



## Culture, Heritage and Libraries Committee

**Date:** MONDAY, 19 JANUARY 2026

**Time:** 2.00 pm

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

<b>Members:</b>	Brendan Barns (Chairman)	Vasiliki Manta
	Suzanne Ornsby KC (D. 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  
[jayne.moore@cityoflondon.gov.uk](mailto:jayne.moore@cityoflondon.gov.uk)

Accessing the public part of the meeting: Members of the public can observe all public meetings of the City of London Corporation by following this link: <https://www.youtube.com/@CityofLondonCorporationstreams> or follow the link below for this meeting: <https://youtube.com/live/11vSPjE5kTE?feature=share>

A recording of the public meeting will be available via the above link following the end of the public meeting for up to one civic year.

Please note: Online meeting recordings do not constitute the formal minutes of the meeting; minutes are written and are available on the City of London Corporation's website. Recordings may be edited, at the discretion of the proper officer, to remove any inappropriate material. Whilst we endeavour to livestream all of our public meetings, this is not always possible due to technical difficulties. In these instances, if possible, a recording will be uploaded following the end of the meeting.

**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**  
To agree the public minutes and non-public summary of the previous meeting held on 08 December 2025.  
  
**For Decision**  
(Pages 5 - 10)
4. **ACTIONS**  
To note the actions.  
  
**For Information**  
(Pages 11 - 12)
5. **FORWARD PLAN**  
Members are asked to note the Committee's forward plan.  
  
**For Information**  
(Pages 13 - 14)
6. **LIBRARIES UPDATE**  
  
**For Information**  
(To Follow)
7. **DEPARTMENTAL BUDGET ESTIMATES 2026-27**  
To consider the report of the Chamberlain, Deputy Town Clerk, Executive Director Environment, Executive Director of Community and Children's Services and City Surveyor.  
  
**For Decision**  
(Pages 15 - 22)
8. **CULTURE, HERITAGE AND LIBRARIES REVENUE OUTTURN FORECAST AS AT QUARTER 3 2025/26**  
To note the report of The Chamberlain, Deputy Town Clerk, Executive Director of Community and Children's Services, City Surveyors and Executive Director of Environment.  
  
**For Information**  
(Pages 23 - 26)

9. **CITY ARTS INITIATIVE - GOVERNANCE PROPOSAL & TERMS OF REFERENCE UPDATE**  
To consider the report of the Deputy Town Clerk.

**For Decision**  
(Pages 27 - 46)

10. **CITY ARTS INITIATIVE - RECOMMENDATIONS TO THE COMMITTEE**  
To consider the report of the Deputy Town Clerk.

**For Decision**  
(Pages 47 - 54)

11. **COLC BLUE PLAQUES SCHEME REDESIGN**  
To consider the report of the Director of Regeneration & Development, City Surveyor's

**For Decision**  
(Pages 55 - 92)

12. **CULTURE STRATEGY - VERBAL UPDATE**

**For Information**

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

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

15. **EXCLUSION OF THE PUBLIC**

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

**For Decision**

## **Part 2 - Non-public Agenda**

16. **NON-PUBLIC MINUTES**

To agree the non-public minutes of the previous meeting held on 08 December 2025.

**For Decision**  
(Pages 93 - 94)

17. **FUTURE SHOWCASING OF THE LORD MAYOR'S STATE COACH**  
To review the report of the City Surveyor.

**For Discussion**  
(Pages 95 - 106)

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

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

# Agenda Item 3

## CULTURE, HERITAGE AND LIBRARIES COMMITTEE

**Monday, 8 December 2025**

Minutes of the meeting of the Culture, Heritage and Libraries Committee held at Committee Room 2 - 2nd Floor West Wing, Guildhall on Monday, 8 December 2025 at 11.00 am

### Present

#### Members:

Brendan Barns (Chairman)	Tessa Marchington
Suzanne Ornsby KC (Deputy Chair)	Vasiliki Manta
Munsur Ali	Alderman Bronek Masojada
Jamel Banda	Sophia Mooney
Leyla Boulton	Anett Rideg
Melissa Collett	Gaby Robertshaw
Elizabeth Corrin	David Sales
Deputy Helen Fentimen OBE JP	Stephanie Steeden
John Foley	Mark Wheatley
Stephen Hodgson	Deputy Dawn Wright
Adam Hogg	Matthew Bell

### In Attendance

#### Officers:

Elizabeth Scott	- Head of Guildhall Art Gallery, Town Clerks
Jayne Moore	- Town Clerk's Department
Emma Markiewicz	- London Metropolitan Archives, Head of Profession (Culture)
Omkar Chana	- Interim Culture Director
Kevin Colville	- Comptroller and City Solicitors
Joanna Parker	- Environment, Principal Planning Officer
Gregory Moore	- Deputy Town Clerk
Declan Greaves	- Chamberlain's Department

#### 1. APOLOGIES

Apologies were received from Karina Dostolova, Caroline Haines, Wendy Mead, Alethea Silk, and James St John Davis.

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

There were no declarations.

### 3. MINUTES AND ACTIONS

**RESOLVED**, That the minutes of the meeting of 03 November 2025 be approved as an accurate record.

### 4. FORWARD PLAN

The Committee noted the forward plan.

The Committee asked that updates on the Billingsgate Baths be submitted to the Committee (see action point).

On the event scheduled to take place on 05 February 2026, Members asked what communication plan is in place to share ahead of the event. The meeting noted that a narrative will be drafted for the event, noting that the final strategy has not yet been approved by the Committee though a range of proposed strategies is already in the public domain and could be communicated, with the fundamentals of the strategy having been agreed and in the public domain. Members agreed that a briefing will be provided ahead of the 05 February event.

In response to a question on the timeframe for the cultural strategy launch, Members heard that the strategy is expected to be launched in May 2026 subject to any amendments.

Noting the recent state visit by the President of the Federal Republic of Germany in early December 2025, a Member asked that closer engagement with Remembrancer's take place on similar events to ensure that the cultural impact be exploited, and asked whether the Committee is expecting to be engaged with events around the 250<sup>th</sup> anniversary of American independence in 2026. The meeting noted that discussions are ongoing with the SLT to ensure that culture is an integral part of proceedings and speeches, noting also that work is ongoing with Remembrancer's to ensure that American independence events are foregrounded.

In response to question on the nature of the February 2026 event, the meeting heard that the event replaces the Committee's annual dinner and is focussed on inviting as many external stakeholders as possible.

A Member asked for more detail on the Forward Plan on some procedural elements.

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

The Committee considered the report of the Deputy Town Clerk.

**RESOLVED**, That the Committee:

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

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

In response to a Member query on the apparent shape of the Sandeman plaque, the Committee noted that the plaque's shape will be confirmed (see action point).

On the Comenius plaque, a Member pointed out that there is merit in further exploration of the determination of the house's location and the period during which Comenius was at the location, noting the significance of Comenius in a range of historical events. Members also noted that discussions had taken place on the under-representation of women in blue plaque decisions.

A Member raised the matter of a Benjamin Franklin plaque, and asked whether a plaque could be expedited in time for the 250<sup>th</sup> anniversary of American independence. The meeting heard that a Franklin proposal for the City could be incorporated into a new blue plaque process to be presented to the Committee in early 2026.

Members congratulated the executive on clearing the backlog of blue plaque applications.

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

The Committee considered the report of the Deputy Town Clerk.

Referencing section 28 of the report, Members commented that it would be beneficial for elected Members to be on any CIC Board for reputational risk reasons among others (as discussed at previous meetings), noting also that quality control would be dealt with via the planning process and the City Arts Initiative (CAI). The Committee noted that the matter of CoL Member representation would be clearly and explicitly presented to the Policy & Resources Committee.

Referencing section 26 of the report (CAI panel) the meeting noted that the governance structure of the CAI will remain unchanged, and any new process will ensure that the Committee's requirements are met.

A Member sought further clarification on the establishment, finances, process, risk management and timescale of a CIC. The meeting noted the following:

- There is no recent example of a CIC being established (noting the example set out in sections 33 and 34);
- The timescale will be a factor in the planning stage;
- Partners are supportive of the model set out in the report, with fundraising frameworks set out in section 31 of the report;
- The move from the in-principle approval to the operational detail is to take place via the Delegated Authority process (as per point 2 below);

- Actual approval to establish a CIC (or other entity) will need to take place at the level of the Corporation's Policy & Resources Committee

**RESOLVED**, That the Committee approve Option 3 as set out in the report: 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 agreed to:

1. Approve the *in-principle* 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 noting that all SiTC works will be presented to the Committee for approval;
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-principle* to *completing* the operational details of any CIC establishment (or other legal structure) and any transfer; and
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') with clear elected CoLC Member representation.

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

The Committee received the report of The Chamberlain, Deputy Town Clerk, Executive Director of Community and Children's Services, City Surveyors, and Executive Director of Environment setting out the Quarter 2 estimated outturn for the Committee, noting in particular these two points:

- 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 of the report); and
- The total central risk budget is projected to overspend by £110k, related to an increase in rents and rates upon The London Archives (highlighted in paragraph 4 of the report).

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

The Committee considered the report of the Deputy Town Clerk.

**RESOLVED**, That the Committee approve the Barbican Sculpture Court Installation – Delcy Morelos.

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

There were no questions.

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

The Committee noted that Rebecca Salter, the first female President of the Royal Academy of Arts, will be awarded the Freedom of the City of London on 05 February 2026.

A Member commented on an apparently inappropriate installation close to the Keats statue at Moorgate and asked whether planning permission from the BID was obtained. The meeting heard that clarification would be sought.

On the foundational commitments and priorities agreed on 11 November 2025, a Member suggested the establishment of a Culture Fund as a further 12<sup>th</sup> priority, separate to commitment 9.

Members supported the proposal, and suggested that it should be referred to the Education Board to explore complementarity in delivering cultural priorities – noting in particular commitment number 10 ('Open the City's culture to London's classrooms').

**RESOLVED**, That an additional commitment be agreed, whose wording is as follows:

**FUNDING: IMPLEMENTING AND DELIVERING THE CULTURAL STRATEGY**

Establishment of a cultural fund to assist with the facilitation and implementation of these foundational commitments and priorities.

**11. EXCLUSION OF THE PUBLIC**

**RESOLVED**, that – under Section 100(A) of the Local Government Act 1972, the public be excluded from the meeting for subsequent 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.

**12. NON-PUBLIC MINUTES**

**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**

**The meeting ended 12.10**

-----  
Chairman

**Contact Officer: Jayne Moore**  
**[jayne.moore@cityoflondon.gov.uk](mailto:jayne.moore@cityoflondon.gov.uk)**

DRAFT

**CULTURE HERITAGE & LIBRARIES COMMITTEE**  
**Outstanding Actions (updated Dec. 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		Forward view of all 2026 public events requested from Remembrancers, public events now on cityofldn website
06/25	22 Sep 2025	Provide an update on Bostock Room	Clerk	Completion expected on 22 Jan 2026 due to an issue with planning permission for a change in the design of one of the doors, which delayed manufacture. Apart from this door, the room was completed before Christmas 2025.
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
08/25	08 Dec 2025	Monitor progress of tree risk at Keats House: a contractor has been identified and the work is scheduled to take place as soon as possible to reduce the risk from Red to Amber Provide update on tree risk at Keats House	RS	
09/25	08 Dec 2025	Billingsgate Roman Baths: set out a timeframe for updates on the Baths	OC	
10/25	08 Dec 2025	Confirm shape of Sandeman blue plaque	JP	



### Forward Plan for Culture Heritage & Libraries Committee

	23 Mar. 2026	18 May 2026	20 July 2026	25 Sep 2026	23 Nov 2026	23 Nov 2026	
Meeting specific Agenda items	<ul style="list-style-type: none"> <li>- end-of-year charities updates</li> <li>- final draft of cultural strategy</li> <li>- Monument and KH fees &amp; charges</li> <li>- LM state coach – governance</li> <li>- Review of Terms of Reference</li> <li>- business plans: Culture, and London Archives</li> </ul>	<ul style="list-style-type: none"> <li>- election of Chair/DChair</li> <li>- end-of-year updates on KH&amp; Monument</li> <li>- KH activities plan</li> <li>- Decision on cultural strategy</li> </ul>	<ul style="list-style-type: none"> <li>- revenue outturn</li> </ul>	<ul style="list-style-type: none"> <li>- update on LM state coach ahead of LM Show Nov. 2026</li> </ul>	<ul style="list-style-type: none"> <li>- KH and Monument updates</li> <li>- Update on Inspiring London Through Culture</li> </ul>	<ul style="list-style-type: none"> <li>- KH and Monument updates</li> <li>- Update on Inspiring London Through Culture</li> </ul>	
Standing Agenda	<ul style="list-style-type: none"> <li>Cultural strategy – updates as applicable</li> <li>CAI recommendations - as applicable</li> <li>LM State Coach – as applicable</li> <li>London Archives (premises) – as applicable</li> </ul>						

Guildhall Art Gallery re-accreditation – timetable to be confirmed subject to ACE deadlines

Not previously handled on a routine basis:

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



## City of London Corporation Committee Report

<b>Committee(s):</b> Culture, Heritage and Libraries – For decision	<b>Dated:</b> 19 January 2026
<b>Subject: Departmental Budget Estimates 2026-27: Culture Heritage and Libraries Committee</b>	<b>Public report:</b> For Decision
<b>This proposal:</b> <ul style="list-style-type: none"> <li>• delivers Corporate Plan 2024-29 outcomes</li> <li>• provides statutory duties</li> <li>• provides business enabling functions</li> </ul>	Statutory duties for a balanced 26.27 budget.
<b>Does this proposal require extra revenue and/or capital spending?</b>	N/A
<b>If so, how much?</b>	N/A
<b>What is the source of Funding?</b>	N/A
<b>Has this Funding Source been agreed with the Chamberlain's Department?</b>	N/A
<b>Report of:</b> The Chamberlain Deputy Town Clerk Executive Director Environment Executive Director of Community and Children's Services The City Surveyor	
<b>Report author:</b> Mark Jarvis - Head of Finance, Chamberlain's Department Declan Greaves – Finance Business Partner - Chamberlains	

## Summary

This report is the annual submission of the revenue budgets in relation to the operational services directly overseen by your committee. It is asking Members to note the original budget for 2025/26 and approve the proposed revenue budget for 2026/27.

