



Culture, Heritage and Libraries Committee

Date: MONDAY, 8 DECEMBER 2025
Time: 11.00 am
Venue: COMMITTEE ROOM 2 - 2ND FLOOR WEST WING, GUILDHALL

Members:

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

Enquiries: Jayne Moore
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Ian Thomas CBE
Town Clerk and Chief Executive

AGENDA

Part 1 - Public Agenda

1. **APOLOGIES**

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

3. **MINUTES AND ACTIONS**

To agree the public minutes of the meeting of 03 November 2025 and review the actions.

For Decision
(Pages 5 - 14)

4. **FORWARD PLAN**

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

For Information
(Pages 15 - 16)

5. **CITY ARTS INITIATIVE - RECOMMENDATIONS TO THE COMMITTEE**

To consider the report of the Deputy Town Clerk.

For Decision
(Pages 17 - 36)

6. **SCULPTURE IN THE CITY – PROPOSED DELIVERY MODEL AND GOVERNANCE**

For Decision
(Pages 37 - 60)

7. **REVENUE OUTTURN FORECAST AS AT QUARTER 2 2025/26**

To receive the report of The Chamberlain, Deputy Town Clerk, Executive Director of Community and Children's Services, City Surveyors and the Executive Director of Environment.

Declan Greaves

For Information
(Pages 61 - 64)

8. **CITY ARTS INITIATIVE - BARBICAN SCULPTURE COURT INSTALLATION**

To consider the report of the Deputy Town Clerk.

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

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

11. **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.

Item	Paragraph

For Decision

Part 2 - Non-public Agenda

12. **NON-PUBLIC MINUTES**

To agree the non-public minutes of the meeting of 03 November 2025 and review the actions.

For Decision
(Pages 85 - 88)

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

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

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CULTURE, HERITAGE AND LIBRARIES COMMITTEE

Monday, 3 November 2025

Minutes of the meeting of the Culture, Heritage and Libraries Committee held at
Committee Room 3 - 2nd Floor West Wing, Guildhall on Monday, 3 November 2025
at 11.00 am

Present

Members:

Brendan Barns (Chairman)
Suzanne Ornsby KC (Deputy Chair)
Leyla Boulton
Melissa Collett
Elizabeth Corrin
Karina Dostalova
Alderman Professor Emma Edhem
Deputy Helen Fentimen OBE JP
John Foley
Jason Groves
Deputy Caroline Haines
Stephen Hodgson
Adam Hogg
Tessa Marchington

Vasiliki Manta
Alderman Bronek Masojada
Wendy Mead OBE
Sophia Mooney
Anett Rideg
Gaby Robertshaw
David Sales
Alethea Silk
James St John Davis
Stephanie Steeden
Deputy Dawn Wright
Matthew Waters
Irem Yerdelen

In Attendance

Officers:

Rob Shakespeare	- Keats House, Environment
Jayne Moore	- Town Clerk's Department
Emma Markiewicz	- London Archives, Head of Profession (Culture)
Rachel Levy	- Community and Children's Services
Omkar Chana	- Interim Culture Director
Andrew Buckingham	- Town Clerk's, Media Officer
Mark Jarvis	- Chamberlain's Department
Kevin Colville	- Comptroller and City Solicitors
Jack Joslin	- City Bridge Foundation
Sheena Etches	- City Bridge Foundation
Ruby Baker	- Town Clerk's Department
Anne Torregiani	- The Audience Agency

1. APOLOGIES

Apologies were received from Munsur Ali and Mark Wheatley.

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

There were no declarations.

3. **MINUTES OF PREVIOUS MEETING**

RESOLVED, That the minutes of the meeting of 22 September 2025 be approved as an accurate record of the proceedings.

Actions 01/25 and 02/25 are completed, updates were given on the remaining actions that are reflected in the actions list for the December 2025 meeting.

4. **FORWARD PLAN**

The Committee noted the forward plan.

Members agreed that a timeline of some matters be included for reference.

5. **INSPIRING LONDON THROUGH CULTURE FUND - ANNUAL UPDATE 2024/25 & FUNDING PROGRAMME ANALYSIS 2020/21 TO 2024/25**

The Committee received the report of the Interim Managing Director of the City Bridge Foundation that provided an overview of projects funded through the Inspiring London Through Culture funding programme (ILTC) in the 2024/25 financial year alongside a comprehensive analysis of the grants awarded by the ILTC over the last five years, illustrating the contribution of the ILTC to delivering both Destination City and City of London's Corporate Plan strategic outcomes.

Members noted the following in particular:

1. The criteria for the Inspiring London Through Culture Fund set out in appendix 1;
2. The recent grants awarded from the Inspiring London Through Culture Fund 2024/25 set out in appendix 2; and
3. The analysis of the Inspiring London Through Culture Fund over the last five years, 2020/21 to 2024/25 inclusive, and its impact, set out in appendix 3.

Referencing the core criteria set out in section 3 of the main report, a Member sought clarification on whether the reference to the enhancement of "London's future" referred to the City or to Greater London. The meeting noted that the reference was primarily to the City of London but that contributions were also made to the creativity of the Greater London area.

Referencing the focus on value for money set out in section 7, Members asked for more information on how value for money is or has been assessed. The meeting noted that the central funding team assesses value for money at the assessment and approval stages to encompass scrutiny of budgets, salary benchmarking and ongoing monitoring, noting that in some cases the

organisations are small-scale and are applying for small amounts of money - and that ongoing value assessments for small allocations would not necessarily be proportionate. A member asked for feedback on the ongoing monitoring process generally, and the Committee noted that such feedback will be included in future reports on the grants to include, for example, further information on the outcome of any grant, which would be added to the kind of information set out in appendix 2 on p.23 of the agenda. Members noted that due diligence on all organisations is undertaken on an ongoing basis.

Referencing section 26 of appendix 2, a Member asked why more money is not being spent on some projects. The Committee noted that less has been spent compared to other cultural funding schemes, and that further research suggests that applications are not being received from the heritage and visual arts sectors in particular - and that all relevant sectors will be encouraged to apply to the fund.

A Member asked for more information on the alignment of the new culture strategy with any grant-making strategy. The meeting heard that all grants will be captured within the new strategy.

6. SCULPTURE IN THE CITY - 14TH EDITION AND PROPOSAL FOR FUTURE DELIVERY

The Committee considered the report of the Deputy Town Clerk updating Members on the Sculpture in the City (SITC) programme and the successful delivery of the 14th edition (2025-26). The Committee also noted the proposed outline for a change in ownership and delivery model for the SITC programme to transition from the City Corporation to a new Community Interest Company.

Noting section 14 of the main report in particular, Members commented that more detail would be welcome on any transfer to a CIC and on the mechanics of how any CIC would work ahead of any final move, as well providing further information on any financial implications – noting also that an in-principle decision is being sought. The meeting noted that the details are being carefully explored and that there are expected to be resource savings in any such transfer, noting in particular section 36 of the main report. The meeting heard that staff costs currently amount to c. £150K pa, and that the programme enjoys the contribution of partners (who are broadly in favour of a CIC model).

Members commended the SITC programme and its position within the cultural strategy, and noted the expenditure involved in the programme. Members commented on the potential drawbacks of loss of control on the part of the CoLC in the event that the programme is transferred to a CIC model, particularly in view of the potential for the quality of the pieces and/or the artists to deteriorate, noting also that CoLC planning discretion would be retained. The Committee emphasised the importance of ensuring that the governance and oversight of any new CIC is appropriate and suitable, and asked that further information be brought to the Committee that explains whether the CoLC could retain a degree of control of the quality of the pieces if the programme moves to a CIC model without negatively impacting the flexibility. The meeting heard that

external partners make a significant contribution to the programme and would reasonably expect to influence the programme to a proportionate extent.

In response to a question on funding and feasibility, the meeting noted that the figures set out in appendix 2 are proposals for future expanded SITC programmes, and that responses from future new partners have been encouraging.

The Committee agreed to defer any in-principle decision until more clarity is available on option 3 as set out in the main report, to include in particular clarity on the governance and Board composition of any final transfer to a CIC model or any agreement to an in-principle transfer of the SITC programme to a CIC.

7. ACHIEVEMENTS AT KEATS HOUSE APRIL - SEPTEMBER 2025, INCLUDING RISK MANAGEMENT UPDATE

The Committee considered the report of the Executive Director, Environment updating Members of Keats on achievements at Keats House for the period April - September 2025, noting that Keats House has been delivering the objectives identified in its annual Activities Plan set out in appendix 1, which in turn contribute to the achievement of Departmental, Corporate and wider cultural sector outcomes and initiatives.

Members agreed 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, noting the detailed risk register set out in appendix 2.

The Committee noted in particular this risk: ENV-NE-KH 007 'Tree event or failure' noting also that the House is working closely with the Open Spaces team to assess all trees, noting also that work on a specific tree is expected to begin imminently to reduce the risk to a tolerable level – noting also that the risk was discussed at the meeting of the Keats House Consultative Committee on 31 October 2025, during which the Committee expressed its concern in strong terms about that risk being classed as a red risk. A Member asked when the work would be carried out on the relevant tree, and the Committee heard that the work was escalated soon after the Consultative Committee meeting and will be undertaken shortly.

Referencing section 15, the Committee congratulated Keats House on winning the Sandford Award.

RESOLVED, That the Committee confirm, on behalf of the City Corporation as Trustee, that the register appended to the report satisfactorily sets out the key risks to the Keats House charity and that appropriate systems are in place to identify and mitigate risks.

8. **NATIONAL YEAR OF READING**

Members heard an update from the Director of Barbican and Community Libraries on the National Year of Reading that has the theme 'Go all in', focussing on in-depth reading.

Members noted these points:

- City of London libraries are compiling an activity programme around the initiative;
- As one of the sponsors of National Year of Reading, KPMG are exploring support mechanisms around the initiative within the City of London including via the City's Read to Succeed scheme and the Read On app; and
- Opportunities to be a Community reading champion are likely to be available during 2026.

9. **CULTURE STRATEGY**

The Committee considered the report of the Deputy Town Clerk updating Members on the development of the Cultural Strategy including the founding commitments and priorities that have emerged from the extensive stakeholder consultation undertaken. Members noted that the proposal for the next phase of development is to further share these priorities in engagement sessions with corporates, SMEs and other relevant stakeholders, particularly the cultural institutions and the BIDs, in the Square Mile to further test the commitments and priorities in order to support their planning and implement their delivery.

Referencing section 19 of the report in particular, a Member asked for a timeframe of the next steps especially around stakeholder engagement and the sharing of the draft cultural strategy. The meeting noted that a detailed action and implementation plan is to be included within the strategy that is expected to be drafted by February 2026, and that the CoLC is expecting to further explore corporate involvement in the strategy with the support of the Committee's Chair and Deputy Chair, and that context and narrative is expected to flesh out the strategy's foundations with a full draft strategy available by April 2026.

Members commended the focus on a forward-looking vision and scope, noting the potential for over-consultation to dilute the ambition and optimism of an effective strategy.

Members noted that no further work will be undertaken with Things Made Public.

RESOLVED, That Members

1. Approve the foundational commitments and priorities one to eleven;
2. Approve the hierarchy of priorities as: foundational commitments and priorities, opportunities, and additional considerations; and
3. Approve the next stage of development of the Cultural Strategy: the implementation plan based on the foundational commitments and priorities.

10. AUDIENCE AGENCY - VERBAL UPDATE

The Committee heard an update from The Audience Agency, noting the following points:

- Significant amounts of data have been analysed from a range of data sources including panel surveys;
- 10% of visitors to the City come specifically for the cultural offer;
- 12% of visitors to the City are international visitors;
- A large-scale panel survey revealed differences between different audiences seeking 'hidden gem' offers and those seeking high-profile offers;
- Indicative findings on City workers' responses to the cultural offer are valuable;
- A large proportion of City residents (over 80%) are highly engaged in the City's cultural offer;
- Stage 3 and 4 of the research are in progress that will result in a final report that matches findings with priorities together with a top-line audience strategy; and
- Audience segmentation data suggests that there are nine different people groupings covering various levels of engagement.

A Member asked for an assessment of the appeal of a programme like Sculpture in the City to specific audiences. The meeting heard that the programme is likely to appeal to several audience segments, and that communication could be differentially targeted to those groups.

Commenting on the 'metro-cultural' element of City residents, a Member commented that many residents on the City's periphery do not have the spending power of those highly engaged residents. The meeting heard that less wealthy and less engaged residents are more receptive to community-driven initiatives and outdoor arts events, and these residents were involved in the research.

A Member asked for more information on the international visitors. The Committee heard that research undertaken by the London Museum and Destination City is available on those visitors, and that indicative information on those visitors using existing data will be encompassed in any final report.

A Member asked for clarity on how any specific group could be targeted. The meeting noted that information on target audiences is expected to support communication strategies.

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

There were no questions.

12. ANY OTHER BUSINESS THE CHAIR CONSIDERS URGENT

The Committee congratulated Elizabeth Scott, Head of Guildhall Art Gallery and Amphitheatre, on being awarded the Changemaker Award.

Members were asked to forward potential guest names to the executive in respect of the Committee's evening event in February 2026.

13. **EXCLUSION OF THE PUBLIC**

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

14. **NON-PUBLIC MINUTES**

The Committee considered the non-public minutes of the meeting of 22 September 2025.

15. **THE MONUMENT 2025-26 MID-YEAR UPDATE**

The Committee received the report of the Executive Director, Environment.

