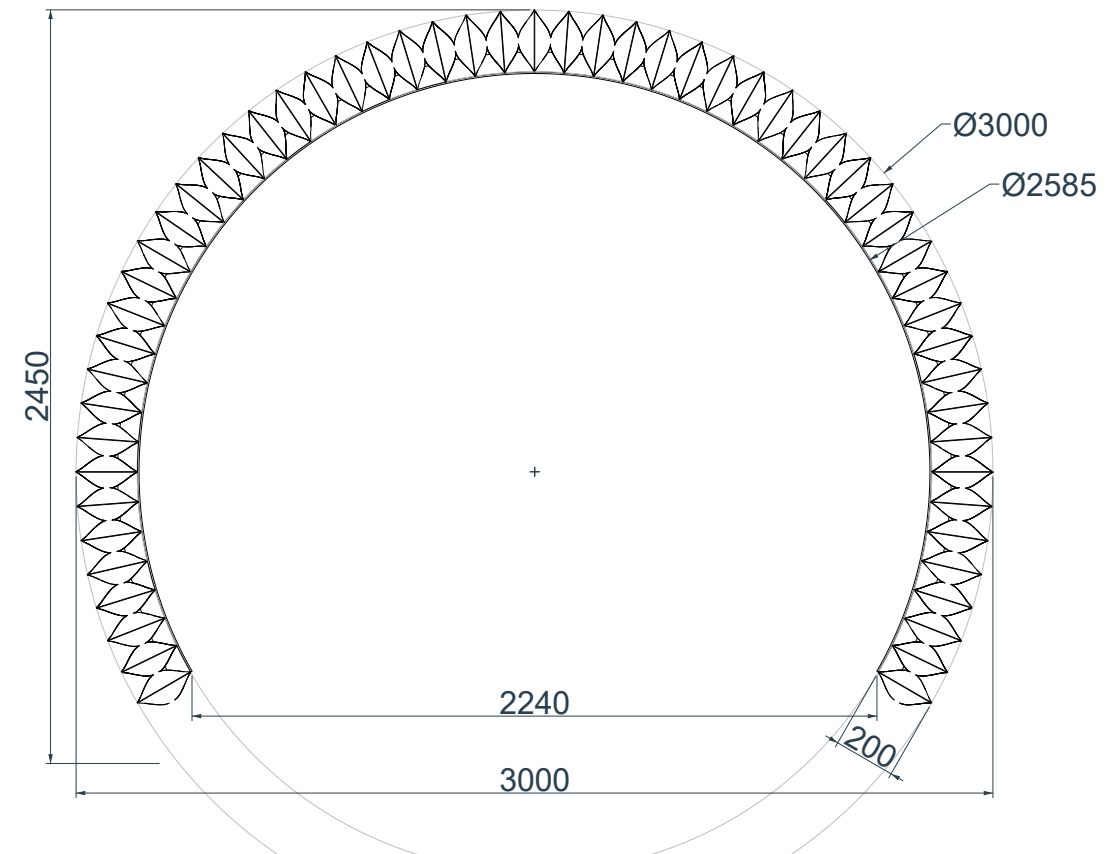
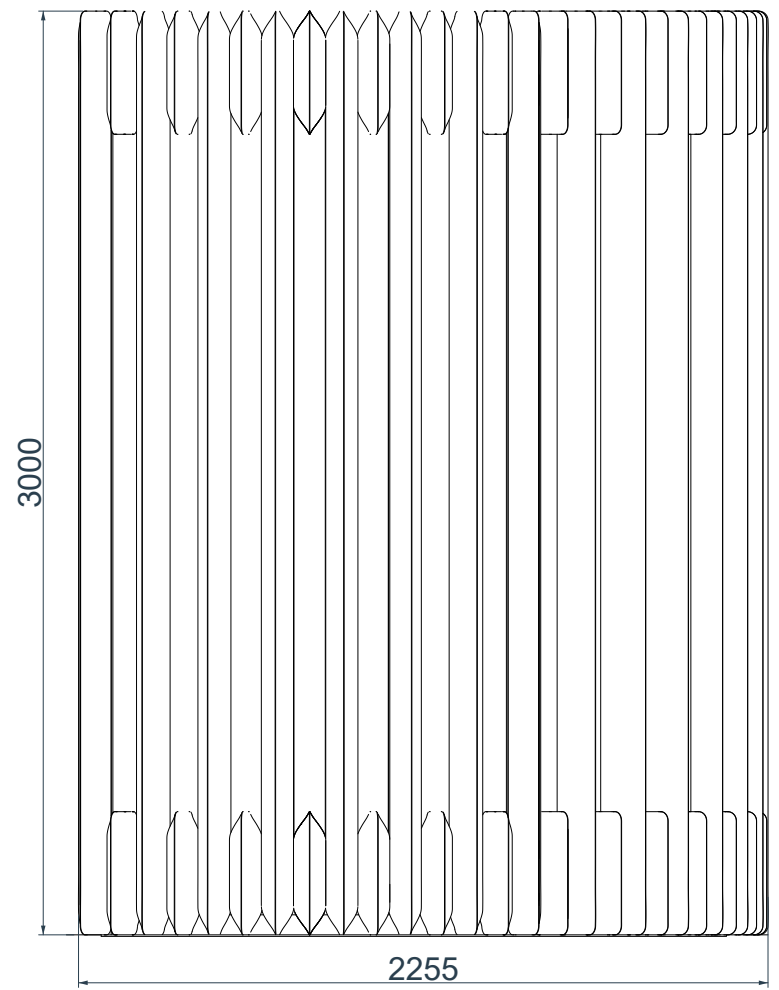
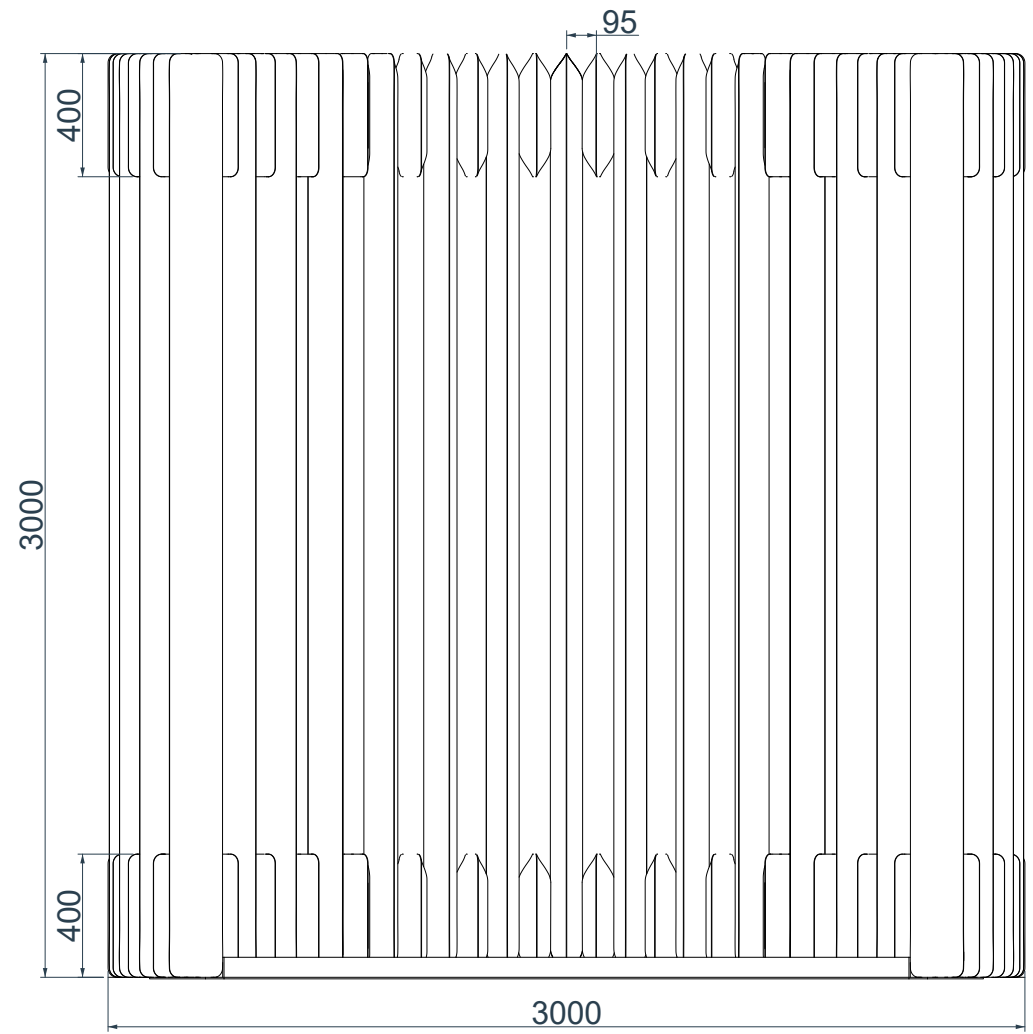