The estimates presented in this report are for the services by Chief Officer, which are summarised below:

- i) **Deputy Town Clerk** – Guildhall Library, The London Archives (TLA), City Records Service, Heritage Gallery and Culture team.
- ii) **Executive Director of Community and Children's Services** – Artizan Street, Barbican and Shoe Lane Libraries.
- iii) **Executive Director Environment** – Keats House and Monument
- iv) **The City Surveyor** – Mayoralty & Shrievalty and Lower Thames Street

The proposed budget for 2026/27 totals net expenditure of £27.163m, which is an increase of £2.553m (9.3% increase) compared with the 2025/26 original budget of £24.610m, which is principally due to:

- Net 3% inflation (£0.738m).
- An increase in the Cyclical Works Programme (£1.986m).
- A forecasted 3% inflationary uplift applied to the London Museum on grant (£0.174m).
- A decrease in capital and support services (£0.137m).
- A decrease in Central Risk budgets (£0.132m).

Overall Budget Summarised by Chief Officer.

Summary by Chief Officer by Risk (Table 1)	Original Budget 2025/26 (£m)	Original Budget 2026/27 (£m)	Movement 2025/26 Original to 2026/27 Original (£m)
	2025/26 (£m)	2026/27 (£m)	Original to 2026/27 Original (£m)
<b>Local Risk</b>			
The Deputy Town Clerk	5.306	6.022	0.716
Executive Director of Community and Children's Services	2.715	2.834	0.119
Executive Director Environment	(0.003)	0.003	0.006
The City Surveyor	0.109	0.109	0
<b>Total Local Risk</b>	<b>8.127</b>	<b>8.968</b>	<b>0.841</b>
<b>Central Risk</b>			
The Deputy Town Clerk	1.125	0.759	(0.366)
Executive Director of Community and Children's Services	0.283	0.355	0.072
Executive Director Environment	0.008	0.008	0
The City Surveyor	0.012	0	(0.012)
London Museum	5.810	5.984	0.174
<b>Total Central Risk</b>	<b>7.237</b>	<b>7.106</b>	<b>(0.132)</b>
Cyclical Works Programme (CWP)	1.109	3.089	1.980
Capital and Support Services	8.137	8.000	(0.137)
<b>Committee Total</b>	<b>24.610</b>	<b>27.163</b>	<b>2.553</b>

## Recommendation(s)

Members are asked to:

- Review the proposed allocation of the 2026/27 revenue budget to ensure that it reflects the Committee's objectives and, if so, approve the budget for submission to the Finance Committee.
- Authorise the Chamberlain, in consultation with the Deputy Town Clerk, Executive Directors of Community and Children's Services, Environment, and the City Surveyor to revise these budgets to allow for any further implications arising from Corporate Projects, the Target Operating Model, and other reviews and changes to the Cyclical Works Programme.
- Authorise the Chamberlain to agree minor amendments for 2026/27 budgets arising during budget setting.

## Main Report

### Introduction

1. The revenue budget management arrangements are to:
  - Provide a clear distinction between local risk, central risk and recharge budgets.
  - Place responsibility for budgetary control on departmental Chief Officers.
  - Apply a cash limit policy to Chief Officers' budgets.
2. The overall budget is summarised in Table 1, including detail on the movement between the original 2025/26 and proposed budget for 2026/27.

### Assumptions

3. The estimate for 2026/27 includes a 3% uplift for inflation distributed across each budget line for local risk.
4. In relation to staff costs, the estimates align with the agreed 3.2% uplift for 2025/26 and an estimated 3% uplift for 2026/27 financial years in relation to the Employers pay award.
5. Members should note that the Cyclical Works Programme (CWP) figures included in the Estimate Report relate only to elements of previously agreed programmes, which will be completed in 2025/26 and 2026/27. The separate bid for CWP works programme for 2026/27 has not been included in this report. The report is expected to be submitted to Committee in January 2026 and will then require approval from Resource Allocation Sub-Committee to agree the funding. Once both Sub-Committees have agreed the 2026/27 programme Members will be advised of the outcome and Members are asked to authorise the Chamberlain to revise the budgets to allow for these approvals.
6. Support services budgets reflect the attribution and cost of central departments. All support services are based on time spent or use of services and were reviewed during 2024/25 with the method of apportionment updated to reflect the latest up to date corporate information.
7. An assumed 3% uplift to the London Museum Grant, the finalised position is agreed later in the financial year.

## Proposals

### Departmental budget estimates for 2026/27

The proposed budget for 2026/27 totals net expenditure of £27.163m, which is an increase of £2.553m (9.3% increase) compared with the 2025/26 original budget of £24.610m, which is principally due to:

- i) **Deputy Town Clerk (£0.350m net increase)** – Increase mainly due to a £0.169m uplift due to the 3% inflationary increase on 25/26 original budgets. A £0.191m uplift was also agreed for the London Archives, this is inline with increases Rents and Rates costs.
- ii) **Executive Director of Community and Children's Services (£0.191m net increase)** – The full effect of the net 3% inflationary uplift to local risk budgets (£0.083m) and the 2024 pay award shortfall (0.036m). Also, £0.072m was added to central risk budgets in line with increases in Rates.
- iii) **Executive Director for Environment (£0.006 net increase)** – uplift relates to inflationary increase to budgets.
- iv) **Recharges and support services (£0.137m net decrease)** – There has been an adjustment in CHL's apportionment of the central recharges as part of the recharges refresh across the corporation during the year, please refer to paragraph 6.
- v) **Cyclical Works Programme (£1.980 net increase)** – increase related to the works being implemented in 26/27 for the cyclical works programme. The uplift mainly relate to increases of £0.575m in Guildhall Library, £0.820m Keats House, £0.043m Monument and £0.536m for the London Archives.
- vi) **Central Management – London Museum (£0.174 increase)** – increase related to assumed 3% uplift in the grant supporting the Museum.

### Potential Further Budget Adjustments

The provisional nature of the revenue budgets recognises that further revisions maybe required to realign funds for:

- i) Central and departmental support services apportionments; and
- ii) Decisions of the Resource Allocation Sub Committee in relation to the Cyclical Works Programme.

## Staffing Statement

8. A summary of the employee related costs and FTEs by department are shown in the table below. Table 2.

Staffing statement	Original Budget			Original Budget	
	2025/26		2026/27		
	Staffing	Estimated	Staffing	Estimated	
	FTE	cost	FTE	cost	£m
Guildhall Library	8.8	0.533	8.8	0.580	
London Archives	56.5	3.258	60.3	3.726	
London Archives Projects	6.8	0.397	1.75	0.120	
Guildhall Art Gallery	2.6	0.200	2.6	0.203	
Visitor services & City Information Centre	25.6	1.479	22.0	1.396	
<b>Total Deputy Town Clerk</b>	<b>100.3</b>	<b>5.867</b>	<b>95.5</b>	<b>6.025</b>	
Barbican and Shoe Lane Library	37.4	2.031	36.4	2.126	
Artizan Steet Library	6.0	0.292	6	0.326	
<b>Total Executive Director of Community and Children's Services</b>	<b>43.4</b>	<b>2.323</b>	<b>42.4</b>	<b>2.452</b>	
Keats House	3.9	0.253	3.6	0.240	
Monument	4.9	0.265	4.9	0.278	
<b>Total Executive Director Environment</b>	<b>8.8</b>	<b>0.518</b>	<b>8.5</b>	<b>0.518</b>	
<b>TOTAL CULTURE, HERITAGE AND LIBRARIES</b>	<b>152.5</b>	<b>8.708</b>	<b>146.4</b>	<b>8.995</b>	

9. Staffing levels have decreased for the Deputy Town Clerk' teams by 5.5 FTE mainly due to a decrease in staff supporting the London Archives Projects as this fluctuates year-on-year depending on projects within the pipeline.

## Capital and Supplementary Revenue Project Costs

10. The latest Capital and Supplementary Revenue Project forecast expenditure on approved schemes will be presented to the Court of Common Council for formal approval in March 2026. There are no capital bids for 2026/27.

## Security Implications

11. All events under the Outdoor Arts Programme will require robust Risk Assessment and Method Statements (RAMS) which will be developed in consultation with internal and external security services including the City Police.

## **Financial Implications**

12. The proposed 2026/27 budget includes a 3% inflationary uplift based on the original 2025/26 budget after other adjustments to risk areas have been considered.
13. The budgets overseen by this Committee of the City Surveyor, Deputy Town Clerk, Executive Director of Community and Children's Services and Executive Director Environment have been prepared in accordance with guidelines agreed by the Policy & Resources and Finance Committees.

## **Public sector equality duty**

14. Our fees and charges are regularly benchmarked with neighbouring / competing facilities, but we will continue to informally assess any negative impact on protected characteristic groups.

## **Resourcing implications**

15. The budgets presented in this report are within their available resource base. As a result, there are currently no resourcing implications identified.

## **Conclusion**

16. This report presents budgets overseen by this Committee for 2026/27 for the Deputy Town Clerk, Executive Director of Community and Children's and Executive Director of Environment for Members to consider and approve.

**Contacts:**

**Mark Jarvis**

Head of Finance: Chamberlains Department

Mark.Jarvis@cityoflondon.gov.uk

**Declan Greaves**

Finance Business Partner: Chamberlain's Department

Declan.Greaves@cityoflondon.gov.uk

# Agenda Item 8

<b>Committee(s):</b> Culture, Heritage and Libraries	<b>Dated:</b> 19 <sup>th</sup> January 2026
<b>Subject:</b> Culture, Heritage and Libraries Revenue Outturn Forecast as at Quarter 3 2025/26	<b>Public For Information</b>
<b>This proposal:</b> • provides forecasted pressures highlighted in Q3.	This report includes information on the City of London Corporation's financial forecasting position.
<b>Does this proposal require extra revenue and/or capital spending?</b>	<b>No</b>
<b>Report of:</b> The Chamberlain Deputy Town Clerk Executive Director of Community and Children's Services City Surveyors Executive Director of Environment	
<b>Report author:</b> Mark Jarvis, Head of Finance and Declan Greaves, Financial Business Partner, Chamberlain's Department	

## Summary

1. This report sets out the Quarter 3 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)**

	<b>2025/26 Budget £000</b>	<b>Forecast Outturn £000</b>	<b>Variation Underspend / (Overspend) £000</b>
Net Local Risk	8,487	8,630	(143)
Net Central Risk	7,054	7,164	(110)
Net recharges including 7M & 7K.	7,880	7,880	Nil
<b>Total</b>	<b>23,421</b>	<b>23,674</b>	<b>(253)</b>

## Recommendation

2. That the Q3 projected outturn report for 2025/26 is noted.

## Main Report

### Quarter 3 Projected Outturn

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

Fund	Service - Local Risk	Budget	Forecast	Variation	Paragraph
		2025/26	2025/26		
		£'000	£'000		
CF	Guildhall Art Gallery	353	353		
CF	City Information Service & Outdoor Arts	1,276	1,276		
CF	Guildhall Library	567	567		
CF	London Archives	3,388	3,388		
CF	London Archives Projects	40	40		
CE	Keats House	213	213		
CE	Monument	(210)	(50)	(160)	3
CF	Barbican & Shoe Lane Libraries	2,370	2,370		
CF	Artizan Street Library	381	381		
CE	Roman Remains & Guildhall Complex	9	9		
	Land				
CE	Mayoralty & Shrievalty	100	83	17	
<b>TOTAL</b>		<b>8,487</b>	<b>8,630</b>	<b>(143)</b>	

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

Fund	Service - Central Risk	Budget	Forecast	Variation	Paragraph
		2025/26	2025/26		
		£'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	London Museum Grant	5,810	5,810		
<b>TOTAL</b>		<b>7,054</b>	<b>7,164</b>	<b>(110)</b>	

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.