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

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

The meeting ended at 1pm

Chairman

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

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CULTURE HERITAGE & LIBRARIES COMMITTEE
Outstanding Actions (updated Nov. 2025)

Action Number	Date	Action	Responsible Officer	Progress Update
03/25	22 Sep 2025	Members to be consulted on the latest version of the definition of Culture	Committee	Update to be provided following working group deliberations
04/25	22 Sep 2025	Full list/map of cultural assets to be available on the Members' portal	OC	Published - COMPLETED
05/25	22 Sep 2025	Forward plan of Guildhall Yard events to be available		Working with Remembrancer's to a co-ordinated output for publication on cityofldn website
06/25	22 Sep 2025	Provide an update on Bostock Room	Clerk	Expected to be completed by end of 2025, open for use in Jan. 2026
07/25	22 Sep 2025	Provide information on repairs to the explanatory plaque on Beckford statue in Great Hall following scratch marks identified	OC	Manufacturer discussions in progress

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Forward Plan for Culture Heritage & Libraries Committee

	19 Jan. 2026	23 Mar. 2026	18 May 2026	20 July 2026	25 Sep 2026	23 Nov 2026	
Meeting specific Agenda Items	<ul style="list-style-type: none"> - Libraries update - draft business plans - Budget estimates - Q3 budget monitoring - Update on cultural strategy - CoL Blue plaque scheme: governance, criteria, funding, benchmarking; - Review Terms of Reference - Guildhall Art Gallery accreditation resubmission (inc. collections policies for approval) – deadline now moved Updated CAI approval process 	<ul style="list-style-type: none"> - end-of-year charities updates <ul style="list-style-type: none"> - Monument and KH fees & charges 	<ul style="list-style-type: none"> - election of Chair/DChair - end-of-year updates on KH& Monument - KH activities plan 	<ul style="list-style-type: none"> - revenue outturn 	<ul style="list-style-type: none"> - Review ToRs - update on LM state coach ahead of LM Show Nov. 2026 	<ul style="list-style-type: none"> - KH and Monument updates - Update on Inspiring London Through Culture 	
Standing Agenda							
	CAI recommendations - as applicable						
	LM State Coach – as applicable						
	London Archives (premises) – as applicable						

Not previously handled on a routine basis:

Updates (annual or bi-annual) on Guildhall Art Gallery/Amphitheatre, London Museum, also CIC and Roman Baths

Committee(s): Culture, Heritage and Libraries – For Decision	Dated: 08/12/25
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?	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	For Decision
Report author: Emma Markiewicz, Head of Profession (Culture) Joanna Parker, Principal Planning Officer, Environment	

Summary

This report presents the recommendations of the City Arts Initiative (CAI) which met on 24 July 2025. At this meeting CAI considered the following proposals:

1. Francis Barber Blue Plaque
2. George Sandeman & Co Blue Plaque
3. John Amos Comenius Blue Plaque

Recommendation(s)

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

1. Approve the Francis Barber Blue Plaque Proposal
2. Approve the George Sandeman & Co Blue Plaque Proposal
3. Reject the John Amos Comenius Blue Plaque Proposal

Any approval is also subject to any additional necessary permissions gained from environmental health, planning and highways.

Main Report

Background

1. The City Arts Initiative (CAI) met on 6 November 2025 to consider the proposals outlined below.

2. At the Culture, Heritage and Libraries (CHL) Committee meeting on 20 May 2024, Members approved the CAI's recommendations on the delegated authority criteria for CAI applications. Items 1 to 3 require referral to the CHL Committee for decision as they are blue plaques.
3. Blue plaque applications are administered by the Heritage Estates Team (within the City Surveyor's Department) and reviewed by the CAI panel with the panel recommendation ratified by the CHL Committee. Applications for new blue plaques in the City are currently paused whilst the backlog of applications are cleared. An update on the blue plaque programme and proposed changes to process is expected at the 19 January 2026 CHL committee.
4. The backlog has now been reduced, in addition to the three plaque proposals above, there is now just one application remaining from the backlog which is expected to come to the next CAI panel meeting.
5. 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

Francis Barber Blue Plaque

6. The CAI received an application from Dr Johnson's House for a blue plaque to be placed at 17 Gough Square, EC4A 3DE to commemorate the location of where Francis Barber lived from 1752-1756. See appendix 1 and 2 for more details.
7. Francis Barber was born into slavery in Jamaica around 1742 and brought to England as a child. He later became a servant, close companion and heir to the writer and lexicographer Dr Samuel Johnson. Educated under Johnson's guidance, Barber gained his freedom and went on to become a respected member of London society. His life represents one of the earliest and most well-documented examples of a formerly enslaved Black man achieving independence and literacy in 18th-century Britain.
8. 17 Gough Square is a grade I listed building and listed building consent will be required. The applicants have already had a site visit and discussion with the City of London planning team and Historic England to detail the design and placement of the plaque to ensure it has equal prominence to the plaque that already exists at the house for Dr Johnson.
9. Historical checks have been completed to confirm the location is accurate and The London Archives have confirmed this information to be correct.
10. The CAI recommends that this proposal is approved subject to necessary permissions being gained.

George Sandeman & Co Blue Plaque

11. The CAI received an application from Liberty Wines for a blue plaque to be placed at 20 St Swithin's Lane, EC4N 8AD to commemorate the opening of George Sandeman & Co and it's first London office which opened in 1790. See appendix 3 and 4 for more details.
12. George Sandeman was a young Scottish merchant who began trading in port and sherry wines between London, Portugal, and Spain. Sandeman & Co was one of the earliest firms to professionalise the wine import trade in Britain.
13. 20 St Swithin's Lane is a grade II listed building and listed building consent will be required.
14. Historical checks have been completed to confirm the location is accurate and The London Archives have confirmed this information to be correct.
15. The CAI recommends that this proposal is approved subject any necessary permissions being gained.

John Amos Comenius Blue Plaque

16. The CAI received an application from Czech School for a blue plaque to be placed in the area around Mitre street, St James's Passage and Dukes Place (thought to be the location of Samuel Hartlib's House) to commemorate the Czech philosopher and educator John Amos Comenius. See appendix 5 and 6 for more details.
17. John Amos Comenius is believed to have stayed in London between 1640-41 as part of his European travels promoting educational reform. Historical sources suggest that he may have resided at or near the house of Samuel Hartlib in Aldgate.
18. The London Archives have not been able to verify a specific City of London address for the time Comenius was in London, nor how long he was in the City of London for.
19. The CAI recommends that this proposal is rejected due to the lack of clear evidence to confirm the location or length of time that Comenius spent in the City of London.

General comments

20. The CAI also noted the importance of diversifying the current range of blue plaques in the Square Mile and highlighting broader stories (e.g. Women, BAME, LGBTQ+) and agreed that this should be prioritised in the next iteration of the blue plaque programme.

Options

21. The City Arts Initiative asks the Culture, Heritage and Libraries Committee to approve the CAI recommendations for:
- a. Francis Barber Blue Plaque
 - b. George Sandeman & Co Blue Plaque

To reject the proposal for:

- a. John Amos Comenius Blue Plaque

Strategic implications

22. Financial implications – Funding for blue plaques are fully funded by the applicant.
23. Resource implications – As has been previously stated, resourcing for the blue plaque scheme is currently insufficient and this and the process is being reviewed by the Deputy Town Clerk, City Surveyors and the Culture Team. An update on resource and programme will be brought to the January 2026 committee.
24. Legal implications – No legal implications have been identified.
25. Risk implications – No risk implications have been identified.
26. Health & Safety implications – The CAI has Health and Safety representation on the panel, and no health and safety implications were raised.
27. Equalities implications – The Francis Barber Plaque will be the first City of London blue plaque to commemorate a BAME individual. The CAI noted improvements that could be made to the blue plaque programme to widen representation and the importance that the new blue plaque scheme (to be presented to the committee in January) seeks to address the current diversity imbalance. The City Arts Initiative has an access and inclusion officer present on the panel, and the panel reviews all applications in terms of accessibility and inclusivity.
28. Climate implications – No climate implications have been identified.
29. Security implications – No security implications have been identified.

Conclusion

20. This report summarises the City Arts Initiative panel review of the 3 blue plaque applications. It presents recommendations in relation to the public art applications considered on 6 November 2025.

Appendices

- Appendix 1 – Francis Barber Supporting Information
- Appendix 2 – Francis Barber Plaque Mock Up
- Appendix 3 – George Sandeman Background Research
- Appendix 4 – George Sandeman Plaque Mock Up

Appendix 5 – Comenius in London Supporting Information
Appendix 6 – Comenius Plaque Mock Up

Joanna Parker

Principal Planning Officer, Environment

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FRANCIS BARBER AND DR JOHNSON'S HOUSE

17 Gough Square,
City of London



Dr Johnson's House was built at the end of the seventeenth century by a City wool merchant, Richard Gough. The timber-framed, brick townhouse, was part of a development in Gough Square, of which Dr Johnson's House at number 17 is the only one to survive.

The four-storey building has retained many of its period features, which include historic panelling, a fine open staircase, wooden floorboards, a charming cellarette cupboard, coal holes and even the original door handles. The eighteenth-century front door still has its original anti-burglary devices intact, including a heavy chain with corkscrew latch and spiked iron bar over the fanlight. Visitors can enter all the rooms in the House and sit down on the chairs and window seats to soak up the atmosphere.

Dr Johnson and those living here with him were only tenants at 17 Gough Square, and following their departure in 1759, the house went through a variety of different uses. It had other lodgers, was used as a small hotel and bed and breakfast and was even a printers' workshop and studio. By 1911 it had fallen into a sad state of disrepair, with water leaking through the roof. At this point it was saved and restored by Cecil Harmsworth, a Liberal MP.

Today the house operates as a museum dedicated to the life and legacy of Samuel Johnson and those living here with him, principally Francis Barber and Anna Williams. Through the lens of their lives, we explore the importance and power of words, and celebrate triumph in the face of adversity, be that discrimination based on race, gender and mental or physical health disabilities.

A plaque erected by the Arts Council nearly 150 years ago has long identified this as the home of Samuel Johnson. In 2016 we were awarded permission to erect a temporary plaque, in conjunction with the BBC series by David Olusoga *Black and British: A Forgotten History*. We now seek permission to erect a permanent plaque to commemorate Francis Barber's life and identify 17 Gough Square as his home – the only one of several that we know of still to stand, and the only building (to the best of our knowledge) still standing within the City of London where a person born into slavery lived and worked as a free person.



Of all the paintings and prints which line the walls of Dr Johnson's House, the most striking is a portrait in the parlour on the ground floor of a young black man. The caption to the portrait declares that it is 'Francis Barber, Dr Johnson's servant'. Why does this picture hang here and what is the story behind it?

The boy who was later to be named Francis Barber was born in Jamaica in about 1742. His parents were enslaved and so he was born into slavery. He was brought up on the Orange River sugar plantation, where he lived and worked alongside about 150 other enslaved men, women and children. In 1750 the owner of the estate, Colonel Bathurst, got into financial difficulties and was forced to sell it. He sailed for England, taking with him the young boy.

Some time after his arrival in England, the boy was baptised and given the name Francis Barber. He was at first sent to live in Yorkshire but then, in April of 1752, a life-changing event took place: he joined the household of Samuel Johnson in Gough Square, as a servant.

The arrangement had been made by Colonel Bathurst's son, Dr Richard Bathurst, who was a friend of Samuel Johnson and shared his antislavery views. Johnson was well-known for providing for those in need of support and shelter, and the Gough Square household was home to several such people.

Barber was to live in Gough Square for four years. During this time he carried out the usual duties of a servant, fetching and carrying, running errands, opening the door to Johnson's visitors and waiting at table. He probably slept in the basement. The House is the only surviving building in the City of London known to have been home to someone who had been enslaved and Barber's experience of slavery must have informed Johnson's antislavery writings.

Johnson was anxious that Barber should be properly educated and spent a lot of time educating the (clearly very intelligent) him, to ensure he was literate, not only in English but Latin, Greek and other European languages to a degree. A remarkable piece of evidence of Barber's presence in the House at that time is a surviving scrap of paper on which the young boy practised his handwriting, writing over and over, 'Francis Barber' and 'England'.

There was a sizeable Black community in eighteenth-century London, many of whose members worked in domestic service. A report survives of 57 black men and women attending a party at a Fleet Street inn and on one occasion a visitor to Johnson's home recorded seeing Barber hosting a gathering of his Black friends there.

In 1756 Barber left Gough Square and went to work for an apothecary in Cheapside. After two years he joined the Navy, serving during the Seven Years' War. But his naval career came to an end in 1760 when – at Johnson's instigation – he was discharged. It is thought that Johnson feared Barber would be captured and sold into slavery when his ship started trading in the West Indies. He returned to Johnson's household (now in Inner Temple Lane) and was to remain in Johnson's living with him in the various addresses Johnson had for the next 24 years.

Johnson sent Barber to the renowned Bishop's Stortford Grammar School, after which he returned to the household. In 1773 Barber married a white woman, Elizabeth Ball. The marriage provoked some hostility but also some support. Johnson welcomed the couple (and, later on, their children) into his household. The Barbers named both their sons (one of whom died in infancy) Samuel.

As Johnson grew old and ill, Francis and Elizabeth cared for him and Francis was at his bedside when he died in 1784. In his will Johnson left Barber an annuity (a guaranteed annual income) of £70 a year and also provided that, after a number of personal bequests, the remainder of the estate should be held on trust and used for Barber's benefit. The amount involved was about £1,500, a substantial sum. A copy of the will hangs in the House.

The Barbers moved to Lichfield, Johnson's birthplace, where at first they lived in some comfort. But the money ran out and Francis set up a school – he is the first black schoolmaster on record in Britain. The venture was not a success and the Barbers fell into poverty, selling mementoes of Johnson to raise a little money.



Francis Barber died in Staffordshire Infirmary on 13 January 1801. Elizabeth lived on until 1816. They were survived by a son and a daughter, who carried on the school, and to this day direct descendants of the Barbers still live in Staffordshire and have close ties to Dr Johnson's House museum.

The portrait which hangs in Dr Johnson's House is a copy of an original by Joshua Reynolds. In spite of its caption, the identity of the sitter is not known for certain: historians debate whether it is Francis Barber or Reynolds's black servant. Despite the lack of certainty, it is fitting that this extraordinary portrait hangs in Dr Johnson's House to provide a vivid reminder, not just of the black community in eighteenth-century London, but the remarkable life of one young boy who found his home in Gough Square with Samuel Johnson.

For more information please visit our website: <https://www.drjohnsonshouse.org/post/francis-barber-dr-johnson-s-house-and-black-history>

In 2026, we mark the 225th anniversary of Barber's death, and to be able to erect a permanent plaque to raise awareness of his life and legacy, and Black Georgians more broadly, would be of both regional and national significance. By coincidence, it is also the 150th anniversary of the installation of the Blue Plaque to Johnson erected in 1876 by (Royal) Society of Arts – so old it isn't even blue, but terracotta.

We have been conducting community consultations throughout 2025 and have engaged with several organisations with members from the African and Caribbean diaspora. A series of community workshops were undertaken with residents from within the City and the 12 surrounding boroughs. The purpose of these was to gain a better understanding of the communities awareness of and interest in Dr Johnson's House and the individuals that lived there, to understand the needs of our local communities and challenges they face to engaging with cultural and historic venues and to gain insight into how we can better share the stories of the individuals who lived at Dr Johnson's House who reflect underrepresented audiences, with a focus on the life and legacy of Francis Barber. These workshops resulted in gaining valuable knowledge to support the development of future community programming and interpretation plans whilst providing the participants with a more significant connection to the history of their local area and creating an interest to explore further. The results were both shocking and encouraging, in that only 1% of participants had previously heard of Barber, but 100% were interested in learning more about him and in visiting his surviving home.

We look forward to working with you to ensure we commemorate the life of the extraordinary man who once resided here in 17 Gough Square.