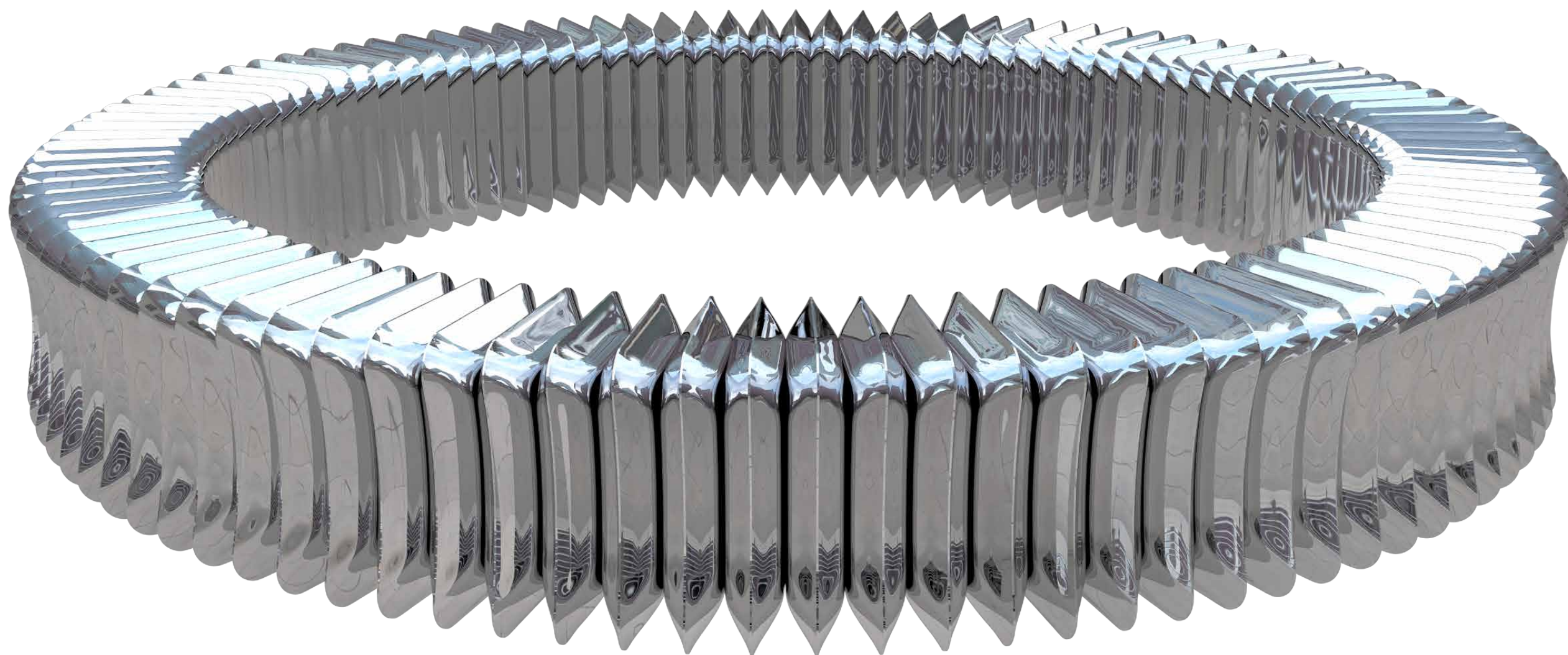






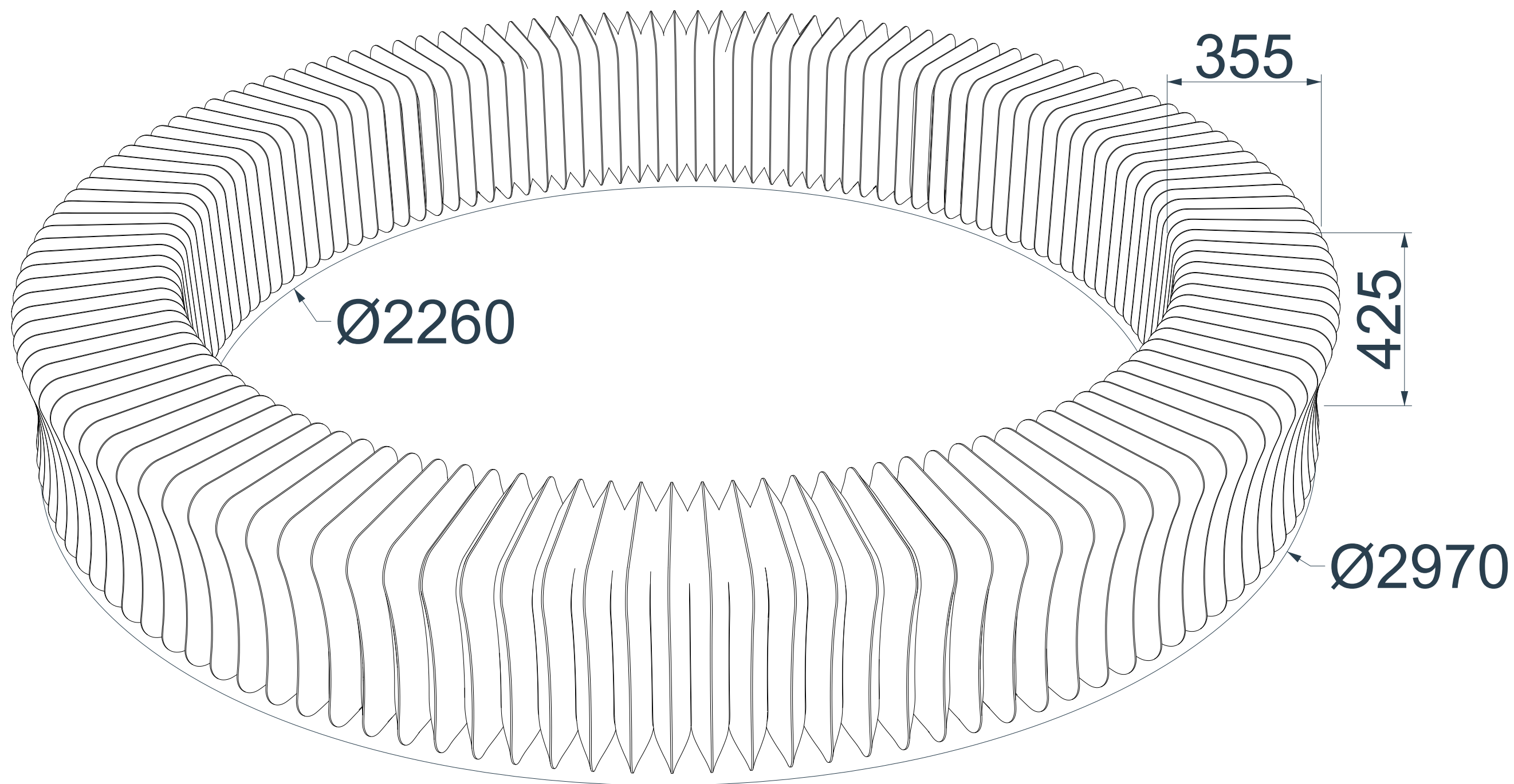
ZIETA FOR LONDON ARCHITECTURE FESTIVAL
dimensions