**Contact officers:**

Mark Jarvis  
Head of Finance – Chamberlain's Department  
E: [Mark.Jarvis@Cityoflondon.gov.uk](mailto:Mark.Jarvis@Cityoflondon.gov.uk)

Declan Greaves  
Finance Business Partner – Chamberlain's Department  
E: [Declan.Greaves@cityoflondon.gov.uk](mailto:Declan.Greaves@cityoflondon.gov.uk)

This page is intentionally left blank

# Agenda Item 9

<b>Committee(s):</b> Culture, Heritage and Libraries – For Decision	<b>Dated:</b> 19/01/2026
<b>Subject:</b> City Arts Initiative – Governance Proposal & Terms of Reference Update	<b>Public</b>
<b>Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?</b>	Vibrant Thriving Destination & Flourishing Public Spaces
<b>Does this proposal require extra revenue and/or capital spending?</b>	<b>No</b>
<b>If so, how much?</b>	<b>n/a</b>
<b>What is the source of Funding?</b>	<b>n/a</b>
<b>Has this Funding Source been agreed with the Chamberlain's Department?</b>	<b>n/a</b>
<b>Report of:</b> Gregory Moore, Deputy Town Clerk	<b>For Decision</b>
<b>Report author:</b> Emma Markiewicz, Head of Profession (Culture) Joanna Parker, Principal Planning Officer, Environment	

## Summary

This report summarises recommendations and a proposal for a new governance arrangement for temporary public art applications and the updated Terms of Reference for the City Public Art Panel (previously City Arts Initiative).

## Recommendation(s)

Members are asked to:

- Review and approve annual amendments to the updated City Arts Initiative Terms of Reference (ToR) for 2026- 2027. Proposed significant changes include:
  - An updated governance framework for temporary public art proposals to delegate authority directly to the Head of Profession for Culture, temporary is defined as 1 year from installation to deinstallation;
  - To amend the name of the panel from City Arts Initiative to City Public Art Panel;
  - To reduce the subcommittee elected CHL Members on the City Public Art Panel from four to three.

## Main Report

### Background

1. The CAI was established in 2011, originally administered by the Town Clerks Department in conjunction with the Environment Team. The administration of CAI was moved to Destination City under Innovation & Growth in 2022. Following the Destination City Review, it since moved with the Culture Team to Town Clerks in 2024.

2. The CAI has been chaired by Joanna Parker, Principal Planning Officer, Environment since October 2023. It is made up of officers from across Environment, Planning, Heritage Estates, Culture, Health and Safety and the Media Team. There are also external panellists who have an expertise in outdoor and visual arts.
3. The Chair and Deputy Chair of CHL are currently permanent members of the CAI and historically each year up to three CHL Members are elected to serve a one-year term on the panel. This is done via a nomination process by CHL each May. In May 2025, CHL agreed the following four CHL Members to be members of the CAI:
  - Brendan Barners (CHL Chair)
  - Suzanne Ornsby (CHL Deputy Chair)
  - Gaby Robertshaw
  - Tessa Marchington
4. The CAI panel was originally set up to review the quality, delivery, and management of new public art on City land and buildings and to provide recommendations to the Culture, Heritage, and Libraries Committee (CHL) on proposals for new public art in the City. The CAI remit has been expanded to include proposals on private land as far as possible. The CHL Committee approval of the panel recommendation gives the green light of support for the project but does not guarantee the project will go ahead – other licences and permissions from Highways and Planning may also need to be gained.
5. The role of the CAI in reviewing public art is non statutory and advisory.

### **CAI Terms of Reference**

6. The CAI panel annually reviews the ToR which was last approved by the Committee in May 2025. The current ToR have been reviewed and amended early in the calendar year as the existing Chair will step down in February 2026, and the current delegated decision-making process urgently requires reform.
7. The proposed amendments to the ToR are largely refinements and clarifications including: the responsibilities of the panel and decision-making criteria; the panel's remit including to provide early guidance on emerging proposals; meeting protocols; the roles and responsibilities of the panel Chair, panel Deputy and panel members; and what is scoped in and out as public art.
8. The ToR more clearly defines the panels role as a non-statutory body and the advisory role it plays in terms of: vetting quality, deliverability, and maintenance. The panel also provides additional signposting for applicants through the Corporation processes and aspiring to ensure the equitability and quality of any works that are to be installed in the public realm.
9. The current ToR requires the CAI panel to review CoL Blue Plaque applications and make recommendations to CHL for approval. In line with the outcome for a rebooted Blue Plaques Programme and Panel being presented at the 19 January Committee, the terms of reference for the public art panel shall be updated accordingly and reference to Blue Plaque recommendations will be removed. The Culture Team will continue to support the Blue Plaque Programme, and it is proposed it will have representation on the newly formed panel.
10. The three key changes to the CAI ToR 2026/27 are addressed in turn through the report and comprise:

- An updated governance framework for temporary public art proposals to delegate authority directly to the Head of Profession for Culture, temporary is defined as a maximum of 1 year from installation to deinstallation;
- To amend the name of the panel from City Arts Initiative to City Public Art Panel;
- To reduce the number of CHL Members on the City Public Art Panel from four to three.

11. The CAI Chair and Deputy have reviewed a range of sources where there are examples of good practice for other public art panels, and these have guided the updated draft ToR. The draft ToR has included consultation with the CHL Chair and Deputy Chair and existing CAI panel members.

**Amendments to the Governance Framework for temporary public art**

12. At the CHL Committee meeting on 18 March 2024, Members approved the CAI's recommendation to move to a delegated authority model for certain CAI applications with authority delegated to the Town Clerk. This process was introduced at the request of members and applicants to avoid unnecessary delays for temporary and uncontentious artwork. The approved criteria to meet a delegated referral include:

1. Installation less than 1 year;
2. Reputationally uncontentious;
3. Meeting 1 and 2 where a decision is urgent to support delivery.

13. This delegated authority process has not worked as efficiently as needed to allow for quick decisions to be made on temporary public art proposals. There are multiple layers to the process which take weeks rather than days to turn round decisions. Examples of current inefficiencies include the Snoopy trail and Barbican Delcy Morelos which met all the delegated criteria, but it was deemed quicker by Town Clerks to refer via the CHL committee report rather than the delegated route which resulted in time delays to applicants.

14. The CAI Chair and Deputy Chair work proactively with applicants and stakeholders to reduce risk and build in efficiencies such as encouraging pre-application meetings early on in the project process. However, officer experience reveals external organisational timelines can be beyond the control of the panel which does mean that we can receive applications for public art where there is limited time to go through the usual approval process via CHL. This is particularly the case for temporary installations. There are often also additional layers of procedures for external public art applicants who also are required to undergo other signoffs from different Corporation departments (such as Highways and Planning).

15. The current delays in our response to the applicant can aggravate risks. These risks include financial to the delivery partner. In addition, the process is complicated and more costly with increased staff time and resource with more steps in the process. This brings with it a reputational risk with the arts and cultural sector and/or the applicant.

16. CHL Committee has already approved a move to a delegated authority model for those temporary public art proposals which are short-term and low risk (see March 2024 background paper) and agreed the delegated criteria which would remain unchanged.

17. Officers propose to further streamline and simplify the process for temporary public art proposals which would give the Head of Profession for Culture rather than Town Clerks the delegated authority to approve the public art panel recommendations for temporary low risk artworks. This would reduce risk to delivery partners, create a more transparent user-friendly process and provide cost savings for staff.
18. Members should note delegated models like this currently exist in the Corporation e.g. The Planning Division have an officer delegated process for statutory decisions. Moving to an officer delegated process such as this for temporary public art applications would allow a much more agile approach to decision making which removes barriers for applicants to activate the public realm whilst still ensuring quality is maintained via the public art panel scrutiny
19. Comparison of existing and proposed process is set out below and further details are available in Appendix 2.

<b>Current delegated process approved by CHL March 2024</b>	<b>Proposed streamlined delegated process</b>
<b>Delegated Criteria:</b> 1. Installation less than 1 year; 2. Reputationally uncontentious; 3. If a decision is urgent to support delivery and criteria 1 and 2 are met	<b>Delegated Criteria (no change):</b> 1. Installation less than 1 year; 2. Reputationally uncontentious; 3. If a decision is urgent to support delivery and criteria 1 and 2 are met
<i>CAI panel review of temporary artwork proposal and agree recommendation to support or not – current panel includes 4 CHL Members.</i>	<i>CAI panel review of temporary artwork proposal and agree recommendation to support or not – proposed panel includes 3 CHL Members</i>
<i>Delegated report to Head of Profession for Culture.</i>	<i>Delegated report to Head of Profession for Culture and delegated decision issued back to officers.</i>
<i>Delegated report to Town Clerks.</i>	<i>CAI delegated list of decisions reported to next CHL for information.</i>
<i>Delegated report referred to Deputy Town Clerk and subsequent consultation with CHL Chair and Deputy Chair.</i>	
<i>Deputy Town Clerk signs off report and delegated decision issued back to officers.</i>	
<i>CAI delegated list of decisions reported to next CHL for information.</i>	

20. Temporary proposals which are deemed high risk or high profile with reputational impact will still be referred to CHL Committee at the discretion of the CHL Chair and Deputy Chair and CAI Chair. It has been agreed, for example, due to the high-profile nature of Sculpture in the City panel recommendations on the final shortlist of artworks will still be presented to this Committee.
21. Recent examples which met the criteria and could have been decided under delegated authority via the Head of Profession for Culture, and those which did not and would

continue be referred to CHL for decision are outlined in the governance framework in Appendix 2.

22. There are no significant financial costs related to the set-up period for the new governance process. It is proposed that this change could commence 1 March 2026.

#### **Change of name from CAI to the City Public Art Panel**

23. It is recommended that the name of City Arts Initiative is be changed to City Public Art Panel. The decision was agreed unanimously by the CAI panel to ensure the language and purpose of the panel has greater clarity with stakeholders and is more user friendly. This has been bench marked against other public art panels.
24. There would be some necessary changes to CHL ToR, the CAI website which has a planned refresh anyway as well as other CAI references across the Corporation, but this would not incur significant costs. It is proposed that this change could commence from 1 April 2026.

#### **Reduction in number of CHL Members on the Panel**

25. It is proposed to reduce the number of CHL Committee Members from four to three. This recommendation is being put forward to strengthen the independent expert nature of the panel to ensure there is an equal weighting of representation amongst panel members. This has also been benchmarked against other local authority public art panels which indicate that political Members usually sit on public art panels in an observatory capacity only.
26. It is proposed that CHL Chair and Deputy Chair continue to serve as panel members along with one additional CHL Member. It is proposed that this change is implemented at the annual CHL Sub Committee elections 2026.

#### **Proposal**

27. The recommendations are:

1. To approve the updated Terms of Reference for 2026-2027 including the following significant changes:
  - i. Approve an officer delegated process via the Head of Profession for Culture for low-risk temporary (less than 1 year) public art proposals to be implemented from 1 March 2026;
  - ii. Approve the change in name from City Arts Initiative to City Public Art Panel to be implemented from 1 April 2026;
  - iii. Amend the number of CHL panel members to a maximum of three including the Chair and Deputy Chair of CHL from May 2026 at the subcommittee member elections.

#### **Other matters**

28. The Committee are advised that Joanna Parker is stepping down as Chair of the CAI as the 2-year term expired in October 2025. A new Chair has been recruited via an expression of interest and interview process. The Chair will be in post for 19 February 2026.