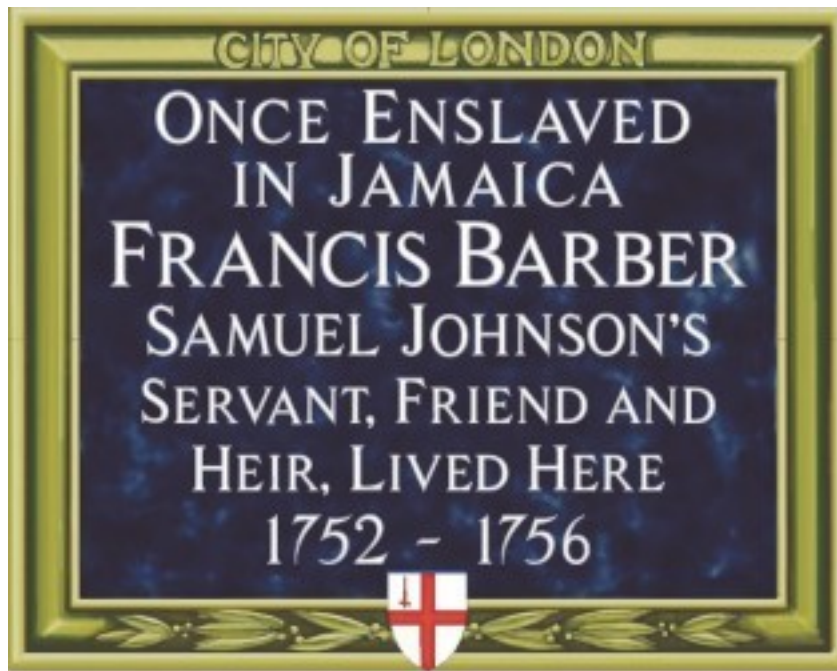
Celine Lupp McDaid MA (Oxon) MA FRSA

The Hyde Director

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www.drjohnsonshouse.org



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George Sandeman Background Research – Online Research (Chat GPT) by HES

George Sandeman & Co. (1790–2025)

Could not find credible evidence that George Sandeman & Co. (the Port & Sherry house founded 1790) directly owned slaves, ran opium operations, or was the subject of a major public scandal tied to slavery or the Opium Wars.

However, the company sits inside a historical context where British merchants and Portuguese institutions profited from colonial systems (including Portuguese involvement in the Atlantic slave trade) and where exploitative labour practices in the wine sector have occurred.

Key findings

1) Founding, continuity and corporate history

Founded 1790 in London by George Sandeman (brother David initially involved). The brand remained in family hands for generations and later passed through Seagram (1979), then briefly to Pernod/Diageo, and was bought by Portuguese Sogrape in the early 2000s. [Sandeman+1](#)

2) Sandeman family ties to high finance / Bank of England

Albert George Sandeman (1833–1923) — of the Sandeman wine family — was a director of the Bank of England from 1866, Deputy Governor (1894–95) and Governor (1895–97). Bank records and multiple biographies confirm this. This is a clear institutional tie between the family and Britain's central bank. [Bank of England+1](#)

3) No direct evidence found of Sandeman & Co. owning slaves or directly trading in opium

Searches of company histories, trade histories, brand histories, and digitised secondary sources returned no primary or secondary source stating that Sandeman & Co. directly owned enslaved people, financed slave plantations, or were opium merchants. The firm's known business was buying/aging/marketing Portuguese (Douro) Port and Spanish sherry, aging it in Vila Nova de Gaia/Porto and exporting it. (If there were a major scandal of direct slave-ownership or opium trading, it would typically show up in merchant records, slave-voyages databases, or contemporary newspapers — none of which link Sandeman to those activities in the sources I found.) [Wikipedia+1](#)

British port merchants' exploitative practices in the 18th/19th centuries: British merchants at Oporto/Porto often used credit systems and warehouse control that left Douro growers economically vulnerable; there are historical complaints and regulatory responses (Marquês de Pombal's 1756 Douro Wine Company) aimed at corruption, fraud and exploitation within

the Port trade. This shows how the *trade structure* could be extractive even if an individual firm did not directly own slaves. [Wikipedia+1](#)

5) Recent corporate events and no obvious modern scandal

6) Modern industry problems (useful caveat)

The wine sector globally has documented incidents of modern forced labour and labour abuses in various grape-producing regions (e.g., reported cases in Brazil, occasional exposed trafficking in European grape sectors). These are industry-wide risks worth checking when auditing any winery brand's supply chain — but I found no specific reports tying Sandeman (or Sogrape's Sandeman operations) to modern slavery allegations in the public sources I searched. [Business & Human Rights Resource Centre+1](#)

No explicit evidence of slave-ownership or opium trade by Sandeman — company histories and historical studies of the Port trade reviewed do not show Sandeman as an owner of slave plantations or as an opium trader. (Negative evidence — absence across trade histories, slave databases and company accounts.) [DatoCMS Assets+1](#)

Portugal's broader role in the Atlantic slave trade — Portugal participated heavily in the Atlantic slave trade from the 15th century into the 19th; therefore, Portuguese trade networks were embedded in colonial slavery. That contextual fact is important when probing any Lisbon/Porto-linked firm of the period. [projectmanifest.eu](#)

Modern corporate transfers — Sandeman was sold to Seagram (1979) and then passed to Pernod/Diageo and later Sogrape (2001–2003). Regulatory examinations focused on the large acquirers; I found no public record of Sandeman itself being accused of human-rights violations in these sales. [Sandeman+1](#)

CITY OF LONDON

THIS IS THE SITE OF
GEORGE SANDEMAN
AND Co.
PORT AND SHERRY
SHIPPERS
1805 - 1969



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Jan Amos Komenský (John Amos Comenius)

“to all men and from all points of view”

Komenský was an educational revolutionary active in the 17th century, and his approach to pedagogy remains embedded in the modern education system. A household name among European teachers, his legacy extends also into the spheres of philosophy and theology as a result of his pioneering approach to education and its role in society.

Komenský created the concept of **pansophism**, an educational approach dedicated to ‘teaching everyone everything about everything, with all the senses and with the use of natural methods... forever’. An advocate for self-cognition supporting lifelong learning, Komenský was also a devoted Christian and reformist, driven to change society through quality education. His opinions around teaching and learning have found a wide audience worldwide and he was invited to give lectures in multiple countries, including Sweden or Hungary.

[Sitarska, Pansophism as John Amos Comenius' idea of lifelong learning, 10.5604/01.3001.0014.7102]
[<https://www.europeanmission.org/blog/a-biography-of-jan-amos-comenius-by-jan-habl>]

The London chapter of Komenský's life began in 1641, at the invitation of the merchant and radical protestant, Samuel Hartlib. Hartlib and his circle of predominantly displaced Protestant reformers believed a new Christian era of enlightenment was imminent. Amid the British Civil War and other upheavals of the 1640s & 50s, Baconian goals for advancing knowledge merged with reformist and utopian schemes, and Hartlib's circle became a hub for these visionary projects. **Komenský's idea of pansophic, universal learning became central to Hartlib's reform programme**, since they saw educational reform as essential to this transformation.

[Greengrass & Hotson, The Correspondence of Samuel Hartlib, in <https://emlo-portal.bodleian.ox.ac.uk/collections/>]
[Iliffe, Hartlib's world, Institute of Historical Research, University of London Press]
[Turnbull, Hartlib, Dury and Comenius: Gleanings from Hartlib's Papers, Liverpool, 1947]

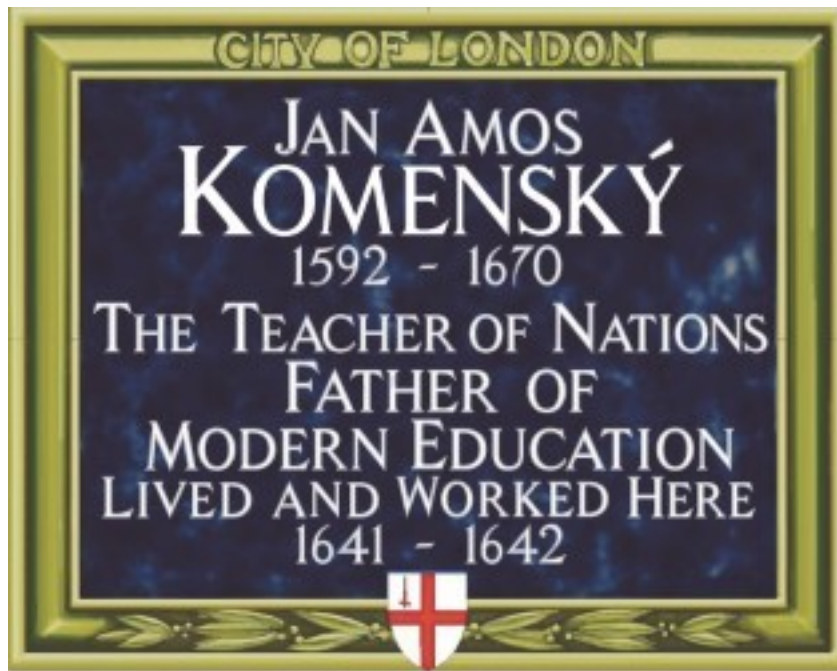
Komenský's teaching was well received by Hartlib's circle and he was able to make many influential connections. He gave lectures, wrote essays and played a key role in shaping England's early vision of organized scientific research. For example, Komenský was a significant influence on the formation of the 'Invisible College' in 1645, **paving the way for the founding of the Royal Society in 1662**. His universal ideas inspired figures like Theodore Haak and John Wilkins, whose later work on a universal language echoed Komenský's goals. Though Komenský's broad vision differed from the later empirical focus of English science, his influence helped link Bacon's ideals with the intellectual foundations of the Royal Society and early modern scientific thought, manifested, among others, within Sir Isaac Newton.

[<http://www.huradosveta.cz/clanek-jan-amos-komensky>]
[Young, The Visit of Comenius to London in 1641-42 and its bearing on the Origins of the Royal Society, Royal Society]

Alongside his engagement with society, Komenský wrote essays, notably *The Way of Light* in which **he sets out his program for an educational reform**. Parliament, inspired by Komenský's work and philosophy, began to consider building a school for men from all nations. Unfortunately, these plans were scuppered by the ensuing British Civil War, a conflict which forced Komenský to leave for the Netherlands and Sweden.

In conclusion, Komenský's stay in London, albeit a few short years, was highly impactful. His ideas have transcended his time and have become the building blocks of our modern education system and society.

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Committee(s): <ul style="list-style-type: none"> • Culture, Heritage and Libraries Committee – For Decision • Policy & Resources Committee – For Decision 	Dated: <ul style="list-style-type: none"> • 8 December 2025 • 11 December 2025
Subject: Sculpture in the City – proposed delivery model and governance	
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 • 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 (existing budget is via City Fund - Local Risk Budget and external Partner funding)
Has this Funding Source been agreed with the Chamberlain's Department?	N/A
Report of:	<ul style="list-style-type: none"> • Greg Moore, Deputy Town Clerk
Report author:	<ul style="list-style-type: none"> • Emma Markiewicz, Head of Profession for Culture • Omkar Chana, Culture Director (Interim)

Summary

Sculpture in the City (SITC) is a successful public art programme but is no longer sustainable under the City Corporation's current funding and operating model. Partners want the project to evolve and three options were assessed: keep it in-house, terminate it, or transfer it to a new Community Interest Company limited by guarantee (or other legal structure as an outside body).

Keeping SITC internal is financially unrealistic and risks partner withdrawal; ending the programme would lose a major cultural asset. Transferring SITC to a CIC (or other legal structure as an outside body) offers the best chance for long-term sustainability, enabling greater fundraising, operational flexibility and some continued City Corporation oversight.

Recommendation(s)

The recommendation is for Option 3: transfer SITC ownership, management and operational delivery to an external entity in the form of a Community Interest Company (or other legal structure). In doing so, Members are asked to:

1. Approve the *in-principal* transfer of the SITC project to a new Community Interest Company (CIC) limited by guarantee or other legal structure which is considered most suitable following legal advice and consultation with stakeholders for future management and delivery.
2. Delegate authority to the Town Clerk, in consultation with the Chair and Deputy Chairs of Policy & Resources and Culture Heritage and Libraries Committees, to advance from *in-principal* to *completing* the operational details of any CIC establishment (or other legal structure) and any transfer.
3. Approve that the governance of any CIC (or other legal structure) be taken through the appropriate City Corporation Committee process, specifically (i) composition and the establishment of any Board of Directors; and, (ii) how the City Corporation would be represented on the Board of Directors of any outside body to maintain oversight of the project (in line with the 'Protocol for Members, Officers and Individuals appointed or nominated by the City Corporation to Outside Bodies').

Main Report

Background

1. Sculpture in the City (SITC) is an artwork exhibition in the public realm, located in the City of London. It is an annual programme and while all the artworks are temporary, some are kept on display for more than a year depending on their popularity and availability. SITC started in 2011. The 14th edition (2025) has successfully delivered 11 artworks.
2. The SITC project is a very well-established example of high-quality artworks in the public realm. The project is delivered as a collaboration with corporates to leverage each organisations contribution and deliver a world-class annual sculpture programme with a series of supporting activations. The activations deliver a broad range of events to enable better interaction with artworks (e.g. curated tours) and aims to engage a diverse audience from children to local workers.
3. The geographical location of the artworks is currently within the area covered by the Eastern City Business Improvement District (ECBID).
4. SITC is a project run by the City of London Corporation. It is part funded by the City of London Corporation through the City Fund (constitutes the exercise of discretionary powers). The remaining funds are external, provided by a range of Partners and Patrons within the Square Mile, each of whom contribute to the annual operating cost. SITC has been delivered by different departments within the City Corporation including the Environment Department, transferring to the

Town Clerk's department in 2024 funded through local budget provision (City Fund).

5. Partners remain committed but expressed their desire for the SITC project to have a refreshed future vision and operating model. In May 2025, the CHL Committee approved the SITC 14th edition shortlist for delivery by the Culture Team. To allow time to develop a new and more sustainable model, this year the cycle only installed three new artworks and retained eight existing artworks (three of which are permanent pieces, owned by corporates that have purchased them after being exhibited in the programme). Time was spent engaging Partners to better understand the nature of a new proposed model to enable the project to continue.
6. In November 2025, the CHL Committee received a report on the successful delivery of the 14th edition (2025-26) and a proposal for a future delivery model. The CHL Committee deferred a decision regarding a proposal. More information was requested on the details of the proposed transfer, in particular, the governance arrangements for establishing a new legal entity and reporting requirements to the CHL Committee.

Current Position

Governance

7. The existing governance arrangements for the SITC project are through the SITC Partner Board ('SITC Board'). The SITC Board is Chaired by the Head of Profession for Culture. The SITC Board membership consists of SITC Partners.
 - SITC Partners are a group of organisations that support the project with a financial contribution at tier 1. SITC Partners volunteer their time to attend SITC Board meetings, providing a crucial steer on the in-year delivery and on the future development of the project.
 - SITC Patrons support the project with a financial contribution at tier 2 (lower than tier 1). A seat on the SITC Board is not offered at this level.
8. The proposed SITC artworks are reviewed by the City Arts Initiative (CAI) panel. The Deputy Town Clerk brings the CAI's recommendation to the CHL Committee for approval.
9. From a City Corporation perspective, oversight for the SITC project is currently with the CHL committee. Additionally, any policy decisions on participating in outside bodies (including appointing Directors), application of funding, transfer of any IPR rights, or authorising their licensing for the purposes proposed is with Policy & Resources Committee. Therefore, both committees are required to approve this approach

Financials

10. The table below provides the SITC budget for the previous two years and the proportion by source of funds.

SITC budget (£)	13 th edition budget 2023-24		14 th edition budget 2024-25	
	COL (City Fund)	Partners/ Patrons	COL (City Fund)	Partners/ Patrons
Local risk	32,500	-	50,000	-
CIL (one-off)	80,000	-	-	-
In-kind	150,000	23,000	150,000 ¹	23,000
External		345,000		325,000
Subtotal	262,500 (29%)	368,000 (71%)	200,000 (42%)	348,000 (58%)
Total	607,000		548,000	

Note: 1) estimated maximum based on previous year, amount likely to be less owing to the reduced number of new sculptures in this year.