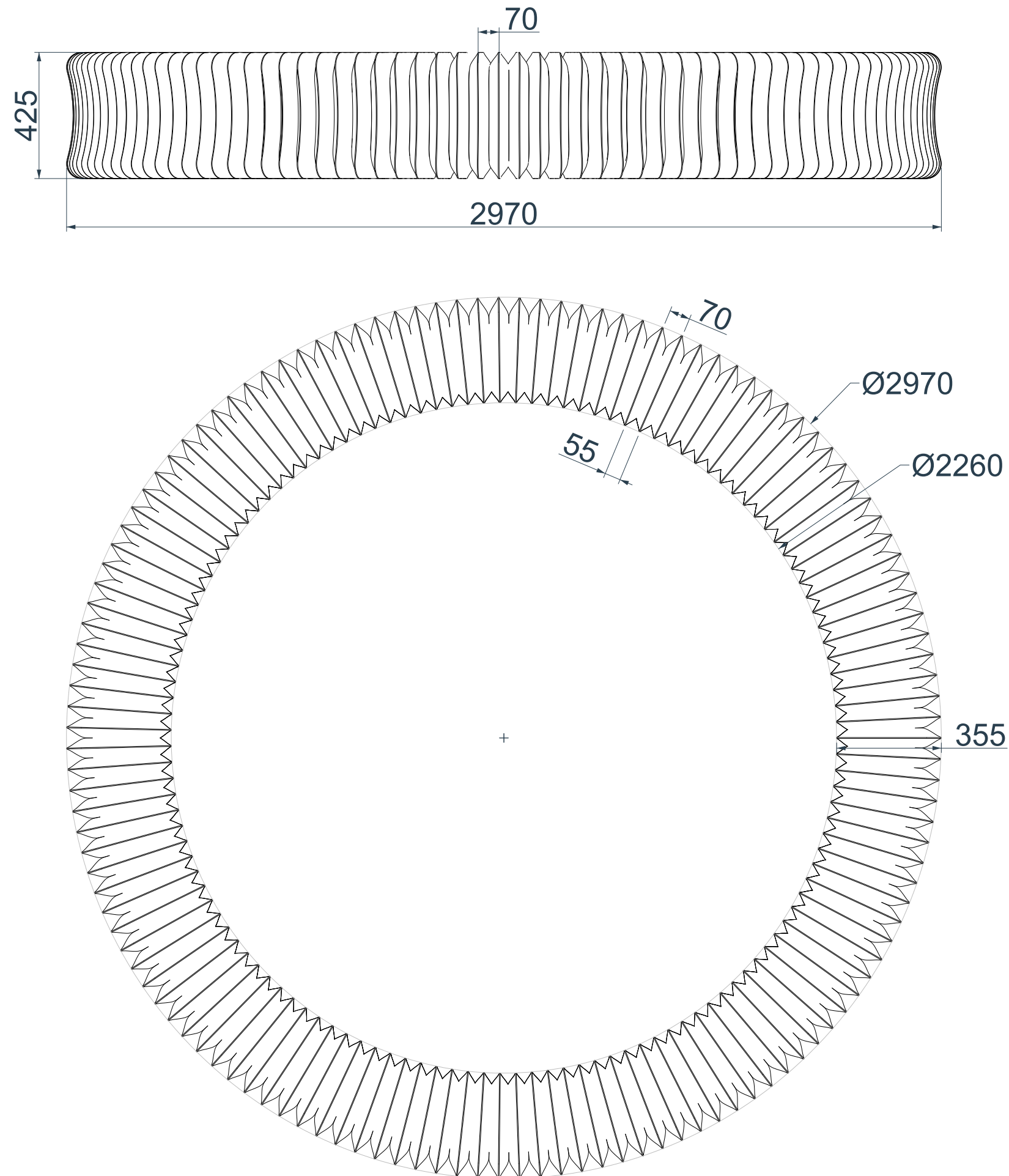
weight: approximately 140 kg





ZIETA FOR LONDON ARCHITECTURE FESTIVAL

dimensions





ZIETA FOR LONDON ARCHITECTURE FESTIVAL

alternative locations

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other locations could be considered



OSKAR ZIĘTA

Architect, process designer, and artist. Oskar Zieta pursued his initial exploration of steel properties at ETH Zurich. Fascinated by constructivism, Zieta posed the question of what the world of bionic metal structures could look like, harnessing the potential of new technologies. Through consistent work and dedication, nearly two decades after his first inquiries into steel he is now hailed as a sculptor 4.0, with Wired magazine proclaiming his creations as “furniture of the future.”

At the core of Zieta's achievements lies his proprietary method of internal pressure forming of steel, known as FiDU (Free Inner Pressure Forming from German, Freie Innendruck Umformung). It is thanks to this technique that iconic objects such as the PLOPP stool, ULTRALEGGERA, as well as architectural public sculptures like WIR (2017) in Warsaw's Galeria Północna and NAWA, an urban pavilion on Dąłowska Island in Wrocław (2017), have come into existence.

Oskar Zieta's design and artistic endeavours have received numerous prestigious accolades, including the German Design Award, Red Dot Award, Audi Mentor Preis, Must Have, and the Swiss Design Preis. In 2019, the NAWA pavilion was nominated for the EU's esteemed Mies van der Rohe Award. Zieta has also collaborated with renowned brands such as Audi, Architonic, Rado, and Pirelli. His works can be found in dozens of museums worldwide, including the collections of the Museum für Gestaltung in Zurich, the Pinakothek in Munich, Museum Jerke in Recklinghausen, and the Centre Pompidou in Paris.

Oskar Zieta resides in Wrocław, where he runs Zieta Studio.



THANK YOU

Oskar Zieta
Head of Zieta Prozessdesign
oskar@zieta.pl
+48 669 789 060



sculpture catalogue

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Unheard Voices of the City

Engagement Strategy and Installation Proposal

2025

This project is a commission by POoR Collective in partnership with London Museum and Culture Mile Business Improvement District (BID) for London Festival of Architecture 2025. Supported with a grant from the City of London's CIL Neighbourhood Fund and with public funding by Arts Council England.

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London Museum and POoR Collective

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04 Creative Co-Design

05 Pavilion Design Intent

06 Public Programme

Introduction to Project

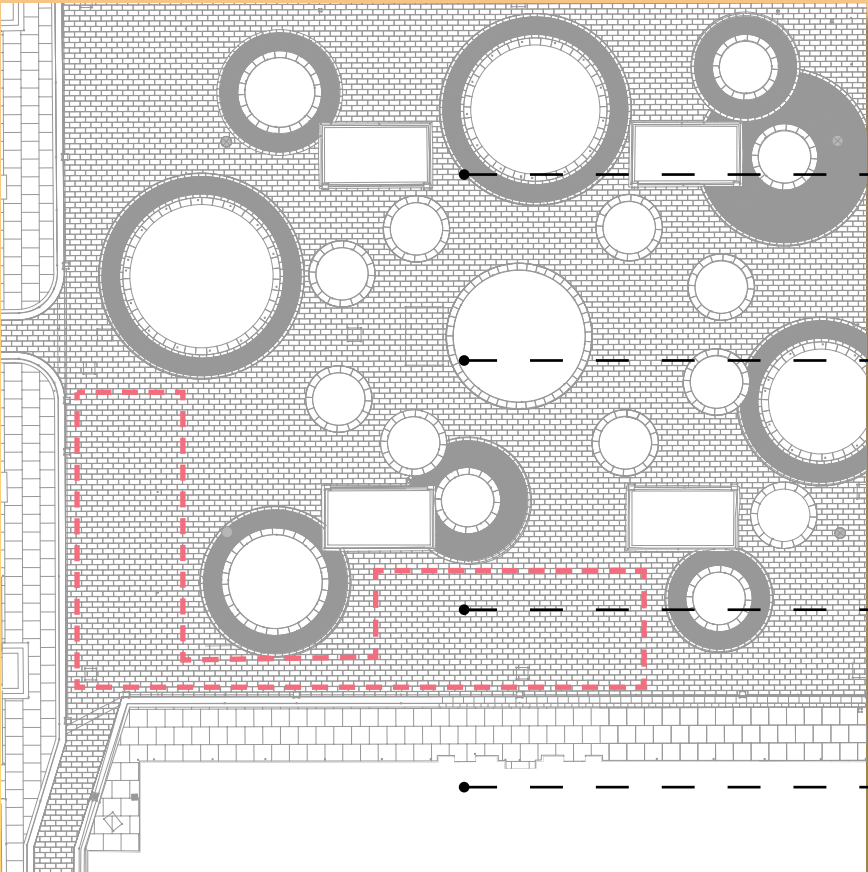
St Bartholomew’s Hospital Courtyard

POoR Collective, a socially conscious design practice, has been commissioned to lead a community engagement and co-design initiative in the historic courtyard of St Bartholomew’s Hospital. Supported by London Museum and the Culture Mile Business Improvement District (BID), this project will culminate in a site-specific pavilion and public programme tied with the London Festival of Architecture throughout the month of June

The temporary installation will spotlight the often-unheard voices of the City at night—market traders, hospital staff, shift workers, club-goers, and those who bring life to 24-hour cafés. Through collaborative workshops, artworks on the installation will be co-designed and created in partnership with members of Smithfield’s vibrant late-night communities, offering a powerful visual celebration of their stories and experiences. Artwork elements will be retained and re-displayed as part of an ongoing local commissioning programme by London Museum.

Key dates

mid April - early May	Engagement and Co-design
May - beginning June	Technical Design completed for display structure, artwork co-production completed
June	Offsite fabrication, installation on site 10-13 June. Display period 14-29 June. Deinstall 30th June.



- Existing Landscaping
- St Bart's fountain
- Allocated Preferred Site
- West Wing Building

Engagement + Co-Design

Unheard Voices of the City

POoR Collective proposes to use the opportunity of working with London Museum to celebrate the often-overlooked communities who work in the City during the evening and night shifts by using engagement and artwork development as a means of recognition.

Page 278 While night workers play a vital role in the city's functioning, there is limited data on their needs and experiences. By creating an inclusive space, our team seeks to gain valuable insights into the lives of individuals whose contributions often go unnoticed. Through thoughtful dialogue and research, we hope to uncover the aspirations, stories, and experiences of these communities, while also discovering more about the hidden nightlife that shapes the city.

Our team will carry out late night engagement sessions focusing on the following groups:

- market traders
- hospital staff
- cab drivers and shift workers
- 24-hour cafés

Engagement will take place through two separate formats:

1. Drop-in sessions & 2. Creative co-design workshops



Drop-in Sessions

Drop-in session is an informal conversations and interactions held on-site within the community, allowing for spontaneous participation and storytelling.

Our team will connect with individuals across key sites during night hours, focusing on gathering personal reflections, quotes, and lived experiences. Through open-ended questions centred on aspirations, hopes, and dreams, the engagement aims to foster emotionally meaningful exchanges—offering not just insights for the design, but a platform for workers' voices to be acknowledged and valued.

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Key Dates:

2 sessions between last week of April, first week of May

Material/Resources:

- Leaflets showcasing the programme with pavilion installation dates for the community to visit upon install.

Engagement Locations:

- Smithfield Market
- Smithfield Café & Ferraris
- Cab driver rest stops
- Fabric night club
- The Guild Church of St Katherine Cree



Smithfield Market at Night

Creative co-design

Structured late night session based at St Bartholomew's Hospital, where hospital staff will collaborate on the design of artwork and other elements for the final installation.

This workshop is designed not only to generate a creative output but also to offer workers a moment of wellness and self-connection. It highlights the deep interconnection between body, mind, and spirit—recognising the body as a vital tool for accessing emotional and relational expression. Participants will engage in gentle movement while drawing, including activities like drawing on the floor, collaborative mark-making, or even drawing with eyes closed to heighten other senses and give the eyes a moment of rest. Pair-based exercises may involve tracing or drawing each other's silhouettes, or building on each other's lines in a shared creative flow.