### **Strategic implications**

29. Financial implications – No significant immediate financial implications have been identified. All public art applications have funding confirmed.
30. Resource implications – The updated governance process will significantly reduce the amount of staff resource currently required within Town Clerks and for the CAI Chair and Deputy Chair to sign off on temporary artwork proposals. The proposal will introduce a more agile approach to approving applications whilst still ensuring quality is maintained.
31. Legal implications – No legal implications have been identified.
32. Risk implications – No risk implications have been identified. The City Arts Initiative has Health and Safety representation on the panel. The panel ensures that all artworks installed in the Square Mile meet the panel's criteria to ensure high quality.
33. Equalities implications – No equalities implications have been identified. The City Arts Initiative has an access and inclusion officer present on the panel, and the panel reviews applications in terms of accessibility and inclusivity.
34. Climate implications – No climate implications have been identified. The CAI consider the environmental impact and sustainability credentials of applications.
35. Security implications – No security implications have been identified.

### **Conclusion**

36. The City Arts Initiative recommends the Culture, Heritage and Libraries Committee to approve the updated Terms of Reference which includes an amended governance process, change in panel name and reduction in CHL Member representation on the panel.
37. The updates which are recommended support the panel and public art service to provide an efficient and accessible process for stakeholders approaching the City Corporation which encourages high quality applications for public art to be placed in the Square Mile.

### **Appendices**

Appendix 1 - City Public Art Panel Composition & Terms of Reference 2026-27

Appendix 2 - City Public Art Panel Proposed Governance Framework 2026-27

### **Background Papers**

- [City Arts Initiative – Delegated Authority Proposal – March 2024](#)
- [Appointment of Subcommittees May 2025](#)
  - [CAI Terms of Reference 2025](#)
  - [City Arts Initiative Delegated Authority Criteria 2025](#)



## City Public Art Panel Composition and Terms of Reference 2026/27

### Membership

CPAP members (by position)	Department	Postholder	Notes
<b>Members</b>			
Chair of the Culture, Heritage, and Libraries Committee	Member	Brendan Barnes	
Deputy Chairman of the Culture, Heritage, and Libraries Committee	Member	Suzanne Ornsby	
Appointed by CHL	Member	Gaby Robertshaw	
Appointed by CHL	Member	Tessa Marchington	
<b>Officers</b>			
Principal Planning Officer	Environment	Joanna Parker	Chair October 2023
Cultural Policy & Partnerships Officer	Town Clerks (Culture)	Katie Whitbourn	Supporting Officer 2023 and Deputy Chair 2024
Group Manager (Major Projects & Programmes)	Department of the Built Environment	Clarisse Tavin	
Senior Heritage Estate Officer	Surveyors and Property Services	Joana Antonio	
Planning Officer	Department of the Built Environment	Fiona Williams	
Planning Officer	Department of the Built Environment	Amriti Sehmi	
Traffic Manager	Department of the Built Environment	Michelle Ross	
City Gardens Manager	Environment	Jake Tibbetts	

Access Advisor	Department of the Built Environment	Harriet Bell	
Media Officer	Town Clerk's	Andrew Buckingham	
Health and Safety Manager	Environment	Murdo MacMillan	
Corporate Head of Health and Safety (Property)	Town Clerk's	David Renshaw	
<b><i>Visual arts expertise</i></b>			
Director of Sculpture in the City	Lacuna (external)	Stella Ioannou	
Head of Guildhall Art Gallery & Amphitheatre	Town Clerk's (Culture)	Elizabeth Scott	
Head of Offer	Town Clerks (Culture)	Laurie Miller-Zutshi	
Programme Events Officer	Town Clerks (Culture)	Katty Pearce	
Head of Creative Partnerships (Smithfield)	The London Museum (external)	Lauren Parker	
Senior Manager, Exhibitions and Partnerships	Barbican Centre (external)	Alice Lobb	

# **Terms of Reference for City Public Art Panel (CPAP)**

## **1. Purpose**

1.1 The purpose of the City Public Art Panel (CPAP) is to provide independent advice to applicants, stakeholders, officers and Members to support the delivery of high-quality public art across the Square Mile.

1.2 These terms of reference set out the rules members of the panel must follow as well as the membership and governance of the CPAP.

## **2. Duties**

2.1 The primary purpose of the panel is to ensure the delivery of high-quality public art across the Square Mile. The panel will evaluate the artistic merit, narrative, siting, production, accessibility, maintenance and deliverability of permanent and temporary public art proposals: located on public highway; City owned buildings; and in high visibility private locations which have free and easy public access.

2.2 Proposals for temporary public art (defined as being in place for 1 year or less) will be considered by the panel and a recommendation as to whether it should be supported or not will be referred to the Head of Profession for Culture. Proposals for permanent public art (defined at 1 year or more) will also be considered by the panel, and the panel recommendation will be referred to the Culture, Heritage and Libraries Committee. In reaching a recommendation the panel will apply the criteria contained in appendix 1.

2.3 Informally, the panel at the discretion of the CPAP Chair and Deputy may review and provide feedback on Corporation and private public art initiatives, concepts, guidance and policies.

2.4 The panel is advisory, and a quorum is not required. The meeting will be reorganised if the Chair or Deputy Chair are not available.

***Further detail on CPAP core responsibilities and public art criteria can be found in appendix 1.***

## **3. Members**

3.1 The panel will comprise City Corporation officers, CHL members and external experts with established skills in public art matters, art commissioning, working with artists in the public realm as well as those with complementary skills around delivery and regulatory requirements and strategic matters.

3.2 A maximum of three members of the Culture, Heritage and Libraries (CHL) Committee shall be elected annually by the CHL Committee when the appointment of sub-committees takes place. This shall include the CHL Chair and Deputy Chair

and another CHL member ideally with a cultural background. This shall be updated annually at the CHL Sub Committee elections.

3.3 Officers and external expert members are reviewed annually by the CPAP Chair and Deputy Chair. This annual review process will ensure that the professional remit and expertise of members align with the responsibilities and requirements of the CPAP.

3.4 The CPAP Chair and Deputy Chair, in consultation with the Head of Profession for Culture can invite further members to join the established panel to give their expert advice, on a case-by-case basis where their relevant skills and knowledge are required.

3.5 The CPAP panel membership shall be published on the City Public Art webpage.

3.6 A person ceases to be a panel member if:

- they resign; or
- in view of the CPAP Chair have failed to comply with these Terms of Reference and in relation to a member of CHL are considered to have failed to comply with the terms of reference following a recommendation from the CPAP Chair to CHL and a decision by CHL.

3.7 Members may resign by giving written notification to the Chair.

## **4. CPAP Chair and Deputy Chair**

4.1 The position of Chair and Deputy Chair shall usually be reviewed every two years by the Head of Profession for Culture at an April meeting.

4.2 If the position of Chair and Deputy becomes vacant the Head of Profession for Culture will undertake and expression of interest process and appoint another Chair and or Deputy Chair.

4.3 The Deputy Chair will replace the Chair when they are not available for a panel meeting.

4.4 The CPAP will be supported by a Supporting Officer resourced by the Culture Team.

***Full details of the Chair, Deputy Chair and Supporting Officer role & responsibilities can be found in appendix 2.***

## **5. Conduct and Disclosures**

5.1 Panel members must act professionally with impartiality, respect, and integrity.

5.2 Panel members should perform the role as described and attend the majority of meetings (i.e. at least 75% of meetings annually).

5.3 Panel members are expected to review papers in advance of each meeting.

5.4 If panel members cannot attend a meeting, they are expected to advise the Chair and to send any relevant comments in advance, and/or a substitute representative with the appropriate skillset to perform the duties under 2.1 and 2.2.

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

## 6. Meeting Procedures

6.1 Meetings will take place approximately every 6-8 weeks and will usually be 1.5hrs depending on the agenda.

6.2 Meetings will take place at the Guildhall, or virtually. Additional meetings, including meetings on site may also be arranged as necessary.

6.3 Agendas will be sent out one week prior to meetings by the supporting officer.

6.4 Minutes will be circulated within a month of the meeting and agreed at the subsequent meeting by the supporting officer.

6.5 The approved meeting minutes shall include feedback on specific projects reviewed by the CPAP. Feedback will be made available to Corporation officers, applicants and to other relevant proponents such as Members.

## 7. Governance

7.1 The panel will recommend to CHL whether an application for a **permanent** proposal comprises high quality public art and if it should be supported or rejected. The panel will recommend to the Head of Profession for Culture whether a **temporary** proposal should be supported or rejected, and the Head of Profession for Culture will have delegated authority (following the CPAP Governance Framework) to accept or reject that recommendation.

Proposals can be considered under the delegated process if the following criteria are met:

1. Installation and deinstallation is less than 1 year;
2. Reputationally uncontentious;
3. Where a decision is urgent to support delivery and 1 and 2 are met.

A visual diagram of this process can be viewed in Appendix 3.

7.2 There may be occasions where a temporary public art proposal is referred to the Culture, Heritage & Libraries Committee if the proposal is particularly high profile, contentious or will have a major reputational impact on the City Corporation. In these

circumstances the Chair and Deputy Chair of CHL can require that the matter is referred to CHL for decision following advice from the Public Art Chair and Head of Profession for Culture. The Committee urgency procedure may still be used if it is felt that a quick decision is needed. Sculpture in the City proposals will continue to be referred to the CHL committee.

7.3 Decisions made under delegated authority via the Head of Profession for Culture will be reported to CHL Committee for information as a report of action taken.

7.4 The CPAP assesses applications based on artistic merit and feasibility; it has no regulatory authority. The support from the Public Art Panel and CHL gives the initial green light, but the project can only go ahead if other necessary permissions are obtained. Whilst the panel will signpost, it is the applicant's responsibility to ensure all sufficient approvals are gained.

7.5 [To be revised dependent on outcome of Blue Plaque Governance] The CAI will continue to review and make recommendations on CoL Blue Plaque applications to CHL for decision making.

## **8. Review**

8.1 The CPAP Terms of Reference and Composition will be reviewed by CHL within the annual Appointment of Subcommittees agenda item (usually in the May meeting).

8.2 An annual review of activities of the CPAP (including applications approved or declined, engagement metrics) is undertaken by the Culture Team and can be made available upon request.

8.3 Site visits to installations may occasionally be arranged for panel members to review the quality and locations of artworks the panel have recommended for approval throughout the year.

## **Appendix 1. City Public Art Panel Responsibilities & Decision-Making Criteria**

### **Main responsibilities of the panel**

- a) To assess proposals for temporary and permanent works of public art in the City of London against the broad criteria listed below.
- b) To make recommendations on temporary public art applications to the Head of Profession for Culture and the Culture, Heritage & Libraries Committee on permanent public art applications.
- c) To make decisions in the context of relevant Corporate policies and strategies, including the Corporate Plan and any future Cultural Strategies (TBC).
- d) To informally provide feedback on public art within the public realm at pre-application and application stage for planning officers when required as a part of any public art conditions.
- e) To scrutinise that new public art proposals are financially sustainable, safe and are supported by a long-term maintenance and dismantling strategy, without undue burden on City corporation resources.
- f) To ensure proposals are inclusive and proactively ensure EEDI is considered through the procurement, delivery and engagement process.
- g) **[To be revised dependent on outcome of Blue Plaque Governance]** To review the appropriateness of applications for the City of London Blue Plaque Scheme in collaboration with the City Surveyors, ensuring their compliance with relevant strategies and any relevant guidance on contested heritage.
- h) To review and comment on Corporation public art policies and strategies.

### **Decision Making Criteria & Guidance for the panel**

Panel members should refer to the following criteria as a guide to assess the quality and deliverability of public art proposals. These criteria are to aid a consistent and structured approach to the assessment process, but it is not a requirement to meet each criterion.