Additional information about a CIC

11. For transparency, the Primera Corporation is involved as a provider to the SITC project through their service contract with the ECBID. The SITC Partners agreed to commission the Primera Corporation to undertake some feasibility work on future options (see background reports).
12. Primera Corporation has provided some supplementary information to build on their feasibility work which proposed adopting the CIC approach. This information has been evaluated by officers in presenting proposals to Members for decision. In conclusion, it is accepted by officers that a charity (in whatever legal form) is generally seen as a better vehicle for fundraising and that charitable status offers tax benefits. Primera concluded that the operational flexibility and simplicity of a CIC, taking into account the stakeholder feedback, future activities and source of funding, the CIC is believed to be the better overall fit.
13. For a CIC:
 - The mandatory asset lock is key to providing supporters with assurance that all funds and assets will be used for community good.
 - The entity is a faster, lower risk, lower cost option for both set up and operation.
 - A CIC may not transfer assets at less than full market value unless it is to another asset-locked body, such as a charity, or for community benefit.
 - On any dissolution surplus assets must be transferred to another asset-locked body.
 - A CIC limited by guarantee would have additional protections against share/dividend payments from the CIC's funds/assets.
 - Directors may benefit (subject to restrictions in the Articles) under CICs constituted as being limited by shares, rather than guarantee. It is the latter form which is proposed.

Options

14. The City Corporation must decide if it wants to own, manage and deliver (and therefore continue to fund and resource), or if it wants to be more innovative in its approach to partner with external organisations in exchange for SITC ownership.

This is an opportune moment for the SITC project and any decision will need to carefully consider a balance of the requirements to support the project to continue on a sustainable and long-term basis.

15. This decision is time-sensitive because preparation for the next year's programme commences before the end of the calendar year to enable SITC Partners and Patrons to manage their budget for the following cycle. SITC Partners have fed into the future development with the expectation that the project will evolve. A delayed decision may impact their ongoing contribution and commitment, regardless of the delivery model.

16. Three options are proposed for the future of the SITC project.

- **Option 1: Retain SITC in the City Corporation.** The Culture Team would continue with project delivery, funded through local risk budgets (City Fund). The cost of this option would be to continue with a direct contribution of up to £50k to the project and up to £150k of indirect contributions through the team resources to manage and deliver the project annually.

SITC Partners have demonstrated their commitment to the project and want to see it evolve to a new phase. SITC Partners have remained invested in delivery and have input to shape what they want the next phase of SITC to be. Keeping the project within the City Corporation will not meet SITC Partner expectations and there is a very real and immediate risk that SITC Partners do not commit to continuing with another funding cycle in the current form. It will not be possible for the City Corporation to deliver this project without external funding, and the project is not sustainable through this option if funders start to withdraw and new funding is not found.

The risk of this model becoming permanent is that if budgets need to be reprioritised, as they must to deliver across all aspects of the emerging Cultural Strategy, this would result in no more investment in the project. Additional City Corporation budget has been explored via the Resource Allocation Sub-Committee and no alternative budget is available. If this option is chosen and sufficient budget (i.e. from SITC Partners/Patrons) is not available to fund another cycle, then the project may have no other choice but to default to terminate (i.e. Option 2).

- **Option 2: Terminate SITC and deinstall the artworks.** The SITC project is an established part of the City of London's art scene and it would be a loss to the City's cultural offer if the project is not continued, especially given its development over nearly one and a half decades of commitment and the strong support from SITC Partners/Patrons. It would diminish the City Corporation's delivery of its stated strategic objectives to terminate the project after 14 editions where the project has received world-class recognition.

If terminated, the cost is estimated to be covered by the project's reserve and contingency arrangements. This option would (in existing budgets under City Fund) realise ongoing direct savings of £50k and indirect savings of up to £150k though freeing up existing resources and enabling focus on priorities

from the emerging Cultural Strategy. Existing loaned sculptures would be removed and returned to artists/agents, funded through the project reserve and contingency arrangements.

- **Option 3: Transfer SITC ownership, management and operational delivery to an external entity in the form of a Community Interest Company (or other legal structure).** This option would enable the SITC project for development and delivery in a way that the City Corporation is unable to resource. Through a revised operating model and a greater focus on existing/new Partners, Patrons and fundraising, this option provides the best opportunity for the sustainability of the project. There will be establishment and transfer costs. Once the transfer is complete, there would be ongoing direct savings of £50k and indirect savings of up to £150k through freeing up existing resources and enabling focus on priorities from the emerging Cultural Strategy. Existing loaned sculptures at the end of their term would be removed and returned to artists/agents, funded through the project reserve and contingency arrangements. Contracts for any sculptures that remain installed would be novated to the proposed new legal entity, funded by existing budget under City Fund.

Proposals

17. The recommendation is for Option 3: Transfer SITC ownership, management and operational delivery to an external entity in the form of a Community Interest Company (or other legal structure).
18. **Why transfer to an entity that is external to the City Corporation?** In option 3, the City Corporation would transfer the ownership, governance and liability of the SITC project into a CIC (or other legal structure). A collaboration – through an external entity – would be more representative of the current model given the reliance on external partners; no partner (including the City Corporation) is willing to underwrite the project on their own. At present, the City Corporation ‘owns’ the SITC project – contracts (e.g. artwork loans, curatorial and installation) and the dedicated website are in the City Corporation’s name. It manages the budget, including all incoming contributions and, crucially, the City Corporation’s reputation is strongly associated with the SITC project. However, delivery is fully dependant on Partner/Patron funding because the City Corporation is unable to fund the project on its own. It would not be sustainable or desirable to fund the project from a single source.
19. **Why a CIC?** It may be possible to deliver the project through different legal forms. However, it is important that the new entity has limited liability to protect its members as a company limited by guarantee. Fundraising will be crucial for the proposed new entity. As fundraising ramps up, a Community Interest Company structure, would help to ensure that funds are protected and used for the project. Whilst it is possible to do this using different company types, a Community Interest Company and its asset lock mechanism would provide a relatively straightforward way to achieve this.

Governance

20. In November 2025, CHL Members expressed views to retain majority control of any external entity, the artworks and oversight of the project. The principal issue is to determine the level of control required by the City Corporation. Control can be retained through Option 1, subject to continued funding by the Corporation and external partners. Majority control of any external entity can be achieved through a wholly owned local authority company for example. However, this would bring with it a range of compliance and regulatory requirements and is unlikely to be acceptable to our partners.
21. Generally, the level of control that an organisation has is linked to the level of financial contribution. For majority control, it is normally expected in dealing with stakeholders to establish a new legal entity, that the City Corporation would need to maintain the majority share of any budget contribution. There are examples where the City Corporation has established external entities in collaboration with other bodies (e.g. TheCityUK, the Green Finance Institute and the Impact Investing Institute). Due to the nature of the City Corporation's on-going and engaged relationship with these organisations and their work, the City Corporation continues to have a governance role in those organisations. These strategic relationships are reviewed annually for ongoing relevance and alignment with the City Corporation's strategic objectives and value for money, with the Policy & Resources Committee retaining oversight.
22. In the case of SITC, the majority of funding would come from external sources and the City Corporation is unable to make a financial commitment to the project that would be equivalent to the total external amount. In the last two years, the City Corporation's contribution ranges from 30%-40% of the annual operating budget. This range would decrease as new external funding is secured and it is unrealistic to expect that a majority control would be retained.
23. The City Corporation would set its own policy on how it intends to engage with the new entity (e.g. reporting, and potential grant/subscription conditions). The Board of any proposed entity would proceed to take decisions independently in operating the company, subject to any legal obligations that the entity must adhere to. Should the City Corporation wish to retain some governance control separate to active participation through appointments to the Board of Directors, the City Corporation might be appointed as a company member, and to appoint an officer to discharge those functions under the City Corporation's corporate governance framework. (An individual might be appointed by the City Corporation instead – dependent upon the constitution of the new entity.)
24. In taking decisions to support the establishment of, and participate in the governance of outside bodies, it is expected that the City Corporation's policy objectives will be aligned with the outside body. However, it is important for any individual who may be appointed as Directors and/or company members (as relevant here) to be aware of the City Corporation's Protocol for Members, Officers and Individuals appointed or nominated by the City Corporation to Outside Bodies (Appendix 1) which reminds our Members of the legal and policy position:

- *Service on an outside body generally means that a Member, Officer or other individual cannot represent the City's interests. For example, if the service is as a trustee or a company director the appointee has a legal responsibility to act in the interests of the outside body only, as opposed to the interests of the City or any other organisation. This could lead to conflicts of interest (including a conflict of loyalty) between the role as a Member, Officer or appointed/nominated individual and the role on an outside body.*
- *Subject to any other duties and responsibilities Members, Officers and nominated/appointed individuals owe in respect of their service to the outside body (for example the duty of confidentiality), those persons should: (i) provide an annual update on the work of the outside body, and (ii) provide any information relevant to any application from the outside body for funding from the City Corporation to the City Corporation's Outside Bodies Sub (Policy and Resources) Committee.*

25. According to the City Corporation's protocol, reporting requirements would continue through an annual report by any City Corporation representative assigned to any outside body. If the City Corporation provides a financial contribution (as a Partner or Patron), then reporting requirements could also be built into any agreement.

26. The CAI panel would continue to review and make recommendations on the shortlist of artworks decided by any SITC arts advisors. In the existing governance, the Deputy Town Clerk reports the CAI recommendations to the CHL Committee for decision. The Deputy Town Clerk would continue to report the CAI's recommendations to the CHL Committee on the choice of SITC artworks regardless of who owns the project. This would provide a mechanism to ensure that the quality of the artworks and/or the artists is retained.

27. Separately, the City Corporation as the local planning and highway authority would also have to consent to installation of any artworks on the highway or in the public realm through existing processes.

Composition of any Board of Directors

28. Any entity would be independent and governed through its own Board of Directors and company members. The City Corporation is keen to maintain links to the project through representation on any new entity's Board of Directors. Subject to Member approval (see Recommendation 3), the composition of any entity's Board of Directors will be agreed by the City Corporation.

29. Under the recommendation to implement Option 3, officers will continue to work to the approved delegation of authority requested in the recommendations section of this report to finalise the operational details of any CIC establishment (or other legal structure) and any transfer.

Financial considerations

30. Compared to 2025/26 and assuming any costs associated with transferring the project to a CIC (or other legal structure), there will be a direct saving of £50k and indirect saving of up to £150k from City Fund. The indirect saving means that resources will be available to work on other projects. The Culture Team could potentially consider continuing support for the project through a contribution from local risk budget, subject to the priorities from the emerging Cultural Strategy. Any ongoing financial support agreement would need to be decided separately to this report.
31. Fundraising is a critical part of the proposed new entity. Whilst soft-market testing concluded that there is significant interest from existing and new Partners and Patrons, the risk of insufficient funding could be mitigated by obtaining a Letter of Intent confirming the amount of any contribution, the duration and the timeframe for budget to be made available to any new entity. Once there is sufficient start-up capital to operate year 1, then establishment for the new entity could proceed.
32. The proposed new entity is considering an application to the Neighbourhood Community Infrastructure Levy (NCIL) as a possible source of funding. Whilst the NCIL is unlikely to fund sculpture installations, there are some activations that may be eligible for NCIL funding. The eligibility and decision for such funding to be assessed in line with the relevant policies and legal framework applicable to the expenditure of those funds and the new entity would be separately accountable as a recipient of funding to the City Corporation in making NCIL grants. (Responsibility for NCIL grants and policy sits with Policy & Resources Committee.)

Drum Works CIC – a case study

33. Drum Works CIC was established via the Barbican Board in 2015. For 8 years the project flourished as part of the Creative Learning programme at the Barbican Centre and the Guildhall School of Music & Drama, before launching as an independent organisation in 2016. Drum Works continues to successfully operate as a Barbican Artistic Associate and continues to work closely with both the Barbican and the Guildhall School. Initially, the City Corporation provided in-kind support. At present, Drum Works is funded by a combination of income-generating activities and grants. Current grant funders include Youth Music (using Lottery Funding via Arts Council England) and BBC Children in Need.
34. On establishment, the Drum Works CIC Board had 9 board members in total; 3 founded the company and continue to be executive directors. The remaining 6 were non-executive directors: 2 Barbican staff members and 4 from other organisations.

Corporate & Strategic Implications

35. **Strategic implications** – the proposed approach supports the delivery of the Corporate Plan on: Diverse Engaged Communities; Vibrant Thriving Destination; and, Flourishing Public Spaces. It is also aligned with Destination City priorities and the emerging Cultural Strategy. Should the SITC project end, this would diminish the City of London's cultural offer and run counter to the City Corporation's ambitions under its Corporate Plan.
36. **Financial implications** – the proposed new entity will have some financial implications on City Fund and the proposal is to meet these from existing budget. If the recommended option is not agreed then there would still be some costs to manage the alternative, again through City Fund and existing budget. For the City Corporation, there would be a cost of establishment (e.g. legal, project management) and for ongoing relationship management and the possibility of any benefit-in-kind. For any new entity, the added resource cost would be in its own administration, which would need to be covered through Partner and Patron funding contributions.
37. **Resource implications** – resources to implement the options would be provided through the Culture Team and City Corporation services (e.g. legal, commercial) provisioned through City Fund and existing budget.
38. **Legal implications** – when exercising discretionary powers (in this instance the discretionary power provided for by Section 115 B of the Highways Act 1980 and the general power of competence provided for in the Localism Act 2011), decision makers are required to comply with the principles of good decision making (in the public law sense), including consideration of all relevant factors and the reasonable exercise of the power in question. The decision at hand does not raise any significant concerns from a public law perspective. This will be kept under review as matters progress.

The legislation which applies to local authority controlled companies (LGHA 1989) will need to be duly considered and complied with.

Any contract novation or expiry will depend on handover timing; these operational details will be worked through taking professional advice. It is understood that there are no registered intellectual property rights to transfer to any newly formed entity, the specifics of exactly what would transfer can be captured at the relevant juncture (e.g. by way of transfer agreement or exchange of binding letters of agreement). This report is not seeking a decision on eligibility for NCIL funding, that constitutes a separate decision (to be taken in line with the relevant policy/legal framework).