The session invites stretching, laughter, and embodied engagement—positioning the body as a key contributor to the final installation, both in form and intention.

Key Dates:

1 session first week of May with two week's notice to the St Bartholomew's Hospital management

Materials/Resources:

- Leaflets showcasing the programme with pavilion installation dates for the community to visit upon install.

Engagement Locations:

- St Bartholomew's Hospital, the Main Atrium



The Main Atrium

Pavillion Design Intent

01. Temporary Structure

The project seeks to incorporate an existing structure to prioritise sustainability. This structure will be carefully sited to ensure full DDA compliance and to preserve the natural flow of pedestrian movement within the courtyard. Designed to be lightweight and no more than one storey in height, it will sit discreetly within the existing architectural context, maintaining visual harmony with the surrounding hospital buildings.

02. Artworks Informed by Co-Design and Engagement

Artworks developed through the co-design and community engagement process will be integrated throughout the temporary structure. The design will consider weather resilience, accessibility, and the visual integrity of the hospital site, ensuring the installation enhances its context without creating visual disruption.

03. Integration of Light

Lighting will form a central component of the installation, enriching the courtyard's ambience after dark and offering an interactive, sensory experience along with promotion of safety.

04. Integration of Quotes from Co-Design and Engagement

To create a meaningful and personal connection to the installation, selected quotes from participants will be embedded within the design. These contributions will highlight the lived experiences and reflections gathered during engagement, celebrating the often-unheard voices of the City at night.

01. Temporary Structure (reference: Wiggle Wonderland)



03. Integration of Quotes (reference: Vittorio Corsini)



03. Integration of Light (reference: Darat al Funun)



02. Artwork Informed by Co-Design and Engagement (reference: Petrit Halilaj)

Pavillion Design Intent

Temporary Installation

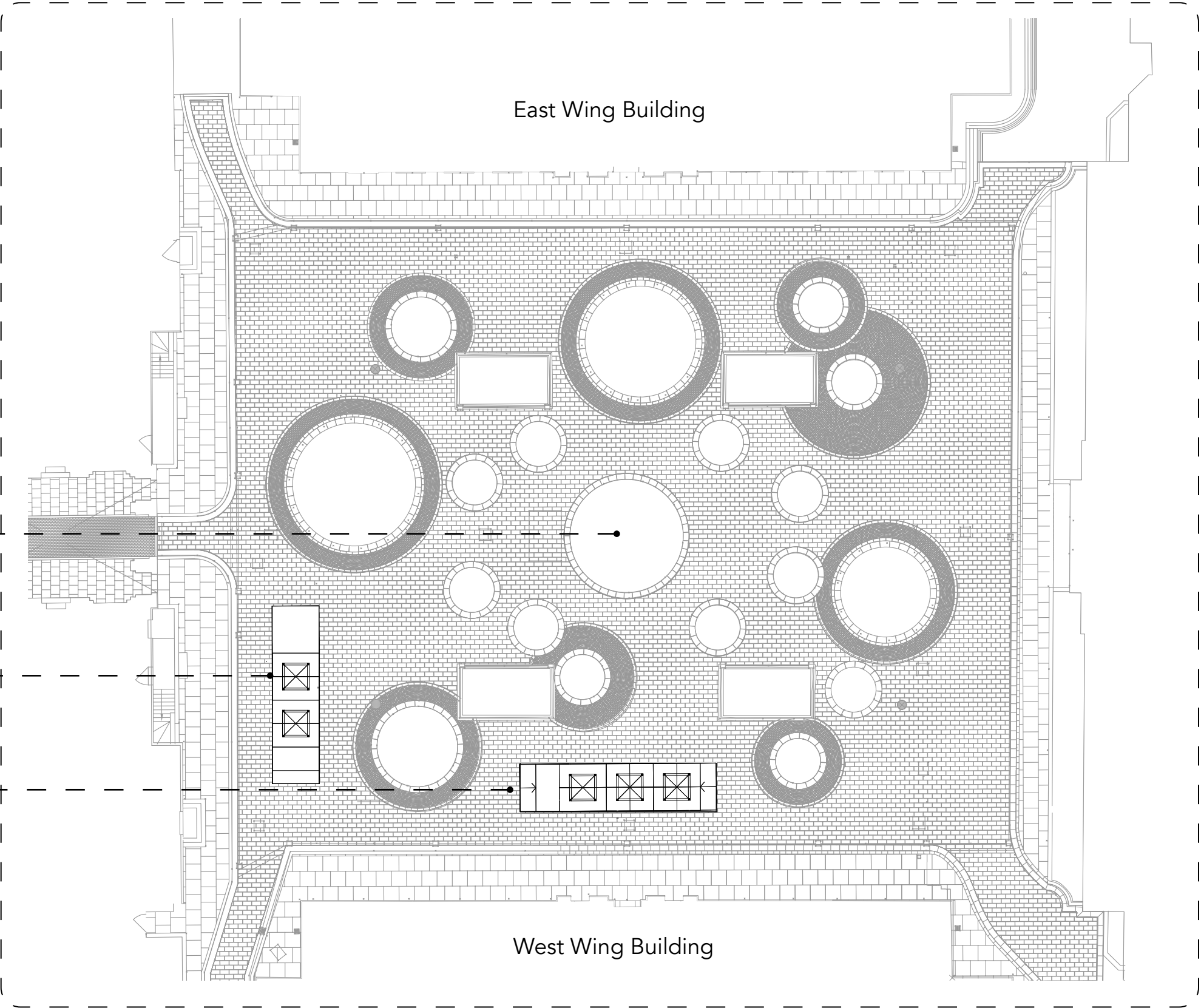
The temporary structure will be divided into two pavilions on the side of the West Wing Building. The site location was chosen to minimize disruption to hospital visitors, patients, and staff, while ensuring accessibility and maintaining the hospital's operations and safety. The location is optimized to increase the chances of people interacting with the pavilions.

Page 282 Since the East Wing contains patient beds and the West Wing offers more space, the two pavilions will provide a pleasant area for visitors to interact with.

St Bart's fountain — — — — —

Pavilion 01 — — — — —

Pavilion 02 — — — — —



Public Programme

As the pavilion site is set within visitor friendly area, it is perfectly positioned to draw in a steady flow of passersby and create moments of spontaneous interaction. Therefore, the installation will be supported by a carefully curated programme of public activations, designed to invite participation from a wide range of stakeholders and communities. In partnership with the London Museum and our extended network, we plan to host 2–3 events per week — including one evening activation — that bring the pavilion to life through talks, workshops, and interactive experiences.

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Key Potential Event Partners:

- **Culture Mile Business Improvement District (BID)**
Business Improvement District supports the area's transformation into a leading cultural and commercial destination through investment in public realm, sustainability, community engagement, and place-making initiatives.
- **Vital Arts**
Arts organisation for Barts Health NHS Trust, established in 1996 to enhance the hospital environment through contemporary art.
- **Liminal Space**
The Liminal Space is a City-based creative consultancy that drives positive social and strategic change, focusing on health, climate, and the future of work.
- **Publica**
London-based urban design and public realm consultancy dedicated to enhancing the functionality, beauty, and inclusivity of cities.



2025

This document is prepared by POoR Collective Ltd.

“Unheard Voices of the City” is a commission by POoR Collective in partnership with London Museum and Culture Mile Business Improvement District (BID) for London Festival of Architecture 2025. Supported with a grant from the City of London’s CIL Neighbourhood Fund and with public funding by Arts Council England.

1. How will visitor data be collected which could support a more regular/permanent road closure?

Please find our Monitoring & Evaluation (M&E) Framework for the NLA Aldermanbury Activation in pages two and three below.

2. NLA need to check the movement routes through with the furniture to check there is enough space to move around.

We have reviewed the furniture placement. Please find our marked-up plan showing access on page four below.

3. The road is a key cycle route so NLA need to check the impact and if cyclists can still access the road.

We've reviewed the plan and ensured that cyclists can still access the road safely, as shown in the marked-up plan. Please find the relevant details on page four below.

4. NLA to confirm with Highways team if cleansing team are needed for this or not. NLA to follow up.

Cleansing Team is not needed; however, we'll have event/catering staff stationed to ensure the area remains tidy throughout the event. The amount of litter produced by the event will be minimal. Any waste produced by the event will be managed by the Mange catering team and NLA Events Team. Food waste, glass recycling, and paper recycling will be disposed of within their respective bins, located within the Members Car Park of Guildhall.

5. NLA to note that City Beerfest takes place on 3rd July in Guildhall Yard.

We are aware of the City Beerfest taking place in Guildhall Yard. We plan to have everything cleared by 12pm on the 3rd of July.