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

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

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

## **Appendix 2. Responsibilities of the CPAP Chair & Supporting Officer**

### **CPAP Chair's responsibilities are to:**

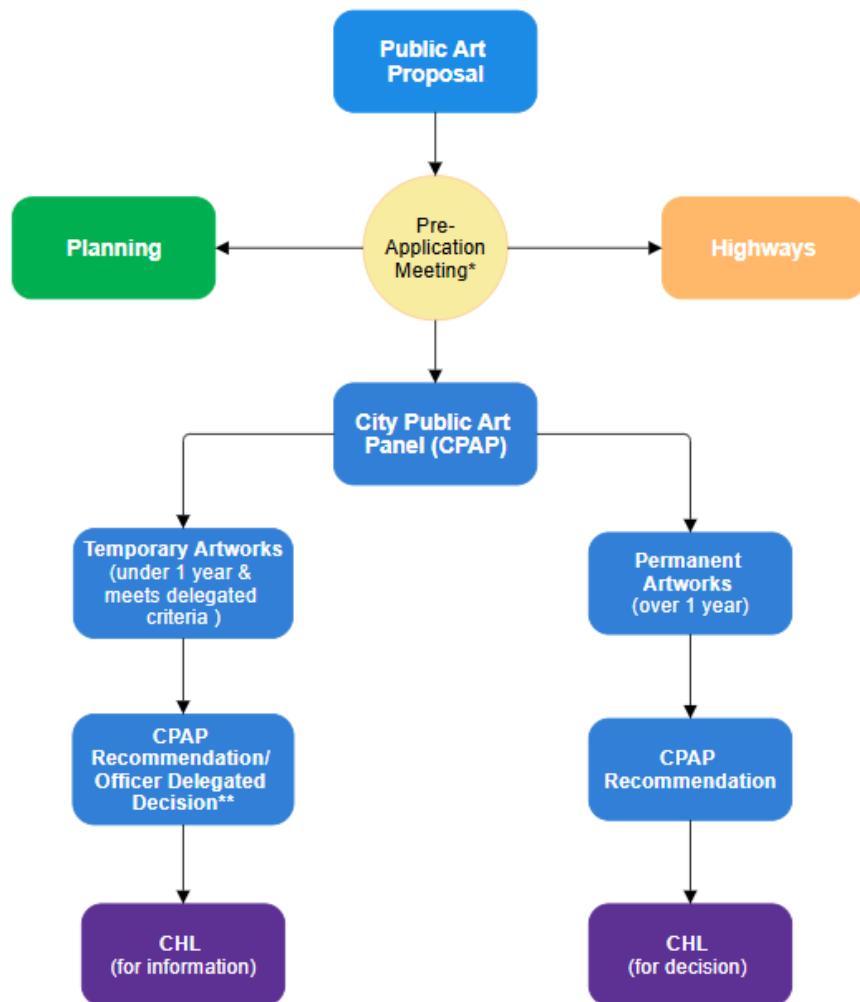
- a) Chair City CPAP meetings and attend and present at CHL committee and committee call over.
- b) Ensure the CPAP properly delivers its responsibilities and that public art proposals meet the criteria (listed in appendix 1).
- c) Ensure the membership of the CPAP has the relevant expertise to review proposals.
- d) Ensure that due account is taken of all CPAP members' views in the meeting.
- e) Ensure that all proposals comply with CoL policies and processes.
- f) Work to ensure all public art applicants are debriefed and provided with feedback following the panel meeting. As well as signposted to other required permissions and licenses and highlight good practice.
- g) Agree agenda and meeting minutes.
- h) Agree committee and delegated reports for CHL and Head of Profession for Culture.
- i) Engage with potential public art providers and provide pre-application advice, seeking input from other panel members when required.
- j) The CPAP Deputy Chair will replace the CPAP Chair when they are not available.
- k) Ensure confidentiality processes are followed.
- l) Adhere to Governance processes.
- m) Represent the CPAP at networking events.
- n) Develop and strengthen partnerships with the City's Business Improvement Districts (BIDs), Guildhall Art Gallery, Barbican Art Centre and other cultural partners and private sector stakeholders in the context of public art.
- o) Ensure City Corporation public art documents are kept up to date e.g. application form, guidance notes and any other supporting information.

### **Supporting officer responsibilities:**

- a) Act as the secretariat for CPAP meetings, organising meeting dates and invitations, preparing CPAP agendas and writing meeting minutes.
- b) Keep an overview of all proposals and plans to facilitate a consistent and coordinated approach.
- c) Supported by the Chair, manage the public art application process.
- d) Supported by the Chair, to act as the point of contact for CPAP members, CoL Departments, Members and applicants on matters relating to public art.
- e) Supported by the Chair, provide a debrief to the applicants, planning officers, members as relevant on public artwork proposals to ensure compliance with CoL procedures.
- f) Ensure that agendas are published in advance of the meeting and that minutes are recorded and circulated to all CPAP members and other parties (7 days before and 1 month after meetings).
- g) Supported by the Chair draft committee and delegated reports for CHL and Head of Profession for Culture.
- h) Attend CHL committee and committee call over and record any actions or Member questions in relation to public art that arise.

- i) Maintain a database and tracker of the applications required for annual reviews.
- j) Maintain and update the public art webpage, application form guidance notes and other relevant public material.
- k) Supported by the Chair signpost the applicant to other required permissions and licenses.
- l) Supported by the Chair ensure, as appropriate, the confidentiality of proposals and applicants.

## Appendix 3. City Public Art Process Flow Diagram



\*Pre-application meeting takes place with applicant and CPAP Chair & Deputy.

\*\*Officer delegated decision via Head of Profession for Culture.

**N.B The City Public Art Panel and CHL Committee is not a statutory approval, each can provide the initial greenlight for support, but applicants will need to gain further relevant permissions and licences such as Planning or Highways.**

This page is intentionally left blank

## **City Public Art Panel: Governance Framework for Delegated Decisions**

### **1. Temporary Public Art Proposals** – Installations that are in place for 1 year (from the date of installation to the date of deinstallation) or less are defined as temporary.

The City Public Art Panel recommendations for applications which are temporary will be ratified via an officer level delegated authority – in this instance the Head of Profession for Culture.

Applications for temporary artworks which are contentious and/or may pose a reputational risk to the corporation can be referred to CHL for decision at the discretion of the CHL Chair and Deputy Chair in conjunction with the Public Art Chair and Head of Profession for Culture. The Committee's urgency procedure may be used in this instance if the application is timebound.

#### **Examples of temporary applications that would be referred to the Head of Profession for Culture:**

- Snoopy's Doghouse Christmas Trail (FSQ BID)
- The Big Egg Hunt (BID Easter Trail)
- London Festival of Architecture Installations (multiple locations)
- Delcy Morelos Installation (Barbican Sculpture Court)
- Gillie & Marc – Go Wildlife Go (Paternoster Square)

#### **Examples of high-profile temporary proposals that would have been referred to CHL:**

- Sculpture in the City (multiple locations)

### **2. Permanent Public Art Proposals** – Installations that are in place for 1 year or more are defined as permanent

The Public Art Panel recommendations for applications which are permanent will be ratified by the Culture, Heritage and Libraries Committee.

Applications that need a decision to be made before the next CHL committee meeting and have an urgent timeline where a lack of decision poses a financial or reputational risk will be made under delegated authority via the committee's urgency procedure.

#### **Examples of permanent proposals which would be referred to CHL:**

- Fleet Street Heritage Wall
- Globe View Walkway Artworks

- Salisbury Square Development Artworks
- Lothar Gotz Mural
- Peggy Jones Statue

*Note applications which are made by delegated authority will go to the Culture, Heritage and Libraries Committee for information as a Report of Action Taken.*

# Agenda Item 10

<b>Committee(s):</b> Culture, Heritage and Libraries – For Decision	<b>Dated:</b> <b>19/01/2026</b>
<b>Subject:</b> City Arts Initiative – Recommendations to the Committee	<b>Public</b>
<b>Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?</b>	Vibrant Thriving Destination & Flourishing Public Spaces
<b>Does this proposal require extra revenue and/or capital spending?</b>	<b>N</b>
<b>If so, how much?</b>	<b>n/a</b>
<b>What is the source of Funding?</b>	<b>n/a</b>
<b>Has this Funding Source been agreed with the Chamberlain's Department?</b>	<b>n/a</b>
<b>Report of: Gregory Moore, Deputy Town Clerk</b> <b>Report author:</b> <b>Emma Markiewicz, Head of Profession (Culture)</b> <b>Joanna Parker, Principal Planning Officer, Environment</b>	<b>For Decision</b>

## 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. Feltmaker's Hall Blue Plaque

## Recommendation(s)

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

1. Approve the Feltmaker's Hall Blue Plaque

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 4 December 2025 to consider the proposal 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. Item 1 requires referral to the CHL Committee for decision as it is a blue plaque.

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.
4. This is the final blue plaque application in the backlog which the Heritage Estates Team have worked to clear ahead of the commencement of the rebooted blue plaque scheme.
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**

### **Feltmaker's Hall Blue Plaque**

6. The CAI received an application from the Worshipful Company of Feltmakers for a blue plaque to be placed at City of London School, Queen Victoria Street, EC4 to commemorate the location of the original Feltmakers Hall dated from 1618 and destroyed in the Great Fire of 1666. See appendix 1 and 2 for more details.
7. The Worshipful Company of Feltmakers traces its origins to the early livery companies of the City of London, playing a key role in regulating and supporting the felt-making trade. This plaque would recognise the Feltmakers contribution to the City's commercial and civic life, as well as the historical significance of the original hall's location.
8. Historical checks have been completed to confirm the location is accurate and The London Archives have confirmed this information to be correct.
9. The CAI recommends that this proposal is approved subject to any further necessary permissions being gained.

## **Options**

10. The City Arts Initiative asks the Culture, Heritage and Libraries Committee to approve the CAI recommendations for:
  - a. Feltmakers Hall Blue Plaque

## **Strategic implications**

11. Financial implications – Funding for blue plaques are fully funded by the applicant.
12. 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.

13. Legal implications – No legal implications have been identified.
14. Risk implications – No risk implications have been identified.
15. Health & Safety implications – The CAI has Health and Safety representation on the panel, and no health and safety implications were raised.
16. Equalities implications – 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.
17. Climate implications – No climate implications have been identified.
18. Security implications – No security implications have been identified.

## **Conclusion**

20. This report summarises the City Arts Initiative panel review of the Feltmakers Hall blue plaque application considered on 4 December 2025.

## **Appendices**

Appendix 1 – Feltmakers Hall Supporting Information  
Appendix 2 – Feltmakers Hall Blue Plaque Application

## **Joanna Parker**

Principal Planning Officer, Environment  
E: [joanna.parker@cityoflondon.gov.uk](mailto:joanna.parker@cityoflondon.gov.uk)

This page is intentionally left blank

# Feltmakers' Hall

## The Great Fire 1666

Liveryman Alastair Hay has presented a report to the Historical Committee concerning his researches to identify the precise location of our Hall.

He points out that in the 16th and 17th Centuries Livery Halls were not the impressive facilities we see today but frequently functional warehouses and stores located near to the river. In many instances the Court of the Livery would meet in an upstairs room to deliberate on trade issues, infringements and disputes. It is probable that the Feltmakers' Hall was leased or rented which was common at that time.

In 1666 the City covered about one square mile with a population of 80,000 people. It was a chaotic and unpleasant place with houses for the rich and for the poor in buildings close together and arranged in haphazard terraces often almost touching one another. The site of the Feltmakers' Hall was in St Peters Hill not far from a bakers premises in Pudding Lane where in the early hours of Sunday 6th September 1666 the fateful fire started. The timber framed properties had no hope and the strong and veering winds spread the fire along the water front and our Hall was engulfed sometime on the Monday afternoon.

The Fire destroyed 13200 houses, many important buildings including The Royal Exchange, The Customs House, The Guildhall, St Pauls, 87 parish churches and the Halls of 44 livery companies.

There is a reference in a survey of building sites in the city after the Great Fire which describes:-

"Mr William Colman 8th March 1668. One foundation set out this day said situate on St Peters Hill belonging to the said Mr Colman, formerly the Feltmakers Hall....."

Alastair Hay then remarkably tracked

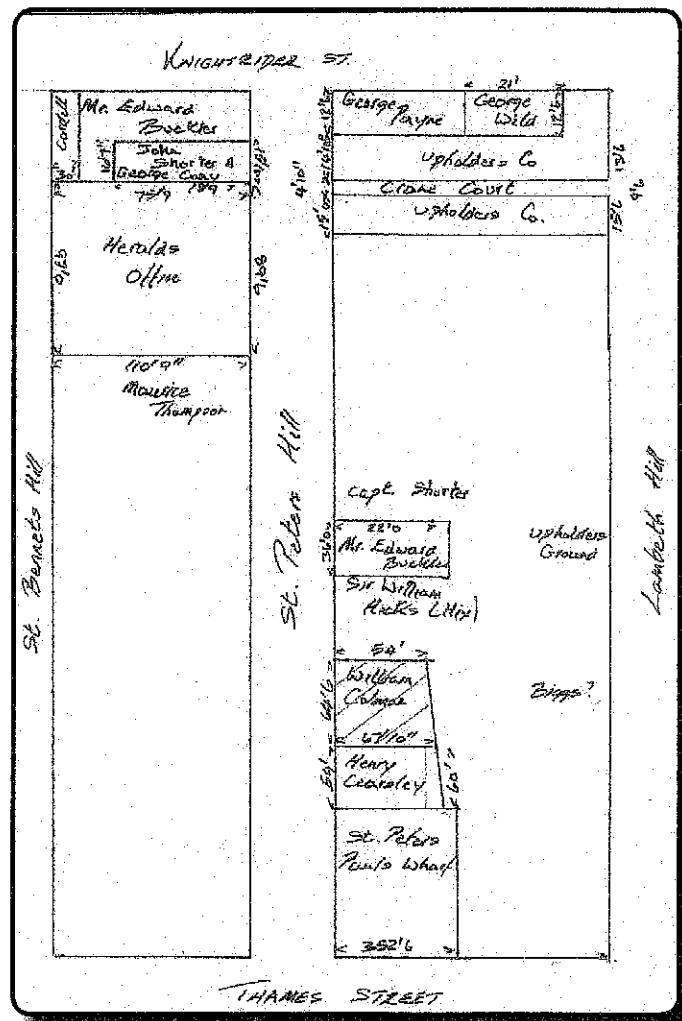
through the major reconstructions and rebuilding of the City from the aftermath of the fire, through the Georgian and Victorian periods and the Blitz of the 1940's.