39. **Risk implications** – the City Corporation has previously provided budget to cover project overspends; on transfer the responsibility for this would be with the entity. Cashflow pressures are mitigated by moving to a two-year cycle, establishing controls as part of the entity's management, having dedicated fundraising and approaching a broader group of new partners in the collaboration.

40. The SITC project is a collaboration, run by the City Corporation. Many of the partners explicitly refer to SITC as a vehicle to enable them to work closely with the City Corporation on work that benefits the public and the Square Mile. Whilst this presents some risk to losing some established partners, this is mitigated through opportunities for developing further partnerships, especially once the Cultural Strategy is approved.
41. The City Corporation has one previous example of establishing a CIC. Drum Works CIC was incorporated in June 2015, under the performing arts category. The City Corporation has limited experience of CIC establishment/handover so there is an additional degree of operational, financial, legal and reputational risk for any new entity to successfully manage operational responsibilities. Through planning for establishment and handover, the City Corporation would intend to consider what is feasible to support the start-up phase and fully consider any associated costs.
42. **Equalities implications** – any in-principal decision to transfer the SITC project to a new Community Interest Company (CIC) limited by guarantee (or other legal structure) does not raise any specific equalities implications as it is an in-principal decision relating to the future delivery model of the programme only. Equalities implications will be kept under review and continue to be assessed at the appropriate junctures.
43. **Climate implications** – none identified.
44. **Security implications** – all artworks are submitted to the City Arts Initiative for approval and are reviewed by the Health & Safety office under the Deputy Town Clerk. A technical team and structural engineers carry out feasibility studies on all artworks to ensure viability including Health & Safety. Risk assessment method statements are submitted for all artworks and all licenses, permits and applications are applied for to gain relevant approvals from the City Corporation as highway and planning authority and landowners.

Conclusion

45. Sculpture in the City is at a key moment. The project is a flagship cultural asset, its long-term sustainability cannot be secured under the City Corporation's current resources and operating model. Partners are clear: they want SITC to evolve and grow, and a new structure is needed to achieve that.
46. Transferring SITC to a Community Interest Company (or other legal entity) offers the strongest route forward – providing flexibility, protecting assets, unlocking new funding, and enabling the programme to thrive without placing additional pressure on City Corporation budgets. The City Corporation will retain oversight through the recommendations of the CAI panel which are reported to the CHL Committee by the Deputy Town Clerk. Annual reporting of any external entity can be established, whilst gaining the freedom to evolve, innovate and build a broader base of support.

47. Retaining SITC in-house risks stagnation and partner withdrawal; ending the programme would mean losing a culturally significant initiative with a 14-year legacy. Establishing a CIC (or other legal structure) safeguards SITC's future and positions it for continued success and delivery of the City Corporation's publicly stated strategic objectives.

Appendices

- Appendix 1 – [Protocol for Members, Officers and Individuals appointed or nominated by the City Corporation to Outside Bodies](#)

Background Papers

- [Agenda item 6 - Sculpture in the City - 14th edition and proposal for future delivery](#), November 2025, CHL Committee.

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CITY OF LONDON CORPORATION

PROTOCOL FOR MEMBERS, OFFICERS AND INDIVIDUALS APPOINTED OR NOMINATED BY THE CITY CORPORATION TO OUTSIDE BODIES

1. Introduction

- (1) This document sets out guidance for elected Members Officers and other individuals who are not elected Members or Officers, who are appointed or nominated by the City Corporation to serve on outside bodies such as companies, charities and unincorporated associations. It is not intended to apply to representatives who may legitimately promote the City Corporation's own interests, for example at meetings of London Councils.
- (2) The City Corporation has nomination/appointment rights to a wide range of outside bodies (e.g. voluntary organisations, foundations, trusts, boards of management, central and local authority organisations).
- (3) The City Corporation values its links with these bodies and appreciates the time and service Members, Officers and other individuals devote to the wider community by participating in their work.

2. General

- (1) Authority to nominate or appoint Members, Officers and other individuals to serve on outside bodies rests with the Court of Common Council or, if authority has been delegated, the relevant committee.
- (2) Any such Member, Officer or individual serving on an outside body has a responsibility to commit to the task, attend meetings and support the work of the organisation. Some organisations have rules about attendance (e.g. missing a number of consecutive meetings may lead to loss of the place on the body). In view, therefore, of the considerable demands made on Members' and Officers' time, it is important to understand the extent of the commitment before seeking appointment.
- (3) Service on an outside body requires the nominated or appointed person to:
 - act according to the rules, constitution and framework of the outside body;
 - make independent and personal judgements in line with the duty of care to the outside body;
 - report back to the City Corporation;
 - behave ethically, and follow the City Corporation's Code of Conduct –unless this conflicts with other obligations to which the outside body is subject;
 - take an active and informed role in the management of the outside body's affairs;
 - ensure the City Corporation's Register of Interests is updated to include reference to his/her representational role on the outside body.
- (4) Service on an outside body generally means that a Member, Officer or other individual cannot represent the City's interests. For example, if the service is as a trustee or a company director the appointee has a legal responsibility to act in the interests of the outside body only, as opposed to the interests of the City or any other organisation. This could lead to conflicts of interest (including a conflict of loyalty) between the role as a Member, Officer or appointed/nominated individual and the role on an outside body.

- (5) When any matter arises within the City Corporation that relates to an outside body on which a Member, Officer or other nominated/appointed individual sits, a conflict of interest may arise. For Members, or other nominated/appointed individual serving on City Corporation Committees, an interest may arise which must be declared and recorded on the Member or individual's Register of Interests. Whether or not the interest is a disclosable pecuniary or other registrable non-pecuniary interest under the City Corporation's Code of Conduct for Members will depend on all the circumstances, including whether a member of the public would reasonably consider it is likely to affect the Member's ability to act in the public interest. Independent or co-opted persons serving on City Corporation Committees are also expected to comply with the Members' Code of Conduct and therefore, should any of those persons also be nominated or appointed by the City Corporation to an outside body, the same principles on managing conflicts shall apply to them as to elected Members. Members and relevant individual should refer to the Code of Conduct, relevant Guidance which the City Corporation has published, and can seek further advice from the Town Clerk or the Comptroller & City Solicitor. Officers will need to seek advice from their Chief Officer as to how best to deal with such a conflict and must have regard to the Officers' Code of Conduct. Conversely, when any matter arises within the outside body on which a Member, Officer or nominated/appointed individual sits that relates to the City Corporation, a conflict of interest may also arise and should be managed in accordance with that outside body's rules and processes for dealing with conflicts of interest.
- (6) Subject to any other duties and responsibilities Members, Officers and nominated/appointed individuals owe in respect of their service to the outside body (for example the duty of confidentiality), those persons should:
- i) provide an annual update on the work of the outside body, and
 - ii) provide any information relevant to any application from the outside body for funding from the City Corporation
- to the City Corporation's Outside Bodies Sub (Policy and Resources) Committee.
- (7) For general advice on any aspect of their service, Members, or other nominated/appointed individuals, should contact the Members' Service Team in the Town Clerk's Department.

3. Legal Advice

A guide to the law as it affects Members, Officers and individuals serving on outside bodies is attached as **Appendix A**. The guide covers the range of different outside bodies and, therefore, those seeking guidance can refer to the relevant section.

APPENDIX A

SERVICE ON OUTSIDE BODIES

A GUIDE TO THE LAW

This advice is for Members¹ and Officers who are appointed or nominated by the City Corporation to outside bodies whether as a company director, trustee of a charity or representative on a management committee. It sets out some of the most important responsibilities and requirements relating to service on the outside body. More than one set of provisions may apply (for example, if a company limited by guarantee is also a charity). It is not meant to be a comprehensive guide. If Members or Officers have queries then the Town Clerk or Comptroller & City Solicitor should be consulted.

GENERAL

1. There are some general provisions which apply to Members and Officers who act in the role of company director, charity trustee, or on the committee of management of an unincorporated voluntary organisation.
2. Members are under a duty to exercise independent judgement in the interest of the organisation in which they are involved. Whilst it is recognised that Members and Officers may have a commitment to representing the City Corporation on an outside body, they must be aware that it is their responsibility to decide what view to take on any question before that organisation. Where a Member or Officer is participating in an outside organisation in a representative capacity, he/she must declare that fact to the organisation. There may be a fine line to tread between his/her duty to the organisation and to the City Corporation.
3. The Member or Officer in acting as a director/trustee or member of a management committee of an outside body must act in the interests of that organisation. A mandate from the City Corporation to vote one way or the other would put the Member or Officer in breach of the duty to the organisation. It is permissible to take account of the City Corporation's wishes, but not to vote simply in accordance with them. The overriding duty when considering an item before the outside body is to act in accordance with the interests of that organisation.
4. Members and Officers must ensure that the organisation is properly managed in accordance with the law and the organisation's own governing document. They must also ensure that avoidable loss is not incurred in managing the organisation. They cannot avoid these responsibilities by not reading the papers or failing to ask for appropriate reports. They will be expected to seek professional advice where appropriate.
5. An individual may not be appointed or nominated as a charity trustee or director if he/she is disqualified from taking up this position. Eligibility requirements can be found in Appendix B.

¹ For the purposes of this Guide, all references to a "Member" includes all elected Members of the Court of Aldermen and the Court of Common Council, and any other individual nominated or appointed by the City Corporation to an outside body.

COMPANIES

General

6. On incorporation, a company becomes a separate legal entity which can hold property in its own right, enter into contracts and sue and be sued in its own name. The company is distinct from its members and officers. In the case of a limited liability company, the liability of members of the company is limited to the amount they paid or agreed to pay when they joined the company.
7. Companies limited by shares are those that have a share capital. Each member holds shares and receives a share in the profits made by the company according to the value of the shares held. Shares can be sold. Companies limited by guarantee are those where there is no shareholding. Instead each member agrees that in the event of the company being wound up they will pay a certain amount. This may be as little as £1. This form of company is the most usual in the public and voluntary sector particularly where charitable status is sought.
8. The management of a company is generally the responsibility of a board of directors. The powers of the directors are usually set out in the company's Articles of Association (the rules each company has to govern its internal management). Sometimes, even though a company has been incorporated, the directors may be referred to as members of the committee of management, governors or even trustees. However, this does not change their status as directors. Conversely, sometimes officials are called directors but they are not members of the board. Again, their status will not be affected. Directors are those who are appointed by the company to act in that capacity.

Directors' Duties

9. A director is an agent of the company. His/her prime duties are as follows:

(1) Duty to act within powers

Directors are required to act in accordance with the company's constitution and only exercise powers for the purposes for which they are conferred. This means they must stay within the constraints of the objects clause, if there is one, and must observe the other terms of the Articles of Association.

(2) Duty to promote the success of the company

A director must act in a way that he/she considers, in good faith, would be most likely to promote the success of the company for the benefit of the company's members as a whole. Where the purposes of the company include things other than the benefit of the members, for example where the company is a charity, working to achieve these things will amount to working for the success of the company.

(3) Duty exercise independent judgement

A director is under a duty to exercise independent judgement. This means that they must not be unduly influenced by the wishes or instructions of others, though it is permissible for them to take account of the interests of the third party which they represent. In such a case the director must disclose that position and tread a fine line between the interests of the company and the party represented (in this case the City Corporation). The director cannot vote and speak simply in accordance with the City Corporation mandate. To do so would be a breach of duty.

(4) Duty to exercise reasonable care, skill and diligence

A director must exercise the care, skill and diligence which would be exercised by a reasonably diligent person with both the general knowledge, skill and experience that the director actually has, and that to be expected of a person carrying out his/her functions in relation to the company. In effect a director must meet the higher of the two requirements. A director is not deemed to be an expert, but is expected to obtain expert advice if necessary.

(5) Duty to avoid conflicts of interest

A director must avoid a situation where he/she will have, or may have, an interest that conflicts with the interests of the company. There may be actual or potential conflicts between the interests of the City Corporation and the interests of the company. In such circumstances the Member or Officer should notify the City Corporation and the company and, if appropriate, take no further part in the determination of the matter giving rise to the interest. For example, this could occur where the City Corporation was considering making a grant to the company, or determining a permission, licence or consent in relation to the company. In extreme cases, if such conflicts regularly arise, it may be necessary for the Member or Officer to resign either from the company or from the City Corporation.

(6) Duty not to accept benefits from third parties

A director must not accept a benefit from a third party conferred by reason of his being a director or his doing (or not doing) anything as a director. However, the duty is not infringed if the acceptance of the benefit cannot reasonably be regarded as likely to give rise to a conflict of interest. Acceptance of a benefit may also be authorised by the members or, in some cases, by the board.

(7) Duty to declare interest in proposed transaction or arrangement

A director must declare a direct or indirect interest in a proposed transaction or arrangement with the company that he/she is (or should be) aware of. No disclosure is necessary if the other directors are (or should be) aware of the interest, or if it cannot reasonably be regarded as likely to give rise to a conflict of interest. The interest of a person connected to the director, for example a family member, must be disclosed. Whether the director is then allowed to vote will depend on the Articles of Association.

(8) Duty to ensure compliance with the Companies Acts

Directors are under an obligation to see that various information is filed at Companies House. They also have a duty to prepare and file the company's accounts, and to maintain certain statutory books and registers. Failure to do so may incur fines and persistent default can lead to disqualification as a director.

Directors' Liabilities

10. Directors may be liable in the following circumstances:

- (1) The remedies available against a director for a breach of the duties set out at paragraphs 9 (1-3) and 9 (5-7) above include damages, accounting for profits made, restitution of property and injunctive relief. In practice damages are by far the most common remedy. Damages are the only remedy for a breach of the duty set out at paragraph 9 (4).
- (2) The company's name must clearly be shown on its business stationery. The company number, place of registration and registered office address must be shown on business letters, order forms (including equivalent emails) and any company website. If any of the

directors' names are shown then they must all appear. Non-compliance is an offence and the directors and company officers can be fined.

- (3) If a director knows or ought to know that there is no reasonable prospect of the company avoiding liquidation, a Court may require that director to contribute to the company's assets on liquidation if the company continues to trade. This is known as wrongful trading. No such order will be made if the Court is satisfied that the director took all reasonable steps to minimise the loss to the creditors. However, liability can be incurred through failing to act. If a director has concerns about the company's financial position he/she would be well advised to inform the other directors and seek advice from the company auditors. He/she should try to ensure that further debts are not incurred.
- (4) A director will also be liable if to his/her knowledge the company carries on business with intent to defraud creditors or any other person, or for any other fraudulent purpose. Fraudulent trading can lead to disqualification from acting as a director. It is also a criminal offence and can lead to a fine or imprisonment .
- (5) All cheques and similar documents which purport to be signed on behalf of the company must bear the company name. Where they do not, the director signing on behalf of the company may be liable to a fine and may also be liable to the payee if the company fails to honour the cheque. It is, therefore, wise for directors to make sure that all documents they sign on behalf of the company state very clearly that they act as agent for the company, (e.g. Director, for and on behalf of).
- (6) A third party who enters into a contract on the assumption that a director has power to bind the company, may be able to claim damages against the director if it subsequently transpires that the director had no such power. Directors would be well advised to ensure that contracts are approved by the board and that the authority to enter into any contract has been properly delegated before signing it.
- (7) Though company liability ceases on dissolution, the liability of the directors (if any) may still be enforced after dissolution.