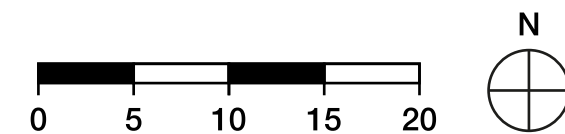
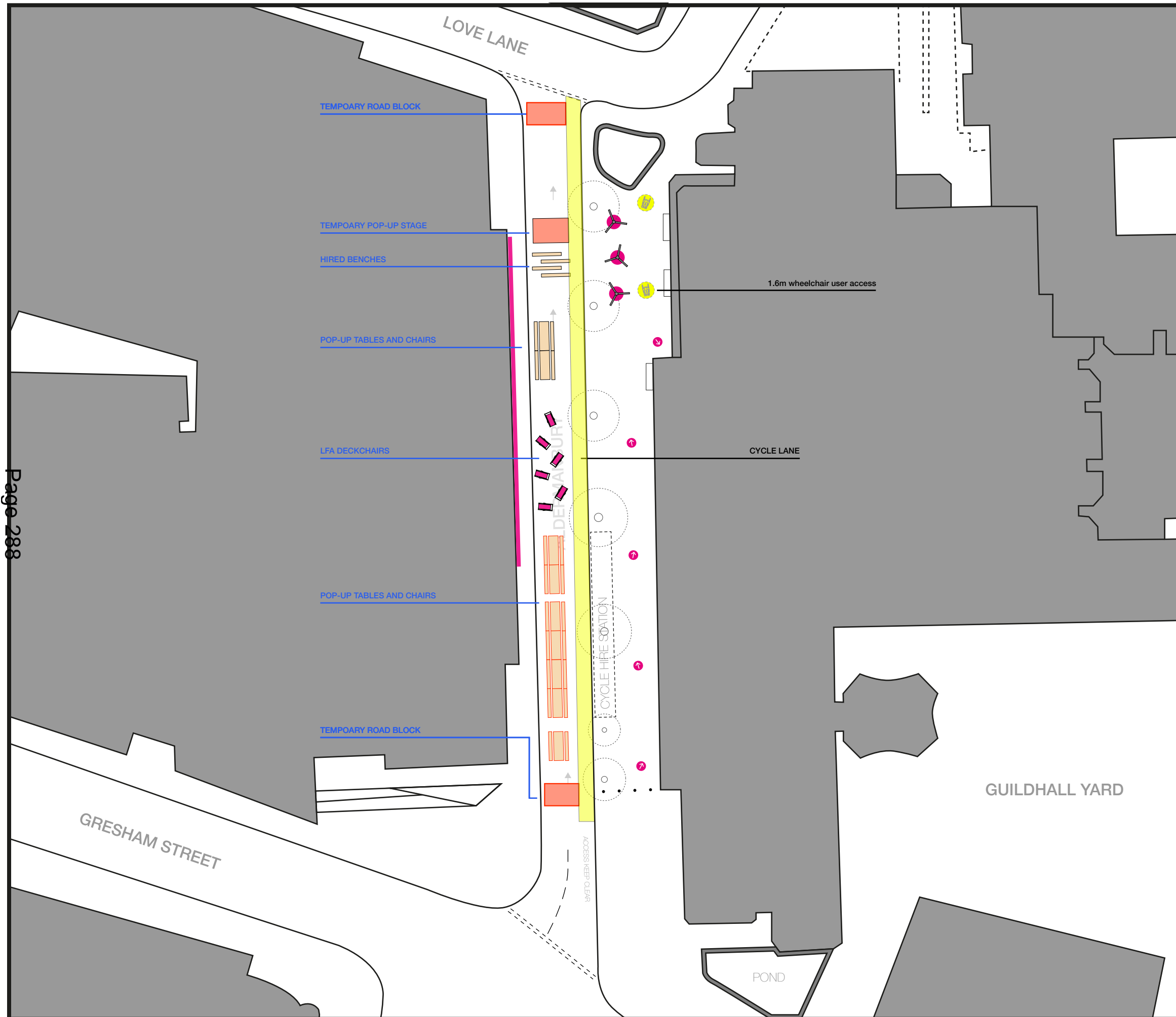


Monitoring & Evaluation (M&E) Framework for NLA Aldermanbury Activation (30th June – 2nd July)

	INDICATOR	DEFINITION	DATA SOURCE	FREQUENCY	RESPONSIBLE	REPORTING
Goal 1	Celebrate area and support promotion of City as a world-class destination	Exhibition and programme of activity using city as a key hub for cultural activity.	Footfall monitoring of visitors to site + responses to digital feedback and comments board on exhibition	Daily	NLA Head of Programme or Head of Programme, LFA	Digitally through feedback forms and physically on comment boards
Goal 2	Support City Corporation's objective to activate the City and encourage City workers to spend time in the City through their working week	Programme of activity providing opportunity to bring together workers, residents, and visitors, encouraging them to reimagine Aldermanbury as a place to stop, rest, and engage.				
Goal 3	Support local businesses and stakeholders - incl:	Exhibition and programme of activity providing a platform to showcase different projects and local partners				



	signposting to existing programmes	including the City of London Corporation, Culture Mile, Guildhall Library and Archives, and The London Society, among others.				
Goal 4	Provide activities and support for school groups and young people and to inspire them	Exhibition and programme of activity providing opportunity to bring together young people to learn, upskill and be inspired about the city of London and Built Environment.	School groups and young visitors to exhibition and events	Daily	NLA Head of Learning	Digitally through feedback forms and physically on comment boards
Goal 5	Support ambition to activate/reactivate ground floor spaces and animate interstitial spaces	Exhibition and programme of activity and party - providing opportunity to bring together workers, residents, and visitors, encouraging them to reimagine Aldermanbury as a place to stop, rest, and engage.	Activation of road closure with temporary exhibition, speaker's corner, and seating areas, allowing programme	Daily	NLA Head of Programme	Digitally through feedback forms and physically on comment boards



DATE	21.03.2025
DRAWING	SITE PLAN AS EXSISTING + TEMP FURNITURE
PROJECT	NLA ALDERMANBURY ROAD CLOSURE



City Arts Initiative Application Form

APPLICANT DETAILS

Contact Name: Lucy Millichamp	Date 27 March 2025
Company/ Organisation: London Festival of Architecture, NLA (New London Architecture)	Email lucy.millichamp@nla.london
Address:	Tel No 020 7600 8362
The London Centre, 3 Aldermanbury, London EC2V 7HH or 5th Floor, 1 Gresham Street, London EC2V 7BX	Mobile No 020 7600 8362
	Preferred day time contact 11am - 5pm

PROPOSAL DETAILS	INFORMATION
Proposal Title	Aldermanbury Activation – Summer 2025
Is the proposal being submitted on behalf of others? If so who or what company?	Culture Mile BID
Brief description of the proposal Please refer to any supporting documentation as needed and ensure a visual representation is included as part of this submission	The proposed Aldermanbury Activation will include a temporary road closure of Aldermanbury to create a dynamic space for knowledge-sharing, exploration, and exchange. Located next to The London Centre, this week of on-street activity will provide a platform to showcase different projects, test new ideas, and act as a catalyst for change. The exhibition "Voices of the Street" (working name) celebrates the 20th anniversary of NLA with an active exploration of public spaces, access and pedestrian connectivity in London. The exhibition highlights the evolution of public spaces through the lenses of history, community, and future visions.
Brief description of the artistic merits of the proposal Please refer to any supporting documentation as needed	The aims of the exhibition are as follows: <ul style="list-style-type: none"> - To provide an overview of the evolution of public realm pedestrian-friendly projects in London over the past two decades. - To support the Destination City strategy. - Promote Culture Mile public realm strategy - To bring together all stakeholders of The London Centre. - To celebrate the 20th anniversary of NLA. - To pilot and assess the pedestrianisation of Aldermanbury Street.
Does the proposal have funding and/or sponsorship? Please give details, including how funding will be sought if not yet in place	Yes, the project is being jointly funded by Culture Mile BID and NLA/LFA
When is the proposal for and how long will it be on site?	3 days (Monday 30 June, 12:00 – Thursday 3 July, 12:00)
Where is the proposal to be sited and why was this location chosen?	Aldermanbury, London EC2V 7HH This location has been chosen for its proximity to The London Centre, which has been the home of NLA for the past 2 years.
What are the dimensions of the piece, including its weight if applicable? Are there any structural requirements?	The exhibition will be across 2 locations: On the east side, 4 cuboid demountable monoliths to be sourced from MBA Exhibitions will be set up on the pavement, which is widest just next to the entrance of TLC, so there is still ample room for pedestrian movement. The monoliths are approximately 1500 w x 1000 d x 2200 h (in mm) and weigh around 20kg, to be secured to the pavement during the exhibition. On the west side of the street, window vinyls (0.8m width by 2m height) will be put up on the ground floor of the currently unoccupied office of JP Morgan.
Is the proposal part of a series and/or related to something else in the City, or is it a one off?	The proposal coincides with the closing ceremony of the London Festival of Architecture, a month-long celebration of architecture and city-making that takes place every June across the capital. The proposal also aligns with the ambitions of the Culture Mile BID and the City of London Corporation's objectives. More detail below.
What are the maintenance	NLA's budget for the project includes cost for staffing, maintenance and necessary permissions for the road closure and use of the

PROPOSAL DETAILS	INFORMATION
requirements for the proposal and how are these to be funded?	street for events for the 3 day period when the exhibition is in place.
How does the proposal meet the City's commitments to Sustainability, Accessibility, Equality, Diversity and Inclusion?	<p>The exhibition is part of the wider activation of Aldermanbury as a pedestrian-friendly zone that supports the City of London's long-term vision for the street.</p> <p>The activation will bring together workers, residents, and visitors, encouraging them to reimagine Aldermanbury as a place to stop, rest, and engage.</p>
Does the proposal have any special requirements?	The requirements of the application are being sourced with advice and support from the City of London Highways Department.