This was a period of huge change to the river frontage and the removal of unsightly wharves and crossing points. Victoria Street did not exist until the further 'grandification' of the City in the Victorian period and was built in 1870/1880 and cut across St Peters Hill. His detailed researches of documents and maps confirmed that St Peters Hill is now Peters Hill which runs

from St Paul's Cathedral crossing Queen Victoria Street via a pedestrian crossing and then over Upper Thames Street by way of a bridge leading directly to the Millennium foot bridge over the river.

Because of the significant changes made in road patterns and buildings it has proved difficult to make a precise location of the Hall but it is to the South

and East of the College of Arms, due south of the Upholders Company and due North of the Church of St Peters, Paul's Wharf. The current land use on this side comprises Millennium Bridge House and the headquarters of the Sal-



vation Army with Peters Hill dissected by Queen Victoria Street.

The conclusion is that the location of the Hall to within 100 metres, is somewhere in the vicinity of the Salvation Army building although in fact it may be in the middle of Queen Victoria Street!

Tony Skrimshire  
Member Historical Committee

This page is intentionally left blank



## City of London – Blue Plaque Scheme

### CAI application review

<b>Applicant:</b>	Master Feltmaker - Worshipful Company of Feltmakers
<b>Subject:</b>	Original Feltmakers' Hall, City of London
<b>Summary of subject(s) and their historical significance:</b>	The Worshipful Company of Feltmakers traces its origins to the early livery companies of the City of London, playing a key role in regulating and supporting the felt-making trade. Historical research by the Feltmakers' Historical Committee has identified the location of the Company's third hall, which was destroyed in the Great Fire of London in 1666. The hall was located on, or adjacent to, the present site of the City of London School. This plaque would recognise the Feltmakers' contribution to the City's commercial and civic life, as well as the historical significance of the original hall's location.
<b>Full address of location:</b>	City of London School, Queen Victoria Street, EC4
<b>Historical connection to the address:</b>	The Feltmakers' third Hall dated from 1618, and destroyed in the Great Fire of 1666, was located near the site now occupied by the City of London School.
<b>Manufacturing and installation costs</b>	The applicant is aware that they will need to pay for the costs associated with delivery of the plaque
<b>LMA confirmation that the information is correct</b>	Yes

<b>Listed Building Consent</b>	No

<b>Committee(s):</b> Culture, Heritage and Libraries Committee – For decision	<b>Dated:</b> 19/01/2026
<b>Subject:</b> CoLC Blue Plaques Scheme Redesign	<b>Public report – For decision</b>
<b>Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?</b> <ul style="list-style-type: none"><li>• Delivers Corporate Plan 2024-29 Outcomes</li></ul>	Diverse Engaged Communities, Vibrant Thriving Destination, Flourishing Public Spaces
<b>Does this proposal require extra revenue and/or capital spending?</b>	No
<b>If so, how much?</b>	n/a
<b>What is the source of Funding?</b>	n/a
<b>Has this Funding Source been agreed with the Chamberlain's Department?</b>	n/a
<b>Report of:</b> Director of Regeneration & Development, City Surveyor's (CS.004/26)	Chris Bonner
<b>Report author:</b> Senior Heritage Estate Officer, City Surveyor's	Joana Antonio

## Summary

This report outlines a recommended approach to restructure and relaunch the City of London Blue Plaques scheme, a prestigious scheme designed to commemorate notable historic people, buildings, events and institutions within the Square Mile.

The proposal introduces an enhanced governance structure via a new, voluntary, dedicated panel, enhanced equity, equality, diversity and inclusion measures including a proposal for annual themes, efficient and clear operational processes, and a sustainable funding model combining self-funding and internal funding. Additionally, robust guidelines are currently being developed and will be provided to applicants upfront, ensuring transparency and that it is clear that the burden for producing a full and comprehensive application lies with the applicant not officers thereby reducing administrative burden on officers. These updates are essential to modernise the scheme's management, encourage inclusion, and secure financial stability. The expected outcomes are clearer decision-making processes, faster applications, and more diverse commemorations, to better utilise this important scheme (currently on hold) for the benefit of recognising key heritage elements of the City's past for future generations.

Members are invited to approve the proposal and endorse the establishment of a dedicated Blue Plaques Panel, along with its associated Terms of Reference.

## Recommendation(s)

Members are asked to:

- 1) **Approve** the proposal (Option 2) to restructure the City's Blue Plaques scheme.

- 2) **Approve** the transfer of responsibility from City Arts Initiative (CAI) to a new Blue Plaques Panel to make recommendations to this Committee on the determination of new applications and guidance on strategic direction.
- 3) **Approve** the Terms of Reference for the Blue Plaques Panel.
- 4) **Note** the benchmarking analysis in Appendix 1.

## Main Report

### Background

1. The original (non-City Corporation) blue plaque scheme was launched by the Royal Society of Arts in 1867 for plaques within London. The Society placed only one plaque in the City of London, for Samuel Johnson in 1876. In 1879, the City of London Corporation took over the responsibility of erecting plaques within its boundaries, a demarcation that continues today. English Heritage manages its own scheme for Greater London, excluding the Square Mile.
2. In 2020, the City of London Blue Plaques scheme was transferred to the Heritage Estate Section (HES), within City Surveyor's, ending internal funding and resourcing, and leaving 15 applications to determine. Applications for new blue plaques were paused in 2023 whilst the backlog of applications was cleared.
3. Applications are administered by the HES (a team of two officers who also manage an extensive heritage portfolio of over 800 assets) and reviewed by the CAI panel with the panel's recommendations ratified by the Culture, Heritage and Libraries (CHL) Committee. Recent years have also seen a need for clearer policy, particularly regarding contested heritage.
4. The scheme requires applicants to cover costs, obtain consents, and manage delivery, with support and guidance from the HES. Fixed costs include £2,000 for plaque manufacturing and internal admin, and additional variable costs for installation and consents.
5. Historically, an average of five applications were received annually and three successfully installed. The total process typically took over five years to complete. Since 2021, on average, two plaques have been installed annually.

### Current Position

6. Around 140 blue plaques are installed within the Square Mile, the highest density in London. The full list and map are available on the City of London Blue Plaques webpage. 59% celebrate buildings, 23% celebrate people, 17% celebrate institutions and 1% for other. Three plaques commemorate women, and none specifically celebrates Global Majority or Lesbian, Gay, Bisexual, and Transgender plus (LGBT+) groups. An analysis of the current scheme and benchmarking against other comparable schemes is provided in **Appendix 1**.
7. In September 2025, CHL Members received a verbal update stating that, despite resourcing challenges, the blue plaque backlog was being resolved, and that a

more inclusive and transparent scheme would be relaunched in 2026. Following a dedicated push, the backlog has been cleared, and over the next year HES will help five applicants to deliver and install blue plaques for Francis Barber, Francis Quarles, Sandeman & Co, Framework Knitters' Hall, and Feltmakers' Hall.

8. Additionally, HES has led a cross-departmental strategic programme with the Head of Profession for Culture, and specifically the Culture Team, The London Archives and the CAI Chair and Deputy Chair, to create this enhanced proposal, and with support from Comptroller and City Solicitor's Department, Planning, Equity, Equality, Diversity and Inclusion (EEDI) and Digital, Information and Technology Services teams.

## Options

### 9. **Option 1 – Retain the scheme in its present form**

Benefits: No benefits have been identified.

Risks: Limited selection criteria and inclusivity; resource intensive processes, including for data collection that extend timescales and backlogs.

### 10. **Option 2 – Approve the proposal to introduce a new, refreshed scheme (Recommended)**

Implement governance proposals, inclusion measures, and revised operational and funding models.

Benefits: Aligns with corporate goals, improves data collection and application assessment, increases accessibility, and reduces timescales.

Risk: Additional staff resources to implement the programme and to support a potentially higher volume of approved applications. Potential risk of backlogs if the volume of approved applications proves to be too high.

### 11. **Option 3 – Cease the scheme entirely (not recommended)**

Benefits: Saves resources and funding, removes administrative burden and eliminates governance complexity.

Risks: Reputational damage, reduced cultural engagement, and failure to meet equality, cultural and corporate objectives.

## Proposal – Option 2

12. Option 2 represents a forward-looking approach to enhance the scheme by improving diversity, representation, transparency and sustainable growth as well as by strengthening governance and decision-making structures and streamlining operational processes and digital capabilities.
13. Through innovation, collaboration, and inclusivity, the proposal will keep the City's commemorative programme relevant and meaningful for future generations.
14. Public applications are vital to the scheme's success and so the new scheme makes explicit provision to ensure applications are open to everyone, including private individuals and organisations.

15. Applications will be accepted annually during a designated two-month window. All submissions received within this period will be reviewed together *en bloc* following the published deadline. Any applications received after the cut-off will be considered in the next annual assessment cycle.
16. Blue plaques' delivery will be funded by the applicants. In addition to self-funding, a yearly £10,000 has been secured from the City Surveyor's Local Risk budget (City Fund) to support the installation of at least one blue plaque annually that is unable to self-fund as well as ongoing maintenance and to cover cleaning costs in case of graffiti or similar issues. This initiative is designed to recognise outstanding applications that demonstrate exceptional merit but are unable to self-fund their own endeavours. Savings may be used for general plaque maintenance, subject to funding availability and on a case-by-case basis.
17. In addition to this dedicated funding pot, corporate sponsorship opportunities will be explored to further supplement the £10,000 pot to support other outstanding applications unable to self-fund to enhance the programme further, promote underrepresented subjects and ensure the scheme's long-term sustainability, subject to officers' resources. This commitment reflects our ongoing dedication to celebrating excellence and diverse and engaged communities, and preserving heritage within the City.
18. Total costs depend on circumstances. Fixed fees include £500 for a newly introduced and mandatory application fee to support administration costs and further enhance the aforementioned pot as well as £1,500 for manufacturing the ceramic plaque. The application fee for CoL-funded application(s) applications will be reimbursed. Additional costs, such as statutory consents and installation, vary by location and installation method. **Appendix 3** includes a full breakdown, to be made available on the blue plaques webpage.
19. The CHL Committee will remain the decision-making body, responsible for approving recommendations submitted by a newly established voluntary panel, under City Surveyor's, which replaces the CAI panel for Blue Plaques applications.
20. CAI has provided valuable support in managing blue plaque referrals to date. However, it was not created for this purpose, and its core expertise lies in public art rather than heritage. Absorbing the proposal would require additional resources, reducing capacity to support and improve public art services.
21. Benchmarking reveals a dedicated, officer-led panel with relevant expertise is best practice and results in a more efficient, agile and transparent approach to determining applications and setting the scheme's strategic direction.
22. Mainly officer-led, the panel allows both internal and external membership with relevant expertise. **Appendix 2** outlines suggested Terms of Reference, including membership, the scheme's updated selection criteria, and newly proposed guidelines for applications with contested heritage. If the proposal for the new blue plaque panel is approved, then the functions around this will be removed from the CAI's 2026/27 Terms of Reference.

23. Applications must meet the new eligibility criteria: a clear and direct association with the Square Mile, substantial historical significance, and a positive impact.
24. While all subjects are encouraged and assessed, it is proposed that new annual themes are introduced to encourage and promote applications that celebrate underrepresented groups, such as women, individuals belonging to Global Majority groups, LGBTQ+ communities, etc. This annual focus will not disadvantage other applications, but it could be used to help select outstanding applications unable to self-fund if multiple bids are received. It is proposed that the panel will set each year's theme/campaign based on overall balance and existing available data.
25. The panel will provide an annual update to the EEDI Sub-Committee on the annual applications received, highlighting the scheme's progress in diversification, identifying areas for improvement for the following year, and reviewing best practices and opportunities support.
26. The applications' assessment will be determined by the panel, taking into account the eligibility and selection criteria. Applications with an inappropriate level of detail will not be validated and returned to the applicant. The panel will consider all validated applications and the panel's recommendations will then come to this Committee for final approval. The reasons for refusing an application will be sent to the applicant.
27. The new guidance on contested heritage, prepared for this proposal, outlines the panel's approach to applications with associated contested heritage, including noting the identification, and assessing its risks and factual, neutral plaque inscriptions.
28. HES will continue to administer the scheme, with enhanced cross-departmental support as outlined in **Appendix 3**.
29. Applicants must provide appropriately detailed applications and continue to be responsible for obtaining all necessary consents and arranging for plaque delivery and installation according to new guidelines – to be made available on the blue plaques webpage, new Terms and Conditions Letters, and supported by the HES.
30. The New Terms and Conditions letters, outlined in **Appendix 5**, lay out the legal obligations of the City, applicants, and building owners. The letters replace the existing Licence Agreement to simplify procedures, remove negotiation costs, and accelerate agreements, in a more collaborative, positive and beneficial process.
31. Currently, approval and installation can take more than five years. The new proposal reduces this timescale, by completing internal approvals within one year and aiming to complete installations within two years after Committee approval, depending on site conditions.
32. A new online application form in **Appendix 4** will replace the existing PDF-only version, improving accessibility and collecting more information up front. This will streamline and facilitate assessments and reporting. For inclusivity, applicants who encounter difficulties, may submit in another format if required.