Indemnities and Insurance

11. The following arrangements apply:

- (1) Directors cannot be indemnified by the company against liability arising out of negligence, default, breach of duty or breach of trust in relation to the company. However, the company's Articles of Association may allow for directors to be indemnified by the company against liability to a third party, although this must not extend to payment of a criminal fine, a financial penalty payable to a regulatory authority, or liabilities incurred in certain legal proceedings where the director is unsuccessful. Please note that it is lawful for companies to purchase insurance to protect their directors against claims of negligence, breach of duty, breach of trust and default. Directors may, therefore, wish to consider maintaining such insurance. For professional directors (accountants, solicitors, etc) providing specialist knowledge and expertise, professional indemnity insurance may be available at a cost.
- (2) The first recourse would be to ensure that the company provides insurance. The City Corporation may provide indemnities for Members or Officers when appointing them to act as directors, and has insurance to cover any losses which they may suffer through acting conscientiously as a director, although the cover only

extends to functions being exercised at the request of, or with the approval of, the City Corporation.

Local Authorities (Companies) Order 1995

12. This Order sets out rules concerning local authorities' involvement in "regulated companies" which are subject to extensive controls. "Regulated companies" are so defined if they are controlled or influenced by the local authority. These are at present relatively rare, but one such example is London Councils Limited. Members and Officers can obtain further information on the additional rules affecting such companies upon request.

CHARITIES

General

13. To be a charity an organisation must operate for one of the following charitable purposes and be able to demonstrate that its aims are for the public benefit:
- the prevention or relief of poverty;
 - the advancement of education;
 - the advancement of religion;
 - the advancement of health or the saving of lives;
 - the advancement of citizenship or community development;
 - the advancement of the arts, culture, heritage or science;
 - the advancement of amateur sport;
 - the advancement of human rights, conflict resolution or reconciliation or the promotion of religious or racial harmony or equality and diversity;
 - the advancement of environmental protection or improvement;
 - the relief of those in need, by reason of youth, age, ill-health, disability, financial hardship or other disadvantages;
 - the advancement of animal welfare;
 - the promotion of the efficiency of the armed forces of the Crown or of the police, fire and rescue services or ambulance services;
 - other purposes recognised as charitable under existing law and any new purposes which are similar to another prescribed purpose.
14. A charitable organisation must operate for the public benefit and have exclusively charitable purposes. An organisation that operates for political purposes does not qualify for charitable status.
15. To register as a charity the organisation must submit its governing document (constitution or rules, trust deed, or Memorandum and Articles of Association – depending on whether it is an unincorporated association, trust or limited company) plus any other required documents to the Charity Commissioners for approval. If they are satisfied that the organisation is charitable it will be registered as such.
16. Those who are responsible for the control and administration of a charity are referred to as charity trustees, and will have those obligations even where the charity has the legal form of a company limited by guarantee. Trustees of a charity retain personal liability, and can only delegate to the extent that the governing

document authorises them so to do.

17. Specific guidance for those serving on charitable organisations is available from the Charity Commission.

Trustees' Duties

18. Trustees have the following duties:

- (1) Trustees must take care to act in accordance with the governing document and to protect the charity's assets. They are also responsible for compliance with the Charities Acts, (and as relevant the Trustee Acts) and should note the particular requirements of the applicable Acts in respect of land transactions.
- (2) Trustees must ensure the charity is carrying out its purposes for the public benefit, must always act in the charity's best interests and act with reasonable care and skill.
- (3) Generally speaking, trustees must not profit from their position. They cannot receive remuneration or any other personal benefit without the sanction of the Charity Commission. They must also perform their duty with the standard of care which an ordinary, prudent business person would show. Higher standards are required of professionals, and in relation to investment matters.
- (4) Trustees must ensure that the information relating to the charity and trustees is registered with the Charity Commissioners and that annual accounts, reports and returns are completed and sent where this is required.
- (5) If charitable income exceeds £10,000, the letters, advertisements, cheques etc. must bear a statement that the organisation is a registered charity.
- (6) Trustees are under a duty to ensure compliance with all relevant legislation and other regulators (if any) which govern the activities of the charity.
- (7) Trustees have a duty of care to their charity if they work with vulnerable groups including children and will need to take the necessary steps to safeguard and take responsibility for them.

Trustees' Personal Liability

19. If in doubt, always consult the Charity Commission. A trustee who does so can avoid personal liability for breach of trust if he/she acts in accordance with the advice given.
20. Liabilities may arise in the following ways:
 - (1) Generally, a trustee incurs personal liability if he/she:
 - acts outside the scope of the governing document
 - falls below the required standard of care
 - acts otherwise than in the best interests of the charity, in a way which causes loss to the charity
 - makes a personal profit from the charity's assets.
 - (2) In such circumstances the trustee will incur personal liability for losses incurred and/or for personal gain.

- (3) Trustees can be personally liable to third parties because, unlike a company, a trust or unincorporated association has no separate identity from the trustees. The governing document will normally provide for trustees to be given an indemnity from the charity's assets, provided they act properly in incurring the liability. Trustees remain personally liable for their own acts and defaults once they have retired. If they have entered into any ongoing contracts on behalf of the charity they should seek an indemnity from their successors. If the charity is a company, the trustees will be protected from liabilities incurred in the day-to-day running of the charity in the normal course, but will be personally liable if they commit a breach of trust (see (1) above).
- (4) Trustees may be liable to fines if they do not comply with the duty to make returns etc.

Indemnities

21. An indemnity can be given from the charity's assets provided the trustee has acted properly and within his/her powers. Trustees may take out insurance to protect themselves against personal liability but not for criminal acts, fraud etc. The premiums can be paid out of the charitable funds so long as there is no express prohibition in the governing document, the trustees observe their duty of care, the insurance is in the best interests of the charity and the cost is reasonable.

COMMITTEES OF MANAGEMENT

Unincorporated Associations

22. Groups which are not trusts or limited companies are "unincorporated associations". The rules governing the association's members' duties and liabilities will be set out in a constitution, which is an agreement between the members as to how the organisation will operate. Usually the constitution will provide for a management committee to be responsible for the everyday running of the organisation. An unincorporated association may be charitable and may register as a charity. Where this is the case those serving on the Management Committee will usually also be charity trustees.
23. Property will have to be held by individuals, and contracts entered into 'on behalf of unincorporated associations, as they have no separate legal identity from their members.

Duties

24. Broadly, those who are elected or appointed to the association's Management Committee must act within the constitution, and must take reasonable care in exercising their powers and will have the responsibility for holding property and entering into contracts for the association.

Liabilities

25. The following liabilities may arise:
- (1) Generally, the Management Committee members are liable for the acts of the organisation, but are entitled to an indemnity from the funds of the organisation if

they have acted properly. If there are not enough funds, the Committee members are personally liable for the shortfall.

- (2) If one person is appointed by the constitution to act as the agent of the organisation for certain purposes, then that person acts as the agent of all the members, who have joint and several liability for the agent's actions.
- (3) Members of the committee of management will have personal liability if they act outside the authority given to them or if they do not comply with statute e.g. the payment of employees' tax etc.

Indemnities

- 26. Members will be entitled to an indemnity if they act in accordance with the constitution and are not at fault. It is possible to obtain insurance but if the organisation is to pay the premium it must be permitted by the constitution.

APPENDIX B

Eligibility to serve on Outside Bodies

Trustee	Director
<p>Prospective Trustees must meet the following eligibility requirements before any appointments can be made. They must:</p> <ul style="list-style-type: none">• Be at least 18 years old or at least 16 years old if the charity is also a Company or Charitable Incorporated Organisation (CIO).• Have no unspent conviction for an offence involving dishonesty or deception.• Not be declared bankrupt or be subject to bankruptcy restrictions, an interim order or have an individual voluntary agreement (IVA) with creditors.• Not be disqualified from being a company director.• Not been removed as a trustee by either the charity commission, the Scottish charity regulator or the High Court due to misconduct or mismanagement.• Not be disqualified from being a trustee by an order of the Charity Commission under section 181A of the Charities Act 2011	<p>Prospective Directors must meet the following eligibility requirements before any appointments can be made. They must:</p> <ul style="list-style-type: none">• Be at least 16 years old for the appointment to the Outside Body to take effect (section 157 Companies Act 2006).• Not be subject to a bankruptcy restrictions order or undertaking, or a debt relief restrictions order or undertaking.• Not be subject to an order made under section 429(2)(b) of the Insolvency Act 1986 (disabilities on revocation of administration order against an individual).• Not be convicted of an indictable offence (whether on indictment or summarily) in connection with the promotion, formation, management, liquidation or striking off of a company, with the receivership of a company's property or with them being an administrative receiver of a company (section 2, Company Directors Disqualification Act 1986).

Acting as a trustee whilst disqualified is a criminal offence by virtue either of s183(1) and (3) of the Charities 2011 Act or s11 or 13 of the Company Directors Disqualification Act 1986. Conviction may lead to a fine, imprisonment or both.

Committee(s): Culture, Heritage and Libraries	Dated: 8 th December 2025
Subject: Culture, Heritage and Libraries Revenue Outturn Forecast as at Quarter 2 2025/26	Public For Information
This proposal: <ul style="list-style-type: none"> provides forecasted pressures highlighted in Q2. 	This report includes information on the City of London Corporation's financial forecasting position.
Does this proposal require extra revenue and/or capital spending?	No
Report of: The Chamberlain Deputy Town Clerk Executive Director of Community and Children's Services City Surveyors Executive Director of Environment	
Report author: Mark Jarvis, Head of Finance and Declan Greaves, Financial Business Partner, Chamberlain's Department	

Summary

- This report sets out the Quarter 2 estimated outturn for the Culture, Heritage and Libraries Committee.
 - The total local risk is projected to overspend by £143k, this is attributed to unidentified savings coupled with lower than targeted income levels highlighted in paragraph 3.
 - The total central risk budget is projected to overspend by £110k, related to an increase in rents and rates upon The London Archives as highlighted in paragraph 4.

Table A - Summary of CHL Budget and Projected Outturn (2025/26)

	2025/26 Budget £000	Forecast Outturn £000	Variation Underspend / (Overspend) £000
Net Local Risk	(8,307)	(8,450)	(143)
Net Central Risk	(7,054)	(7,164)	(110)
Net recharges including 7M & 7K.	(7,880)	(7,880)	Nil
Total	(23,241)	(23,494)	(253)

Recommendation

2. That the Q2 projected outturn report for 2025/26 is noted.

Main Report

Quarter 2 Projected Outturn

Table B gives the detailed forecast by service area for Local Risk.

Fund	Service - Local Risk	Budget 2025/26	Forecast 2025/26	Variation	Paragraph
		£'000	£'000		
CF	Guildhall Art Gallery	(335)	(335)		
CF	City Information Service & Outdoor Arts	(1,255)	(1,255)		
CF	Guildhall Library	(559)	(559)		
CF	London Archives	(3,291)	(3,291)		
CF	London Archives Projects	(40)	(40)		
CE	Keats House	(213)	(213)		
CE	Monument	210	50	(160)	3
CF	Barbican & Shoe Lane Libraries	(2,340)	(2,340)		
CF	Artizan Street Library	(375)	(375)		
CE	Roman Remains & Guildhall Complex Land	(9)	(9)		
CE	Mayoralty & Shrievalty	(100)	(83)	17	
	TOTAL	(8,307)	(8,450)	(143)	

Table C gives the detailed forecast by service area for Central Risk.

Fund	Service - Central Risk	Budget 2025/26	Forecast 2025/26	Variation	Paragraph
		£'000	£'000		
CF	City Information Service & Outdoor Arts	(211)	(211)		
CF	London Archives	(717)	(827)	(110)	4
CE	Heritage Gallery	(25)	(25)		
CE	Keats House	(8)	(8)		
CF	Barbican & Shoe Lane Libraries	(283)	(283)		
CF	Museum Of London Grant	(5,810)	(5,810)		
	TOTAL	(7,054)	(7,164)	(110)	

3. As of September 2025, there was projected to be a (£160k) overspend on The Monument's local risk budget for 2025/26. This is attributable to the unidentified savings of (£195k). Members should note that this represents an improvement of £35k compared with the position reported to June 2025, which is attributable to an increase in the level of income projected for The Monument for 2025/26 as a result of increased visitor numbers.
4. The London Archives has a Central Risk pressure of £110k due to rising rents and rates costs. It is very unlikely that this can be off set within local risk budgets come year-end as they are unlikely to have significant underspend. The majority of the local budget is allocated to staffing, and ongoing inflationary increases to materials and digital systems costs already create pressure.

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Committee(s): Culture, Heritage and Libraries – For Decision	Dated: 08/12/2025
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?	Vibrant Thriving Destination & Flourishing Spaces
Does this proposal require extra revenue and/or capital spending?	n/a
If so, how much?	n/a
What is the source of Funding?	n/a
Has this Funding Source been agreed with the Chamberlain’s Department?	n/a
Report of: Gregory Moore, Deputy Town Clerk	For Decision
Report author: Joanna Parker, Principal Planning Officer, Environment Emma Markiewicz, Head of Profession (Culture)	

Summary

This report presents the recommendations of the City Arts Initiative (CAI) which met on 25 September 2025. At this meeting CAI considered the following proposal:

1. Barbican Sculpture Court Installation – Delcy Morelos

Recommendation(s)

CAI recommends that the following is approved via delegated authority between the Town Clerk and Chair & Deputy Chair of Culture, Heritage & Libraries Committee:

1. Barbican Sculpture Court Installation – Delcy Morelos

Background

2. The CAI met on 25 September 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.
3. 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. This proposal meets the delegated authority criteria due to the temporary duration it is in place for.
4. Further background information is available in the appendix 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).
- 5.

Proposal

Barbican Sculpture Court – Delcy Morelos

6. The CAI received an application from the Barbican Centre Visual Arts Team to install a sculpture at the Barbican Sculpture Court made from soil and clay by Colombian artist Delcy Morelos. Further details of the artwork including artist concept can be viewed in appendix 1.
7. The proposal is for the sculpture to be in situ at the sculpture court from 30 April-31 July 2026. Visitors will be invited to circulate the artwork's oval tunnel and become a part of its ecosystem. This is the third project commissioned as a part of the Barbican Centre's public art programme which looks to animate the building for all visitors and initiate new conversations about the value of art in the public realm.
8. The proposal will be funded in part by the Barbican Art Gallery Annual budget and through private funding by the Bukhman Foundation and other individual donors.
9. The proposal will be reviewed by CoL Planning, Corporate Health and Safety and the District Surveyor. A planning and listed building application has been submitted. The Barbican have confirmed that they will be working closely with their fire safety team and structural engineers to ensure the sculpture meets required standards. Structural plans and methodology are available on request.
10. The Barbican Visual Arts Team have been in consultation with the Residents Association as well as other key stakeholders across the Barbican Centre and City of London (e.g. the renewal team).
11. The Barbican Centre Team have confirmed that they will be responsible for maintenance of the sculpture and will be closely monitoring the installation once it is in place. This has been accounted for in the budget and a certain degree of wear and tear is expected.
11. The CAI panel are supportive of the project and artistic concept and have provided feedback to the applicant around enhancing community engagement and wayfinding of the sculpture court. The CAI access advisor will also further review the plans to ensure there are adequate turning circles within the structure and made further recommendations around quiet times and prior information notices, so audiences know what to expect when entering the sculpture.
12. The CAI recommends this application is approved under delegated authority subject to the planning permission and consents being gained as well as the aforementioned recommendations being taken onboard.