Please provide any other information that you consider would be useful

The proposal also aligns with the ambitions of the Culture Mile BID to:

- Celebrate the area
- Support Culture Mile Wayfinding/Signposting
- Activate the public realm with ground floor activation
- Highlight the public realm masterplan
- Support the Culture Mile Summer programme including the Summer of Sport
- Support local businesses and City workers
- Act as a hub for BID activity
- Curate exciting events

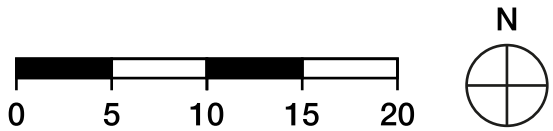
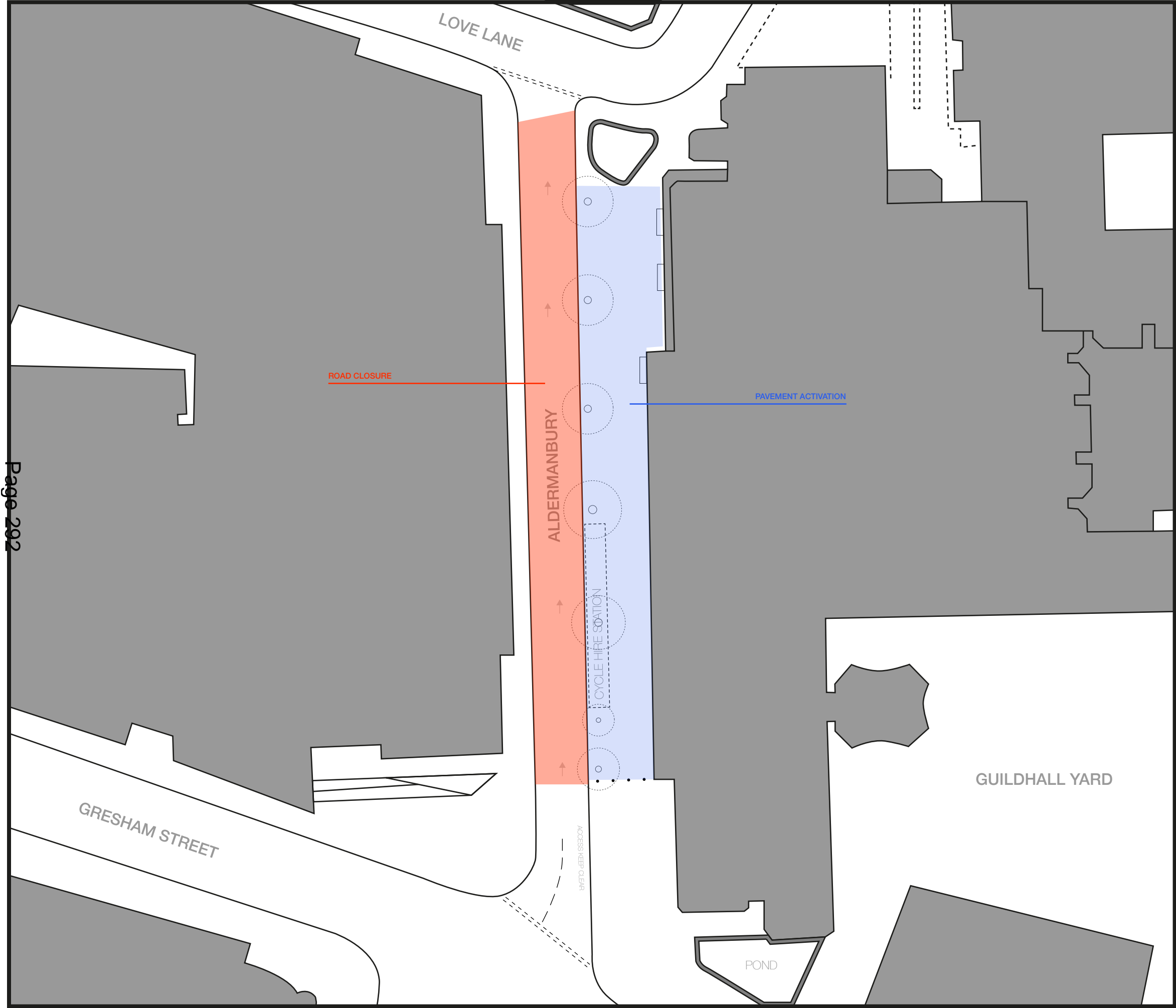
In addition it aligns with the City of London Corporation's objectives to:

- Support the promotion of the City as a world-class destination
- Support the City Corporation's objective to activate the City from Fridays-Mondays
- Support the ambition to activate/reactivate ground floor spaces and animate interstitial spaces
- To encourage City workers to spend time in the City through their working week and beyond
- To support local businesses
- To provide activities and support for school groups and young people and to inspire them with the City's offer

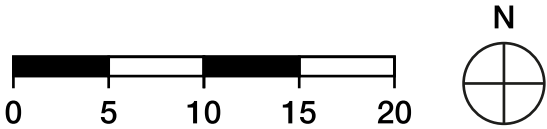
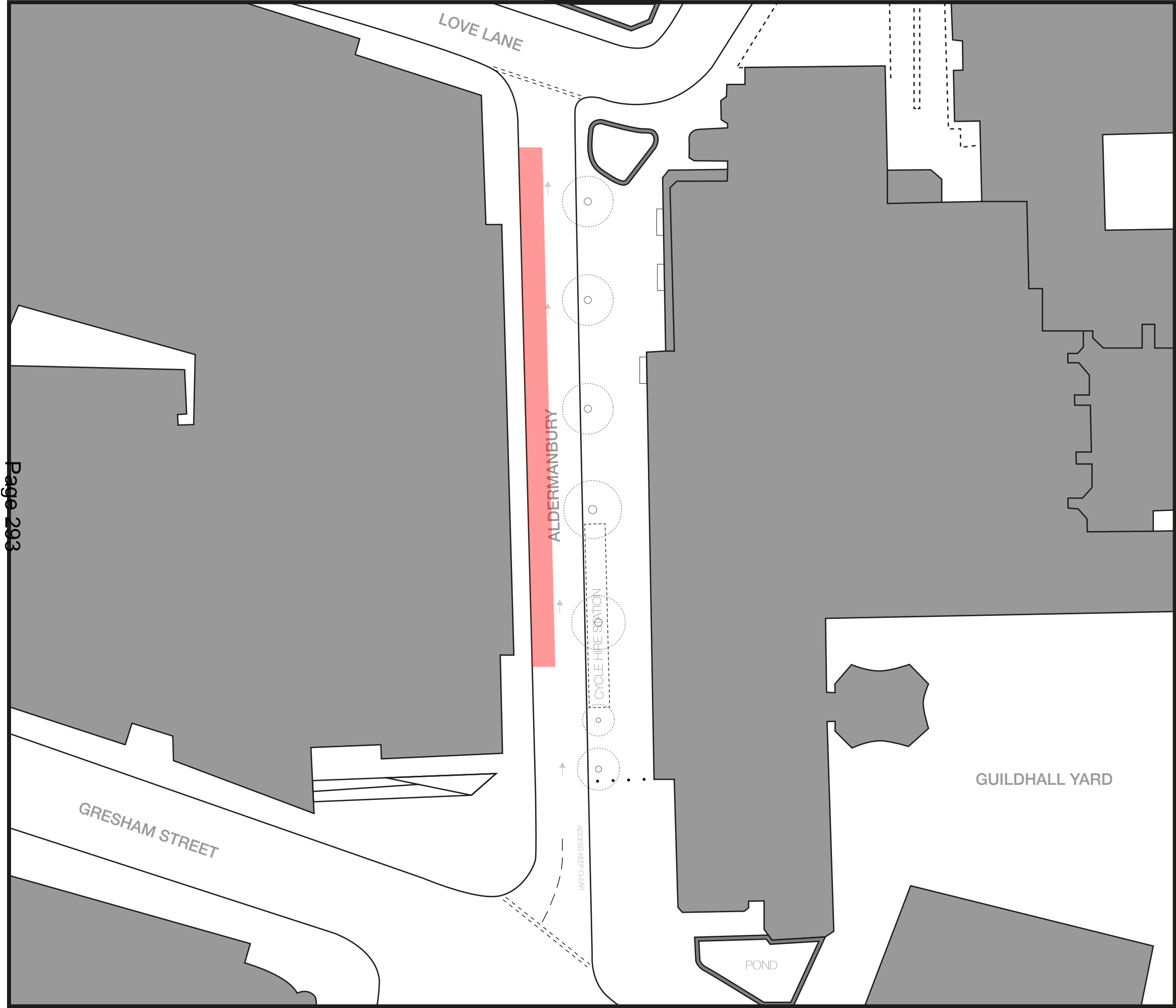
Please note that all information and images provided on your application (excepting contact details) may be published and accessible from the City Corporation's website before the application is either approved or rejected. **Recommendations of the City Arts Initiative are submitted to the City Corporation's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