33. The webpage will feature the online form and offer expanded, accessible and more transparent content on commemorations, the scheme, and its new guidelines. It will also note the dates for the application opening window.
34. After approval of the proposal, the panel will be created, timescales confirmed and the scheme will reopen in 2026, expected to coincide with the 150<sup>th</sup> anniversary of the first plaque in the Square Mile and the unveiling of the blue plaque for Francis Barber.
35. Progress will be tracked through annual reporting on diversity metrics, application timelines, feedback received, and officers' resources data.
36. Improving diversity will align with corporate objectives as well as with objectives of the forthcoming Cultural Strategy to present the City's history through many voices, giving the City Corporation an opportunity to foster a more inclusive and fair cultural future.

### **Corporate & Strategic Implications**

Strategic implications – If Option 2 is adopted: the plaques scheme will be well-managed, with clear frameworks and direction to achieve corporate goals of Diverse Engaged Communities, Vibrant Thriving Destination and Flourishing Public Spaces.

Financial implications – Funding for blue plaques will be, for the most part, fully funded by the applicants. However, in addition to the self-funded applications, a £10,000 Local Risk budget has been secured from City Surveyor's (City Fund) budgets to support the costs associated with the manufacture and installation of at least one blue plaque based on criteria set out in the guidelines to improve the diversity of subjects celebrated for applicants unable to self-fund, and to support future maintenance. Sponsorship will also be explored to support the costs of further applications for underrepresented subjects.

Resource implications – Risk of increased workload and insufficient officer resources. Mitigation includes streamlining processes and creating new and clear guidance for applicants. If officer resources prove to be too limited to meet excessive demand for new plaques, mitigation could include capping the number of approvals in the following cycle but if this were deemed necessary, the decision would be brought back to this Committee for consideration.

Legal implications – All installations must comply with all necessary consents required by statute or by law, and with the New Terms and Conditions letters.

Risk implications – The panel's Terms of Reference set out that anything which could pose a reputational risk is to be referred to the CHL committee. Despite streamlined processes, there is a risk of a backlog developing if a substantial volume of approved applications places excessive demand on officers' resources, potentially requiring additional resources or a pause in the scheme's operation. Mitigation includes reviewing the process at the end of year 1 and 2 and making any adjustments as needed. While officers are supportive of an application fee, it is acknowledged that

such a fee could limit accessibility for individuals who may be unable to afford it. Mitigation includes reviewing the process at end of year 1 and making any adjustments as needed.

Equalities implications – The proposal is expected to positively impact individuals protected under equality legislation. The Public Sector Equality Duty applies when the City Corporation is exercising a public function; due regard has been given to eliminating discrimination, advancing equality of opportunity, and fostering good relations, including tackling prejudice and promoting understanding. Positive impacts include improved representation of underrepresented groups, greater accessibility for all and considers practical measures such as positioning plaques at an inclusive height.

Climate implications – None.

Security implications – There is a small risk of intentional damage to plaques by those who might disagree with a commemoration; this will be mitigated through secure fixings and, whenever possible, proactive community engagement to build understanding and support.

## **Recommendation**

To approve Option 2.

## **Conclusion**

This report summarises the recommendation made for Members of CHL to approve the Blue Plaques Scheme proposal (option 2) and approve the new Blue Plaques Panel and its Terms of Reference. Approving Option 2 proposal will be essential to improve the scheme and increase public trust.

## **Appendices**

- Appendix 1 – CoL Blue Plaques – Assessment, Database and Benchmarking
- Appendix 2 – CoL Blue Plaques Panel Terms of Reference
- Appendix 3 – Roles and Responsibilities and Cost Breakdown
- Appendix 4 – CoL Blue Plaques Proposed Online Form
- Appendix 5 – Proposed Terms and Conditions Letters

## **Background Papers**

CAI terms of reference 2024/25

### **Joana Antonio**

Senior Heritage Estate Officer, City Surveyor's  
E: [Joana.Antonio@cityoflondon.gov.uk](mailto:Joana.Antonio@cityoflondon.gov.uk)

This page is intentionally left blank



# Appendix 1

## City of London Blue Plaques

Assessment, Database and  
Benchmarking



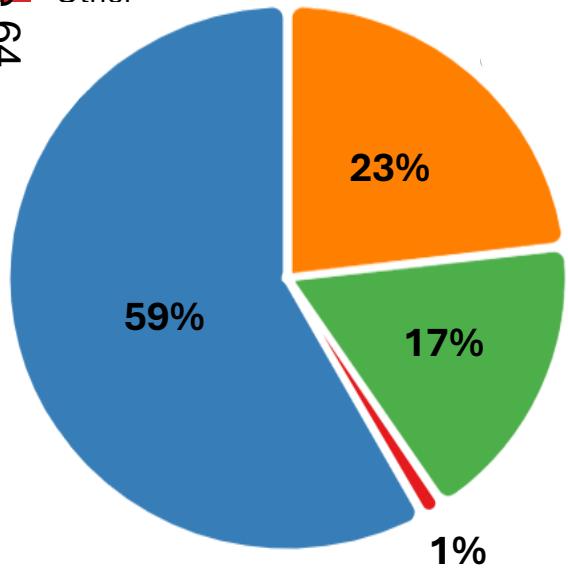
# Overview of City of London Blue Plaques

There are approximately 140 City of London Blue Plaques in the Square Mile.

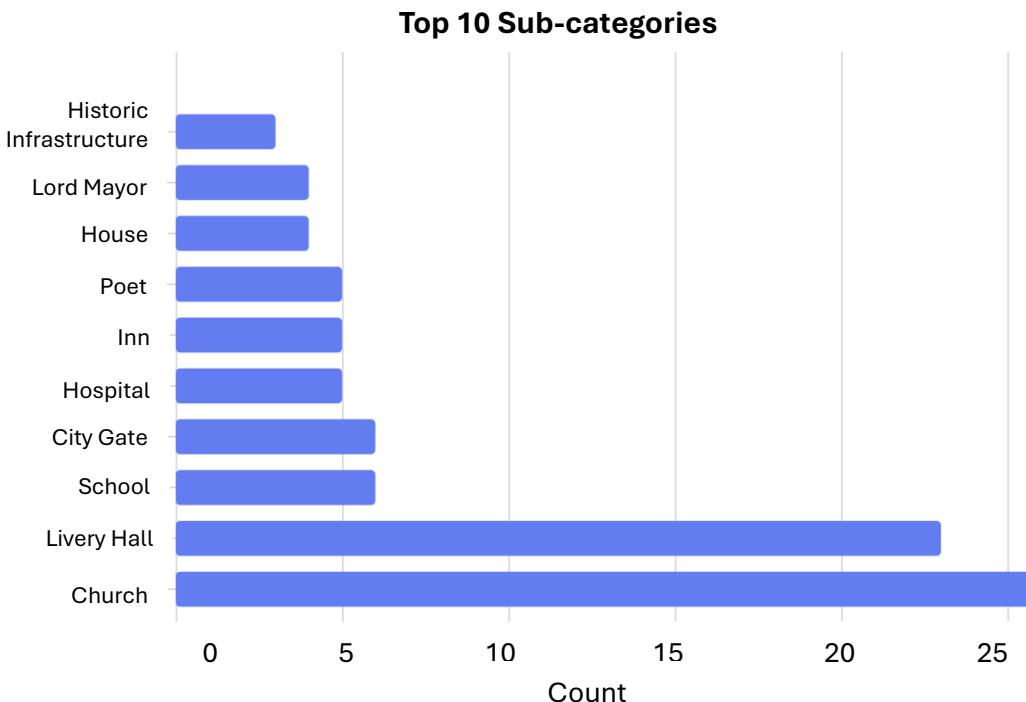
## Commemorative categories:

- Buildings or structures
- People
- Institutions
- Other

Page 64



Categories		
Category	Count	Percentage
Buildings or structures	82	59%
People	33	23%
Institutions	24	17%



# Sub-Categories Breakdown

---

## Gender and Group Representation

### Women

Three plaques commemorate women:

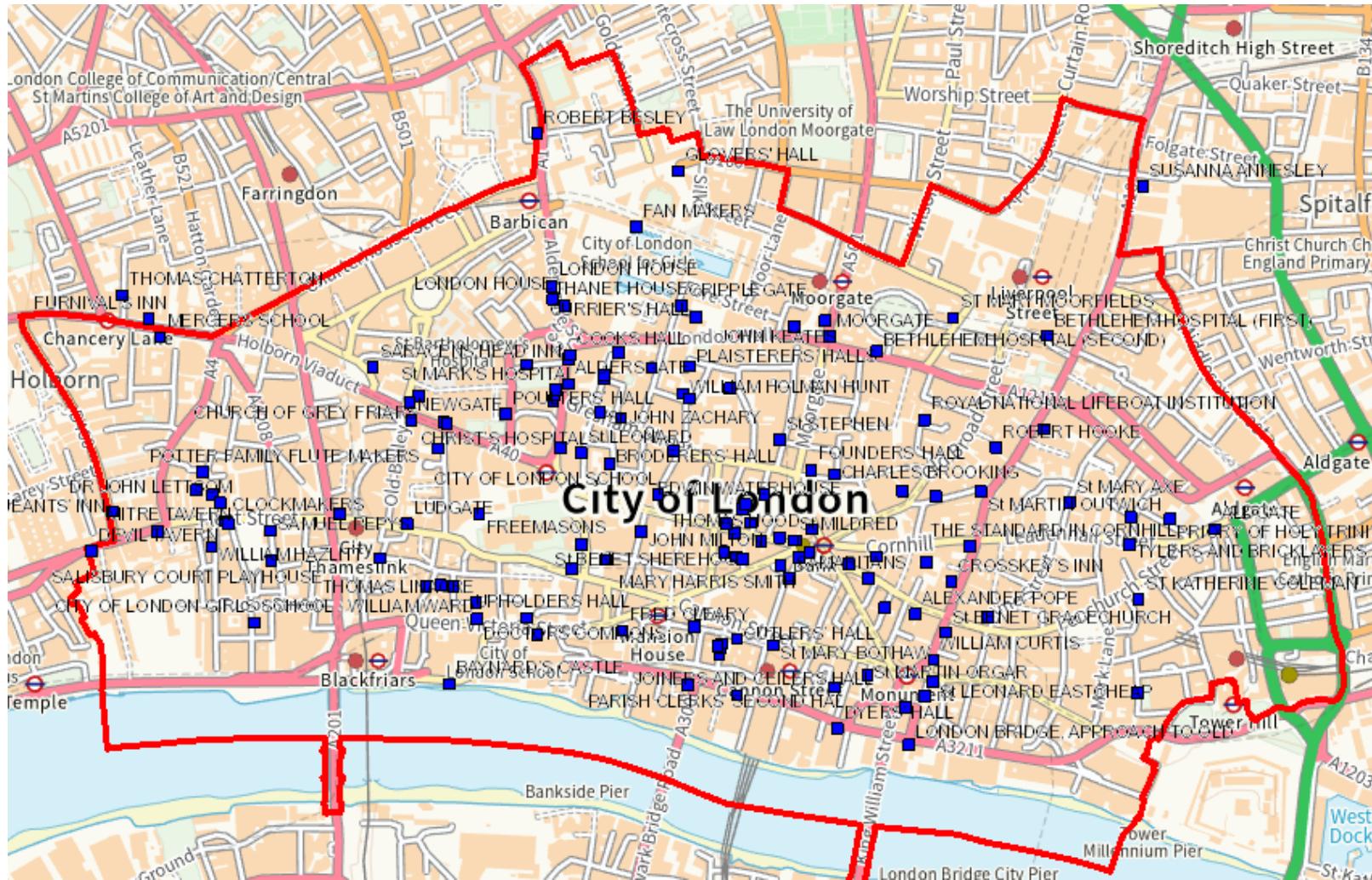
- Mary Harris Smith – first female-chartered accountant
- Elizabeth Fry – prison reformer
- Susanna Annesley – mother of John and Charles Wesley