Options

13. The City Arts Initiative asks the Town Clerk, the Chair and Deputy Chair of the CHL Committee to approve, via delegated authority, the CAI recommendations for:
 - a) Delcy Morelos Sculpture to be installed in Barbican Centre Sculpture Court for 3 months.

Strategic implications

14. Financial implications – Funding for CAI projects/installations are all fully funded.
15. Resource implications – Apart from officer time handling enquiries and managing the installations, there are no resource implications other than where specifically noted.
16. Legal implications – No legal implications have been identified.
17. Risk implications – No risk implications have been identified.
18. Health & Safety implications – The City Arts Initiative has Health and Safety representation on the panel and no health and safety implications were raised. H&S will also be reviewed as a part of the planning and highways process.
19. Equalities implications – No equalities implications have been identified. The City Arts Initiative has an access officer present on the panel, and the panel reviews applications in terms of accessibility and inclusivity.
20. Climate implications – No climate implications have been identified.
21. Security implications – No security implications have been identified.

Conclusion

22. This report summarises the discussions of the City Arts Initiative. It presents recommendations in relation to the public art applications considered on 25 September 2025. The delegated decision will be reported to CHL Committee on 6 November 2025 for information.

Appendix (1)

Appendix 1 – Delcy Morelos Project Overview

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Delcy Morelos

30 April – 31 July 2026

Barbican Sculpture court, London





CONFIDENTIAL

Delcy Morelos

Morelos's practice is rooted in ancestral Andean cosmovision and the aesthetics of Minimal Art. Her abstract works, with their formidable evocations, inspire rumination on the interplay between human beings and earth, the human body and materiality. In her early works, Morelos focused primarily on painting, applying natural red pigments to paper. Her chromatic research directed her attention to the intersection between body and violence. Over time, her material investigations extended into ceramics and textiles, and this work, along with her continued use of natural materials such as earth, clay, fabric, and plant fibres, led her to gradually develop a more sculptural practice, and, more recently, large-scale multisensory installations.

Born in 1967 in Tierralta in the region of Córdoba in Colombia, Delcy Morelos studied at the Cartagena School of Fine Arts. She lives and works in Bogotá.

Solo exhibitions include Profundis, CAAC Centro Andaluz de Arte Contemporáneo, Seville, Spain (2024); Interwoven, Pulitzer Arts Foundation, St. Louis, MO (2024); El Abrazo, Dia Chelsea, New York (2023); El lugar del alma, Museo Moderno, Buenos Aires, Argentina; Enie, Fundación NC-Arte, Bogotá (2018); Inner Earth, Röda Sten Konsthall, Göteborg, Sweden (2018). Morelos was awarded the Pérez Prize in Public Art & Civic Design (2024) and the ARTnews Awards Established Artist of the Year (2024).

Delcy Morelos at the Barbican

Over the summer 2026, c.150,000 visitors passing through the Barbican Centre will be invited to enter Delcy Morelos’s site-specific installation, which blends her sculptural practice with the architectural traditions of the Andes and the Amazon. Access to the installation will be free.

The large-scale artwork responds to the Barbican's iconic brutalist architecture, exploring the connections between natural and designed environments through a framework of Indigenous relations to land. Located on the Barbican’s Sculpture Court, Morelos’ installation is an ovular, hollow structure built from soil, water-resistant clay, fragrant spices, and plant materials, spanning a circumference of c.24m.

Morelos states that 'there is a substantial difference between seeing and entering', when you enter an artwork, 'you allow yourself to be permeated by that which you are permeating'. Our visitors will be invited to circulate the artwork and become part of its ecosystem, to experience its shifting light and its fragrant smells, to eat, play and rest within its inner courtyard.

The installation celebrates the porosity and mutual dependency of the body with its surrounding environment, drawing from Indigenous Andean and Amazonian cosmovisions that challenge the binary thinking that is characteristic of European modernity. The dialogue between these differing world views will manifest itself materially, with the soil, clay and other organic materials of Morelos' artwork in direct conversation with the Barbican's iconic cement architecture.

A series of public conversations will expand on the themes of the Morelos's installation. A short film that documents the installation’s construction process and includes an interview with the artist is being commissioned and will be shared online and within the Barbican.

In Andean ancestral traditions, the human being is living earth, I am a body, I am earth. In the exhibition space, the earth expresses itself; it is the centre and mirror of what we are.

Page 73
*There is a substantial
difference between seeing
and entering. When you
enter, you experience. As in a
symbiotic relationship, you
allow yourself to be
permeated by that which you
are permeating.*



El lugar del alma (detail), 2022, soil, tosca, clay, hay, peat, cinnamon, coffee, cacao and clove, courtesy the Museum of Modern Art in Buenos Aires



El Abrazo (The Embrace), 2023, soil, clay, coconut, hay, cinnamon, clove, fragrances, Installation view: Dia Chelsea



Barbican's Sculpture Court

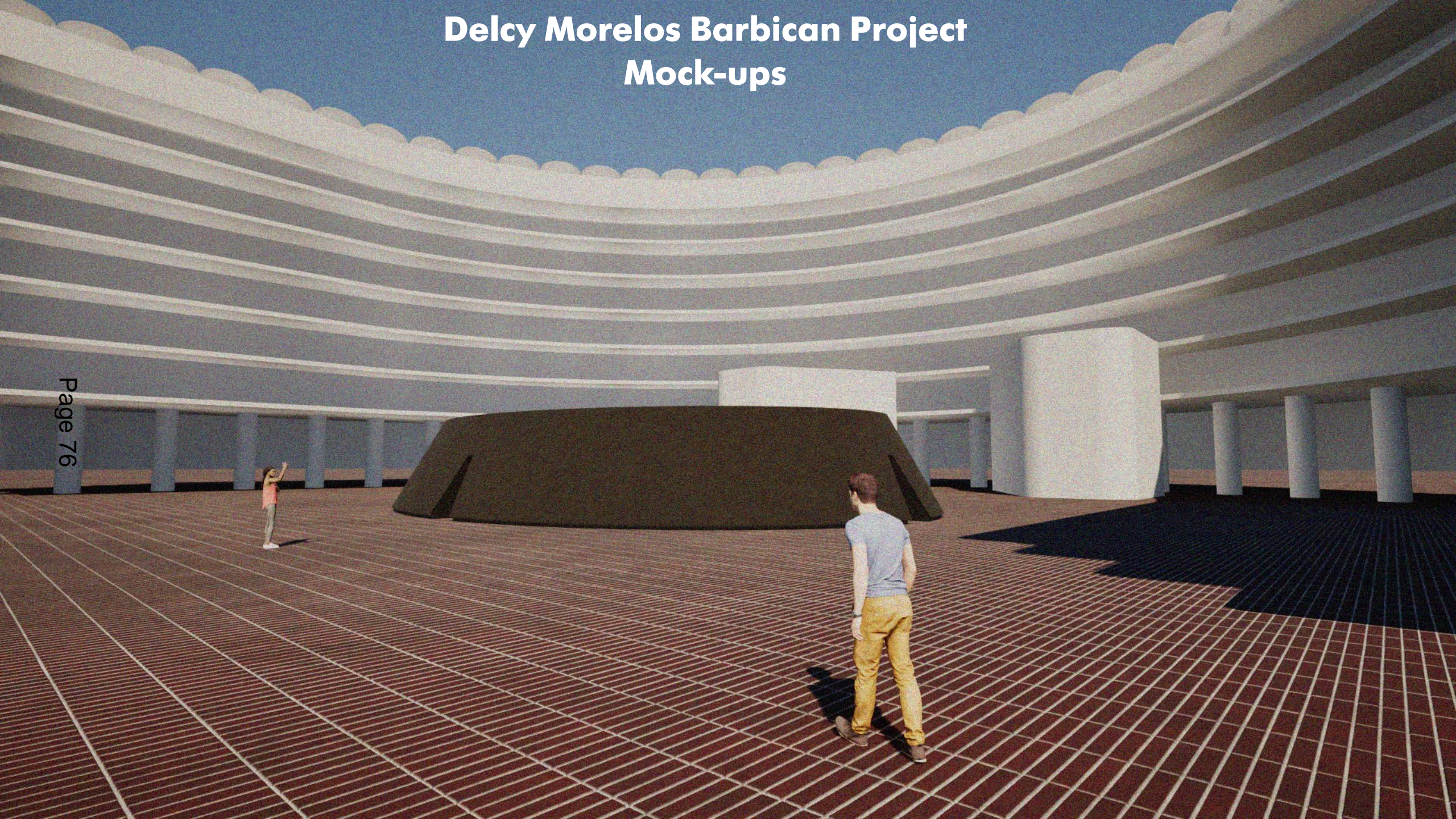
Early in the Barbican's history, the Sculpture Court served as the backdrop for celebrated exhibitions and concerts by the London Symphonic Orchestra. It is currently used as the site for our Outdoor Cinema programme and, in the past twenty years, artists including Jenny Holzer and Doug Aitken have created new work for this space.

Despite being a widely circulated space, it has not activated by a site-specific artwork since 2015. Morelos' commission has been conceived in close dialogue with the court's distinctive circular shape. Framed by Frobisher Crescent's semi-circular architecture, its balconies will provide an aerial vantage point from which to see Morelos' new work.