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

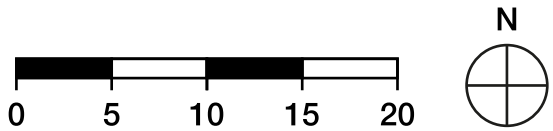
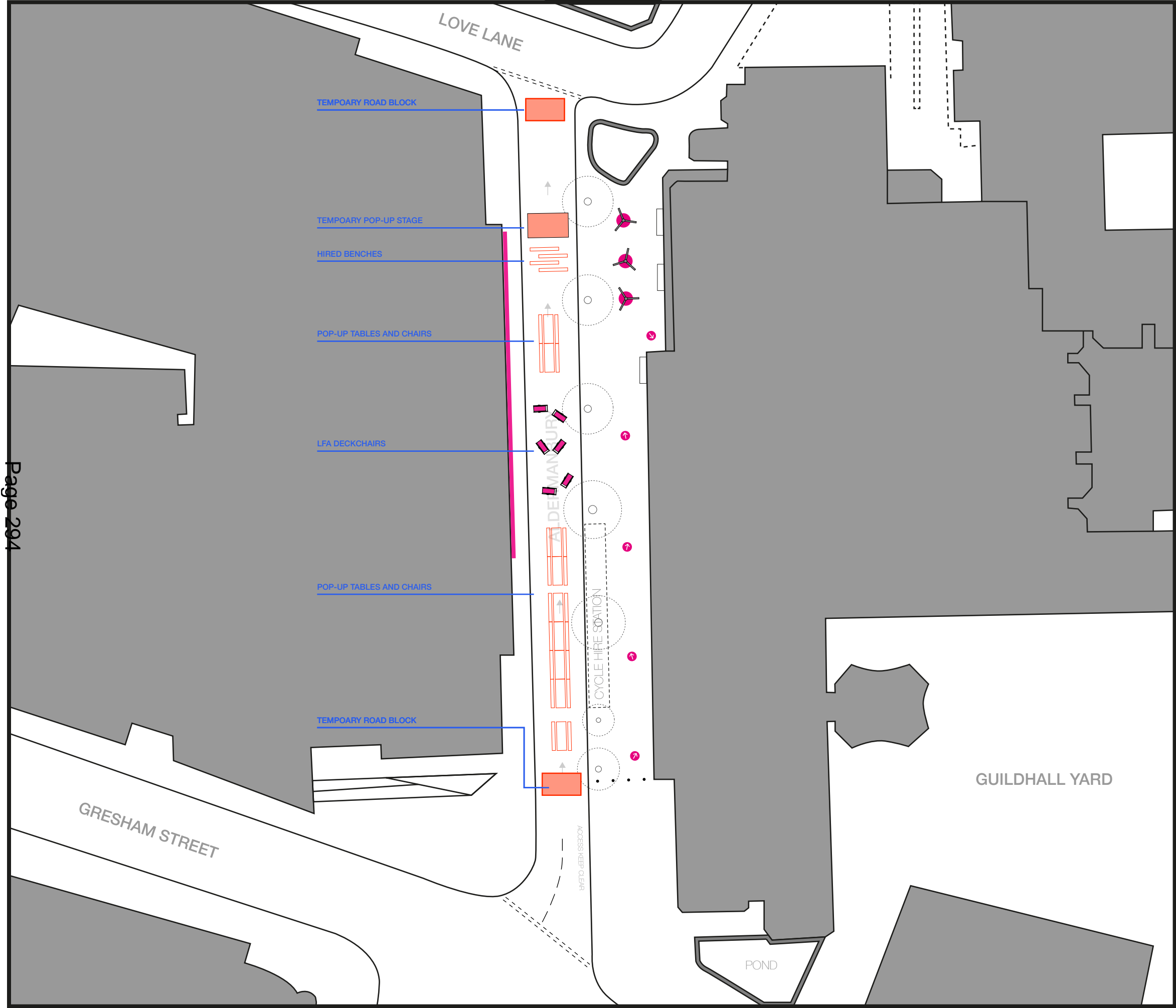
Please email the completed form to [public art](#) with any supporting documentation.



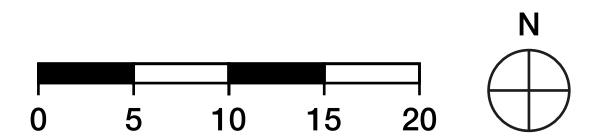
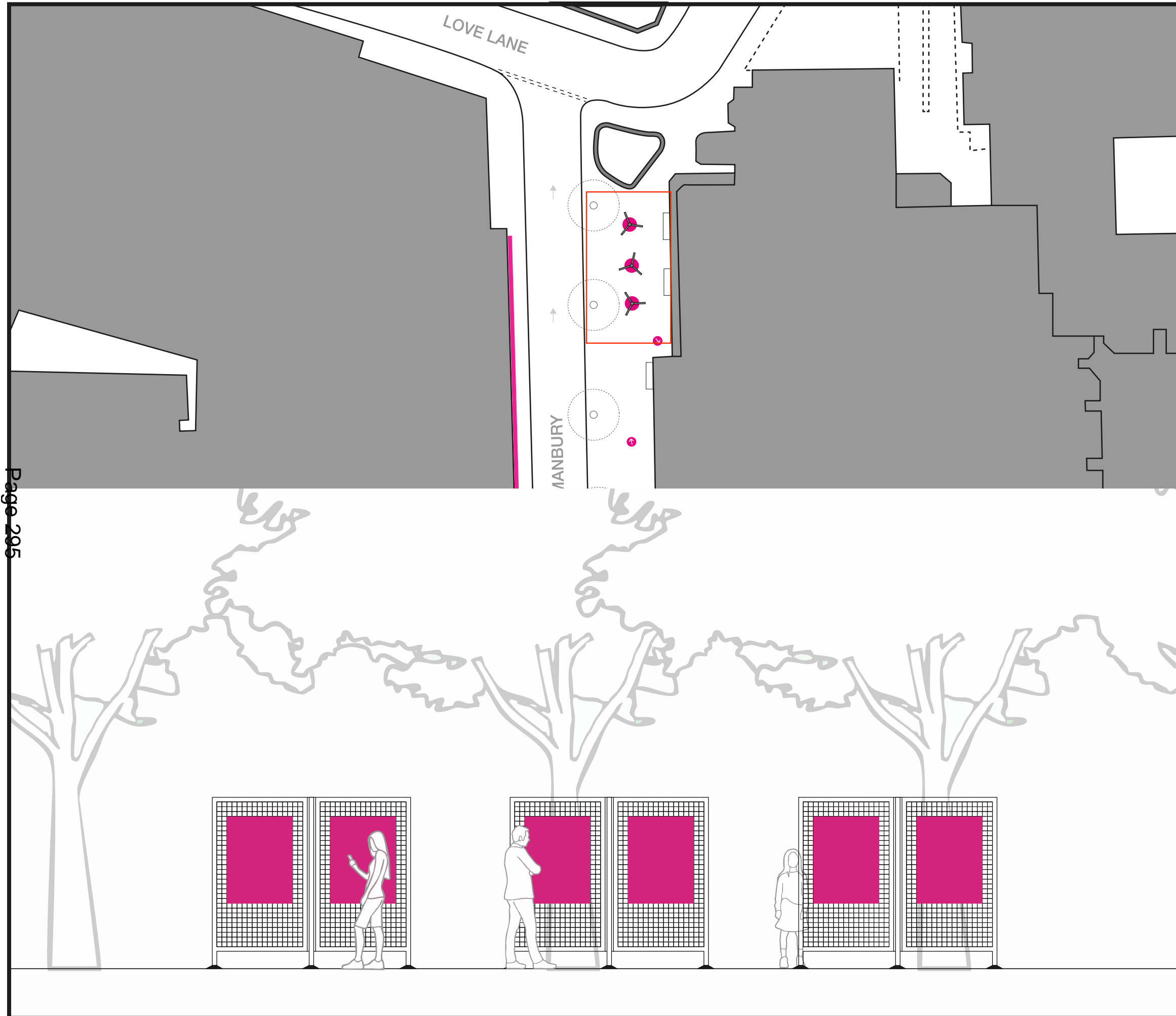
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DRAWING	SITE PLAN AS EXSISTING + ROAD CLOSURE
PROJECT	NLA ALDERMANBURY ROAD CLOSURE



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PROJECT	NLA ALDERMANBURY ROAD CLOSURE



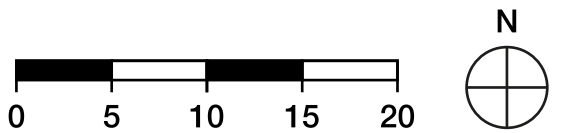
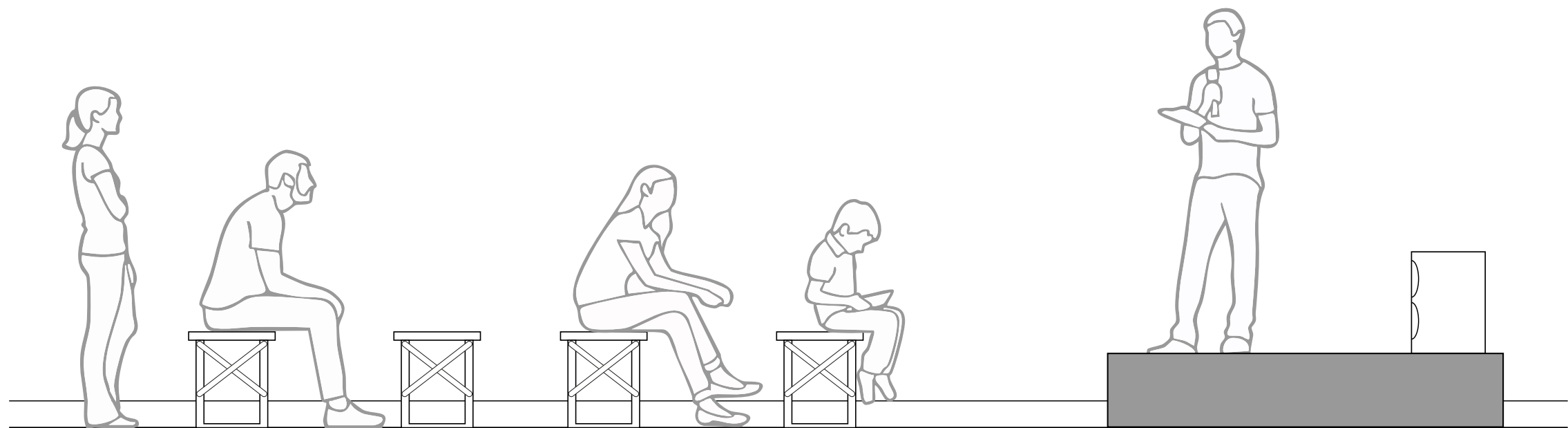
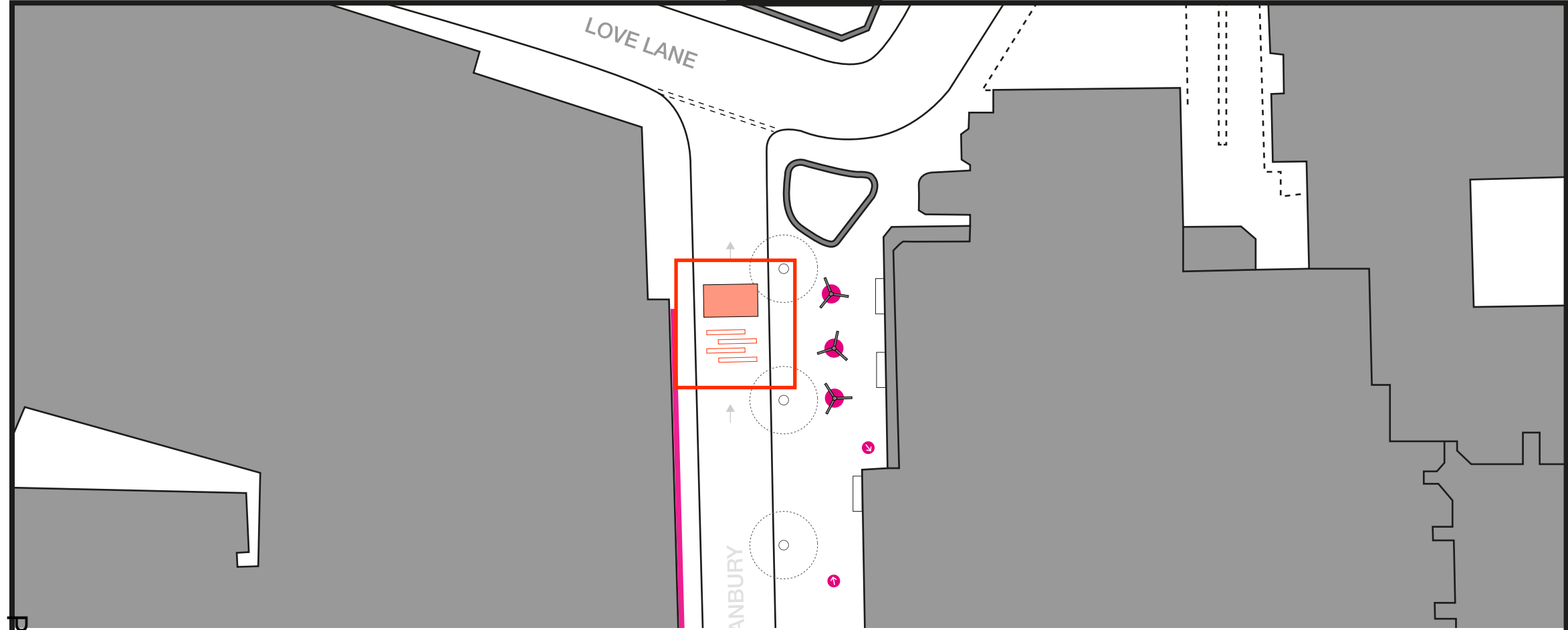
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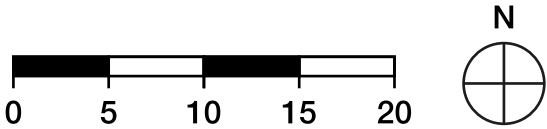
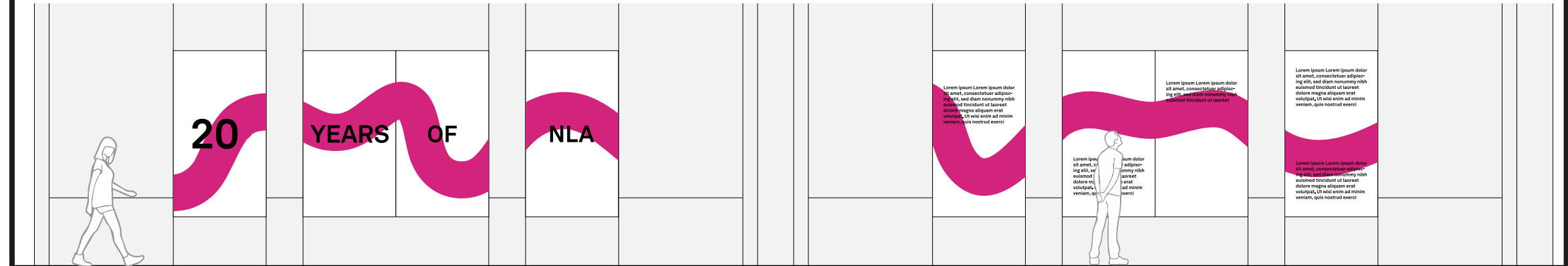
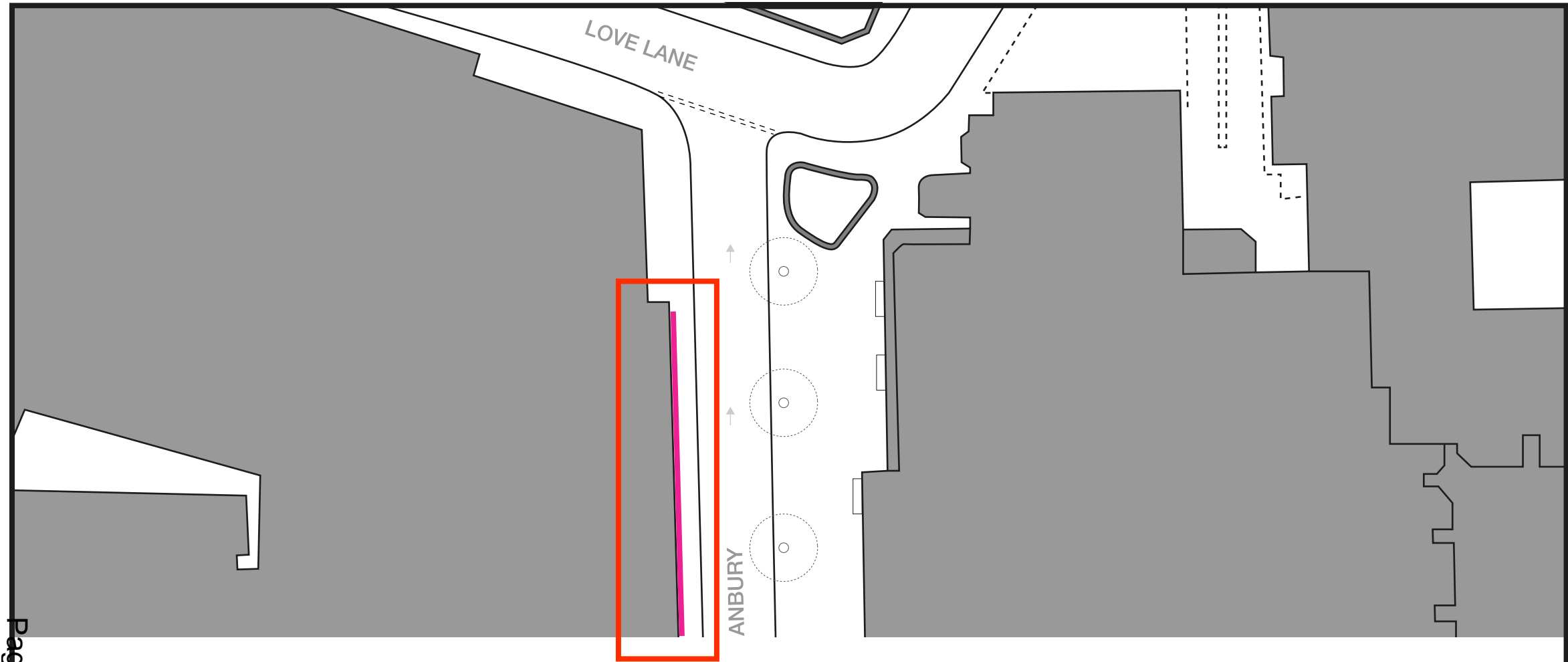
PROJECT NLA ALDERMANBURY ROAD CLOSURE



DATE 21.03.2025

DRAWING SITE PLAN AS EXSISTING + STAGING

PROJECT NLA ALDERMANBURY ROAD CLOSURE



DATE	21.03.2025
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PROJECT	NLA ALDERMANBURY ROAD CLOSURE

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

Document is Restricted

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