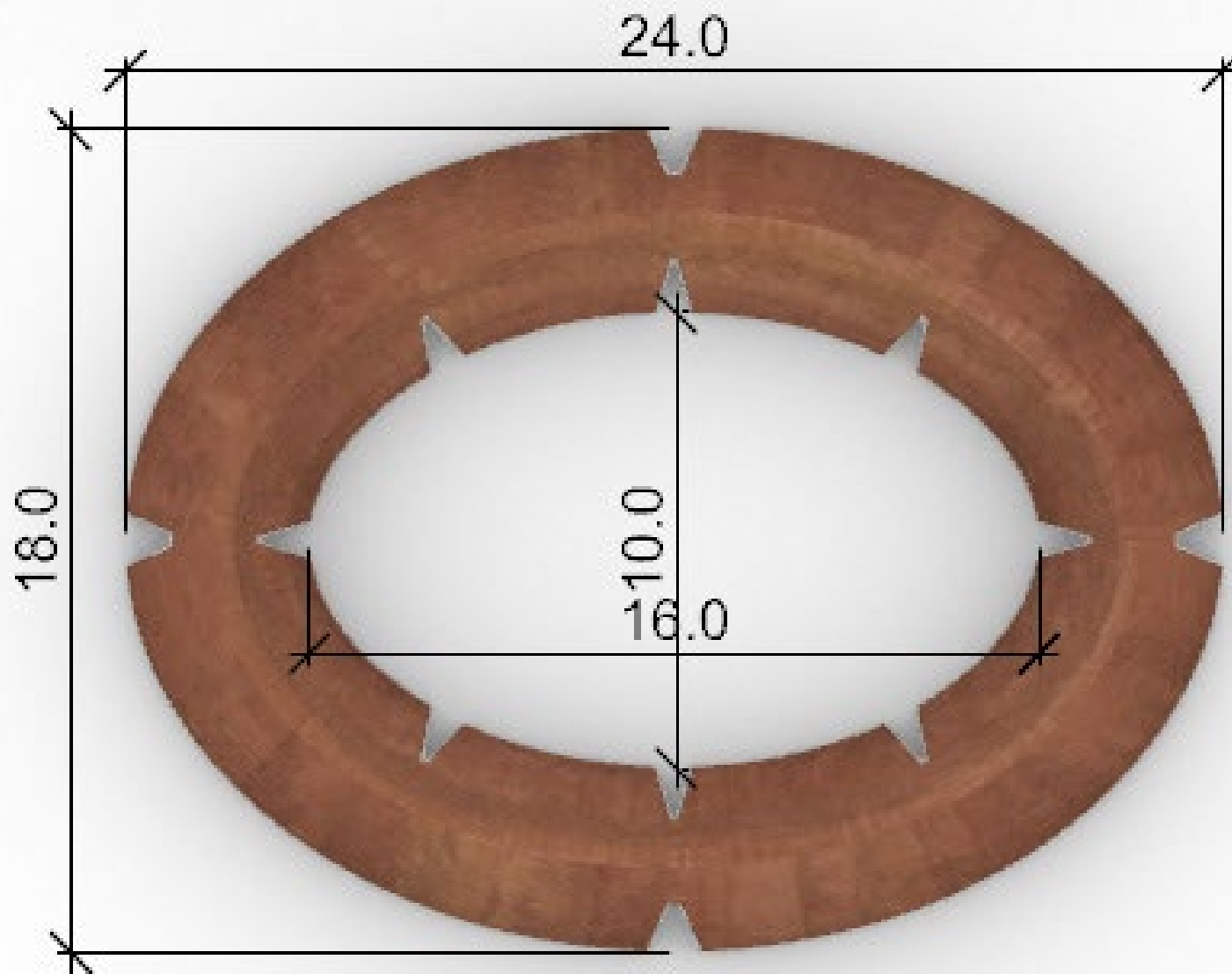


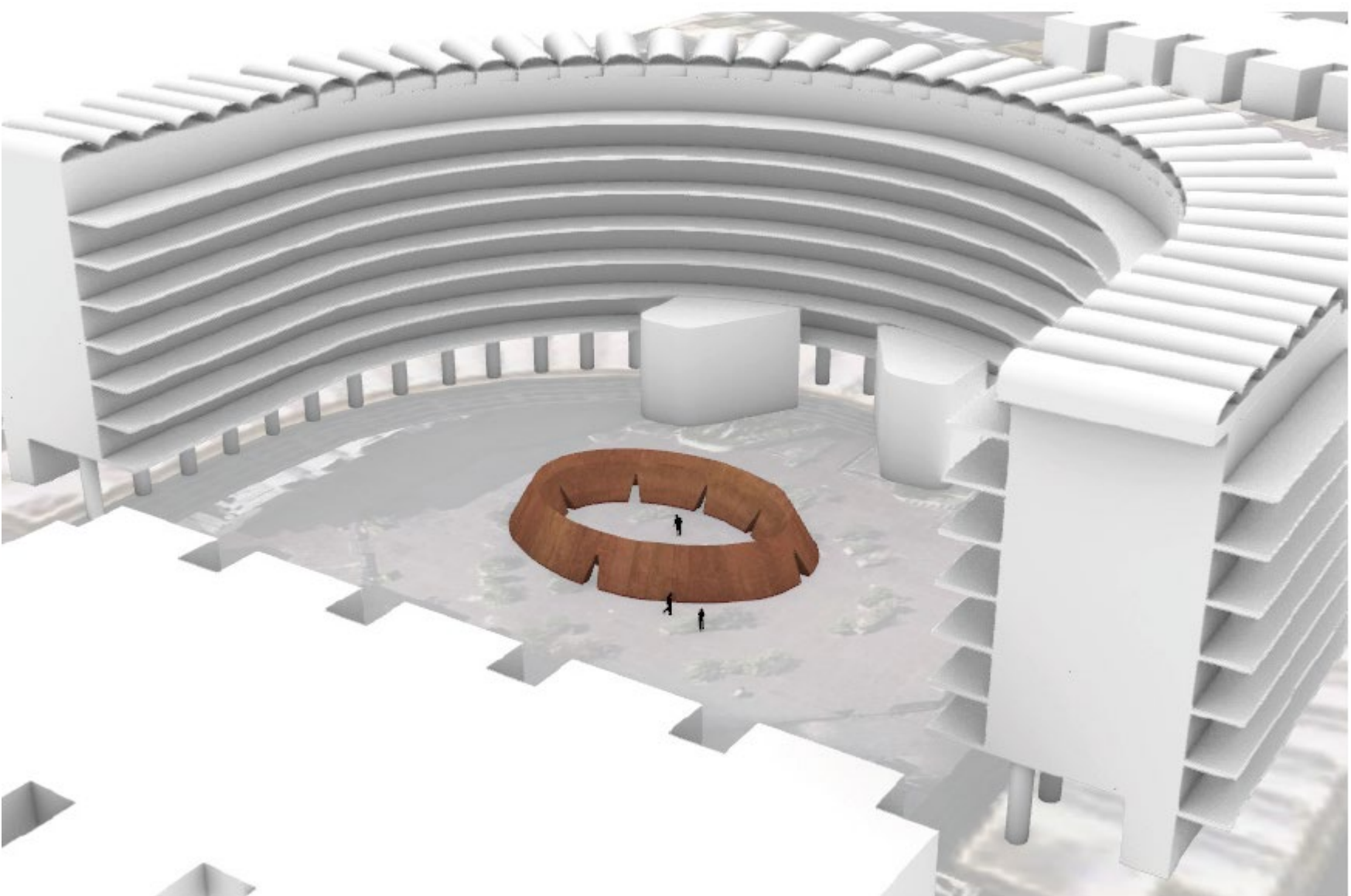
Delcy Morelos Barbican Project Mock-ups

Page 76

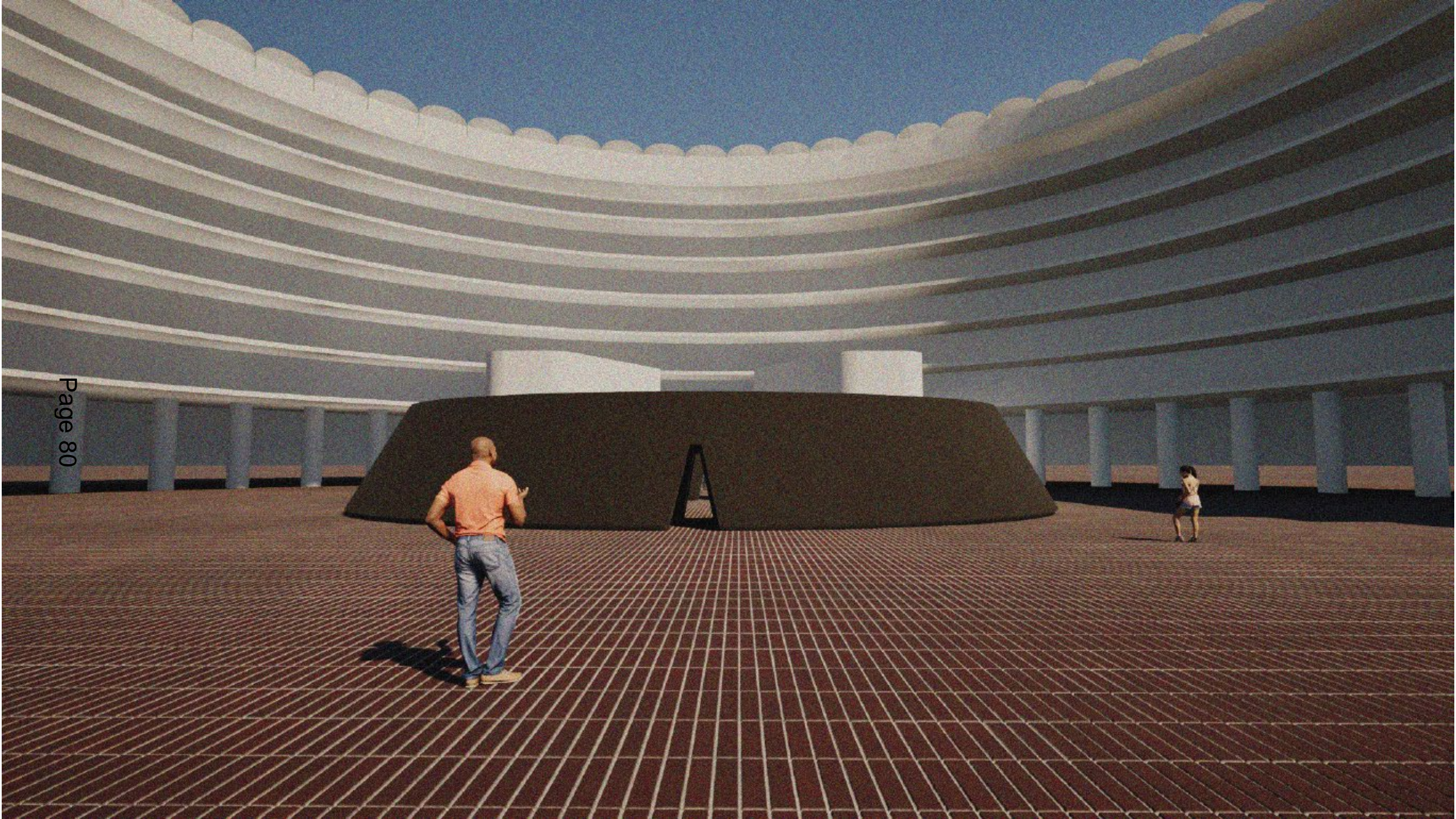


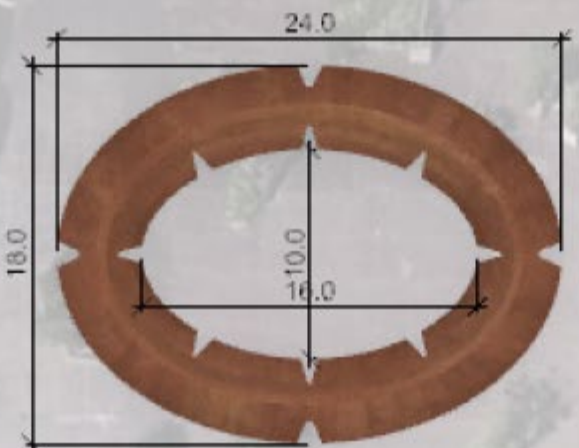
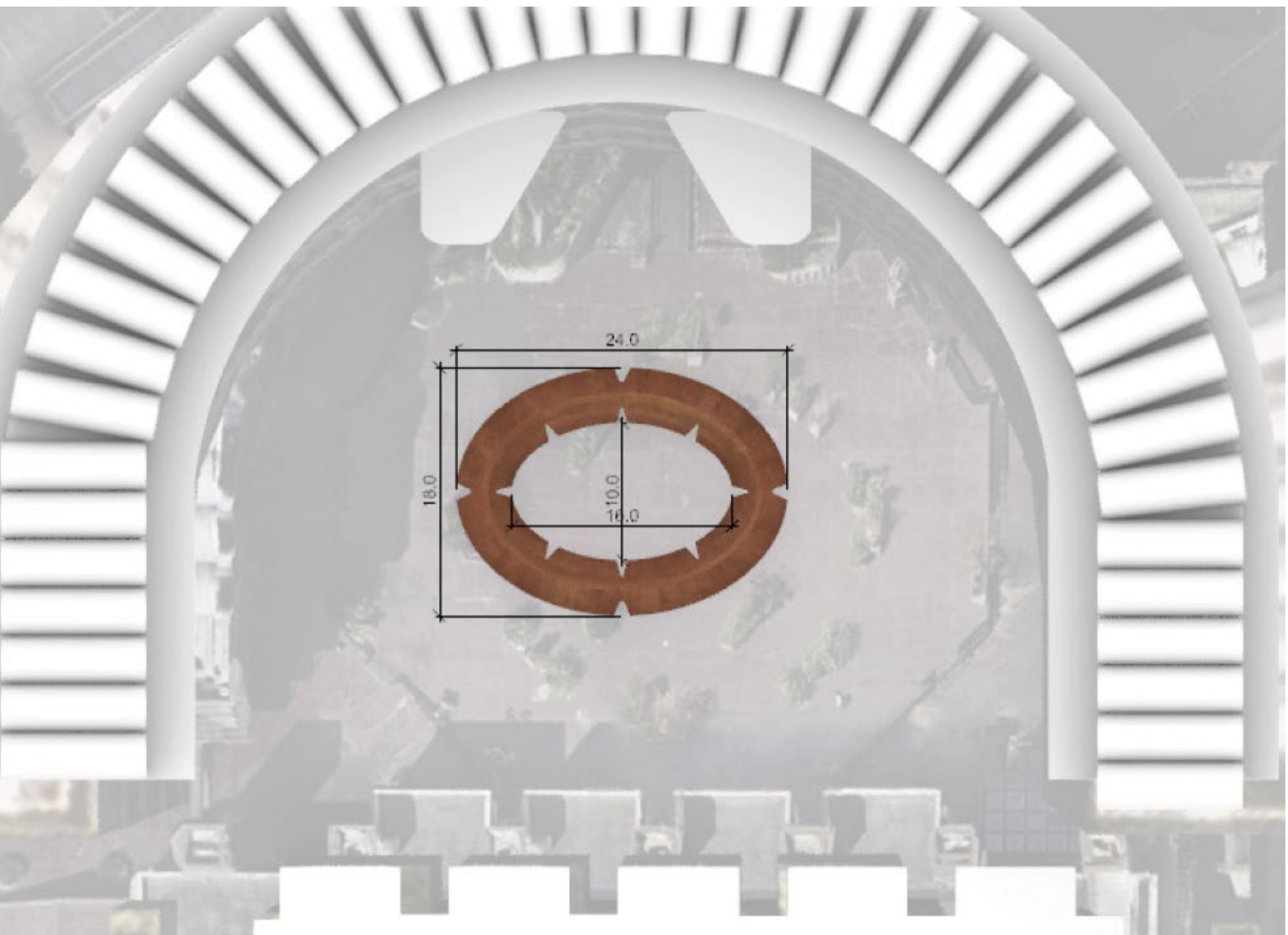
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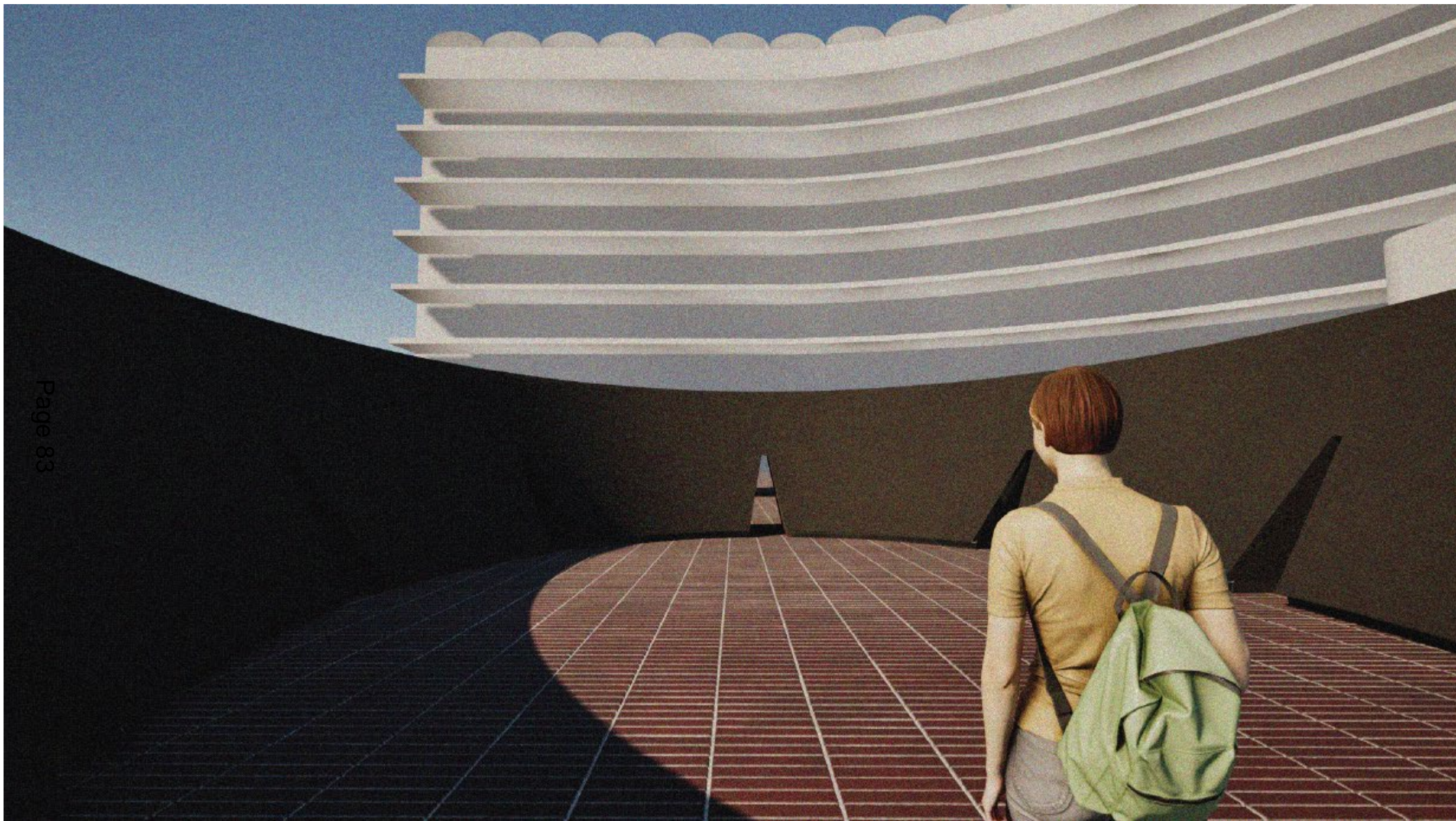












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