### Global Majorities or LGBT+

No plaques currently commemorate BAME or LGBT+ individuals explicitly

	Sub-category	Count
Buildings	Church	26
	Livery Hall	23
	City Gate	6
	Inn	5
	House	4
	Others (Court, Coffee House, etc)	18
<b>Total</b>		<b>82</b>
People	Poet	5
	Lord Mayor	4
	Diarist	2
	Priest	2
	Artist	1
	Others (Town Planner, Scientist, Reformer, Physician, Author, Botanist)	19
<b>Total</b>		<b>33</b>
Institutions	School	6
	Hospital	5
	Court	3
	Others (Medical Society, Newspaper, Railway, Freemasons)	10
	<b>Total</b>	<b>24</b>

# Geographical Distribution



Source: [City of London Web Mapping](#)

# **City of London Blue Plaques Database**

---

Name	Commemorates		
Aldermanbury Water Conduit	Historic Infrastructure		
Aldersgate City Gate	City Gate		
Aldgate City Gate	City Gate		
Alexander Pope	Poet		
Anti-Corn-Law Offices	Political movement		
Baynard's Castle	Castle		
Benjamin Disraeli	Politician		
Bethlehem Hospital First	Hospital		
Bethlehem Hospital Second	Hospital		
Blacksmiths' Hall	Livery Hall		
Bowyers' Hall	Livery Hall		
Broderers' Hall	Livery Hall		
Bull and Mouth Inn	Inn		
Charles Brooking	Artist		
Christ's Hospital	Hospital		
City of London School	School		
City of London School for Girls / William Ward	School		
Clockmakers	People		
Coachmakers' Hall	Livery Hall		
Cooks' Hall	Livery Hall		
Cordwainers' Hall	Livery Hall		
Cripplegate	City Gate		
Cross's Inn	Inn		
Currier's Hall	Livery Hall		
Cutter's Hall	Livery Hall		
Daily Courant	Newspaper		
Devil Tavern	Inn		
Doctors' Commons	Court		
Duke of Buckinghams House	House		
Dyers' Hall	Livery Hall		
Edwin Waterhouse	Accountant		
Elizabeth Fry	Reformer		
Fan Makers	Livery		
Faraday Building (BT Exchange)	Historic Infrastructure		
First Coffee House	Coffee House		
First Synagogue	Church		
Founders' Hall	Livery Hall		
Fred Cleary	Gardener		
Freemasons	Freemasons		
French Protestant Church	Church		
Furnival's Inn	Court		
General Letter Office	Commerce		
Giltspur Street Compter	Prison		
Glovers Hall	Livery Hall		
Great Synagogue	Church		
Gregory de Rokesley	Lord Mayor		
Grey Friars Monastery	Monastery		
Haberdashers' Hall	Livery Hall		
Institute of Taxation	Commerce		
John Bray / Charles Wesley	Wesley		
John Coakley Lettsom (Dr)	Medical Society		
John Henry Cardinal Newman	Person/Religion		
John Keats	Poet		
John Milton	Poet		
Joiners & Ceilers Hall	Livery Hall		
Jonathan's Coffee House	Coffee House		
King William Street Underground Station	Railway		
King's Wardrobe	Warehouse		
Laurence Pountney Church/Corpus Christi College	Church		
Lloyd's Coffee House	Coffee House		
London House	House		
Loriners' Trade	Livery		
Ludgate	City Gate		
Mary Harris Smith	Office/person		
Mercers' School	School		
Mitre Tavern	Inn		
Moorgate	City Gate		
Newgate	City Gate		
Northumberland House	House		
Old London Bridge Approach	Roadway		
Old Serjeant's Inn	Court		
Parish Clerks' First Hall	Livery Hall		
Parish Clerks Second Hall	Livery Hall		
Parish Clerks Third Hall	Livery Hall		
Parsonage of St Nicholas Acons	Life Assurance		
Plaisterers Halls	Livery Hall		
Potter Family, Flute Makers	Family		
Poulter's Hall	Livery Hall		
Priory of the Blackfriars	Priory		
Priory of the Holy Trinity	Priory		
Richard Whittington Church / St Michael's	Lord Mayor		
Richard Whittington House	Lord Mayor		
Robert Besley	Lord Mayor		
Robert Hooke	Scientist		
Royal College of Physicians	School		
Royal National Lifeboat Institution (RNLI)	Institution		
Salisbury Court Playhouse	Theatre		
Samaritans	Institution		
Samuel Johnson	Author		
Samuel Pepys (birth location)	Diarist		
Samuel Pepys (Navy Office)	Diarist		
Saracen's Head Inn	Inn		
Sciveners' Hall	Livery Hall		
Sir Ebeneezer Howard	Town Planner		
Sir Thomas More	Priest		
St Anthony's Hospital (and French Protestant Ch)	Hospital		
St Benet Gracechurch	Church		
St Benet Sherehog Church	Church		
St Dionis Backchurch	Church		
St John the Evangelist	Church		
St John Zachary	Church		
St Katherine Coleman	Church		
St Leonard Eastcheap	Church		
St Leonard's Church	Church		
St Margaret Fish Street Hill	Church		
St Mark's Hospital	Hospital		
St Martin Collegiate Church	Church		
St Martin Orgar	Church		
St Martin Outwich	Church		
St Mary Axe church	Church		
St Mary Bothaw	Church		
St Mary Cole Church	Church		
St Mary Moorfields	Church		
St Mary Woolchurch Haw	Church		
St Michael Bassishaw	Church		
St Mildred's Church	Church		
St Pancras Church	Church		
St Paul's School / Dean Colet	School		
St Stephen Parish Church	Church		
St Thomas A Becket	Priest		
St Thomas Apostle	Church		
Stationers Company School	School		
Stocks Market	Market		
Susanna Annesley	Wesley		
Thanet House	House		
The Great Conduit	Historic Infrastructure		
The Standard in Cornhill	Fountain		
Thomas Chatterton	Poet		
Thomas Hood	Poet		
Thomas Linacre	Physician		
Turners' Hall, Second	Livery Hall		
Tylers & Bricklayers Hall	Livery Hall		
Upholders' Hall	Livery Hall		
William Curtis	Botanist		
William Hazlitt	Essayist		
William Holman Hunt	Artist		
William Shakespeare	Person/Literature		
William Shakespeare / Blackfriars Gatehouse	Theatre/Person		

# Benchmarking

## Evaluation against comparable schemes:

	City of London (Proposal)	Westminster Green Plaques	English Heritage (EH) Blue Plaques	Historic England National Blue Plaques
<b>Governance</b>	8-member panel; Committee sign-off	Officer + 4 external members panel; Cabinet sign-off	16-member panel	12-member panel and a chair
<b>Applications Volume</b> (per year)	Unknown total received and approved	5–10 received; ~3 approved	80–100 received; 12 installed	Unknown total received; 7 installed
<b>Area of remit</b>	2.9 km <sup>2</sup>	21.8 km <sup>2</sup>	1,569 km <sup>2</sup>	England (exc. London)
<b>Application period</b>	2-month annual call-out period for nominations	All year	All year	2-month annual call-out period for nominations
<b>Assessment Process</b>	Annual cycle panel review	Panel twice/year	Panel three times/year	Information not available
<b>Costs and Funding</b>	Self-funded applications: £2,000 fixed costs + consents and installation; CoL-funded applications: £500 fee (reimbursed if approved)	£3,500 sponsorship	≥£5,000; Supported by public donations	Information not available
<b>Timescales from application to installation</b>	Up to 2 years once approved	Up to 18 months (depending on building owner permission and level of detail provided on submission)	3-5 years	Up to 2 years once shortlisted

# Benchmarking

---

## Plaque density per Borough (Km<sup>2</sup>):

Borough	Approx. No of plaques	Area	Plaques/km <sup>2</sup>
<b>City of London</b>	140	2.9 km <sup>2</sup>	48.3
<b>Camden</b> (English Heritage)	182	21.5 km <sup>2</sup>	8.5
<b>Westminster</b> (English Heritage)	328	21.8 km <sup>2</sup>	15.0
<b>Westminster</b> (Green Plaques)	120	21.8 km <sup>2</sup>	5.5

# **City of London Blue Plaques Panel – Terms of Reference 2026/27**

## **Membership Table**

TBC

### **1. Purpose**

The City of London Blue Plaques Panel is established to assess, shortlist, and recommend applications for the installation of commemorative blue plaques within the City of London; to agree yearly themes as appropriate and to report on equity, diversity, and inclusion in relation to the conduct of its business. The Panel ensures that decisions by Culture, Heritage and Libraries Committee (CHL) are made transparently and equitably.

Since 1879, the City of London Corporation has had the responsibility of erecting plaques within its boundaries to recognise its jurisdictional independence.

### **2. Aims of the Scheme**

To celebrate and commemorate remarkable historic people, buildings, institutions and events within the City of London, in an inclusive and transparent way.

### **3. Governance and Reporting**

- 3.1. The panel is officer-led, with CHL representation, and ability to allow for both internal and external membership. The panel makes recommendations to the CHL committee for decision. The panel itself does not have any decision-making powers.
- 3.2. The panel will provide an annual update to the Equity, Equality, Diversity & Inclusion (EEDI) sub-committee on the annual applications received, highlighting the scheme's progress in diversification, identifying areas for improvement for the following year, and reviewing best practices and opportunities.
- 3.3. The Heritage Estate Section (HES) within City Surveyor's administers the City of London Blue Plaques scheme, supports applications and ensures compliance with the City Corporation policies and governance.

## **4. Membership**

4.1. The panel will comprise City Corporation officers, Members and stakeholders with established expertise in history, heritage and culture.

4.2. Membership structure:

Chair: Senior Heritage Estate officer (HES)

Deputy Chair (Supporting Officer): Culture Team officer

2x CHL Members: Chair/Deputy and CHL Member

4x subject matter experts (internal or external) with expertise in one of the following areas:

- History (with a focus on City of London)
- Culture/Arts
- Planning/Heritage/EEDI

Total number of members: 8

Observers or advisors may be invited to attend meetings or consulted as required.

## **5. Term of Appointment**

5.1. The Chair shall remain in position for four years renewable up to a maximum of eight years.

5.2. Remaining members are selected by Expressions of Interest and appointed for a period of four years which shall be renewable up to a maximum term of eight years.

5.3. The CHL Member will be selected by Expressions of Interest for a decision to be made by the CHL Chair.

5.4. Succession planning will be embedded to ensure continuity and knowledge transfer.

5.5. A person ceases to be a panel member if they: resign; or fail to comply with these terms of reference.

5.6. Members may resign by giving written notification to the Chair.

## **6. Conduct and Disclosures**

6.1. Panel members must act professionally with impartiality, respect, and integrity.

- 6.2. Panel members should perform the role as described and attend the meetings.
- 6.3. Panel members are expected to review applications in advance of each meeting.
- 6.4. If panel members cannot attend a meeting, they are expected to advise the Chair and to send any relevant comments in advance.
- 6.5. Panel membership shall be published on the City of London Blue Plaques webpage.
- 6.6. Panel members should declare a conflict of interest at the beginning of a meeting. The Chair will decide if the member should exit the relevant part of the meeting and/or abstain from discussion and recommendation.

## **7. Meeting Procedures**

- 7.1. The panel will meet at least twice per year, with additional meetings convened as necessary.
- 7.2. Meetings will be scheduled to align with the annual application cycle and CHL Committee reporting deadlines.
- 7.3. Applications reports will be circulated within a month of the meeting.
- 7.4. Agendas will be sent at least one week prior to meetings

## **8. Decision-Making**

The minimum number of members present for a recommendation shall consist of at least 3 members, including the Chair. Recommendations will be made by the majority vote. In the event of a tie, the Chair will have the casting vote.

## **9. Panel Responsibilities**

- a) Provide knowledge and expertise on City of London Blue Plaques and advise Members, officers and external agencies as appropriate.
- b) Review and assess applications against criteria and guidance and make recommendations on whether an application should be approved or rejected to the Culture Heritage and Libraries Committee.
- c) Recommend applications eligible for City Corporation funding and, subject to availability, one corporate sponsorship funded.
- d) Recommend adjustments to wording and location of plaques as appropriate.
- e) Ensure decisions reflect the City Corporation's commitment to equity, diversity, historical accuracy, and public interest.

- f) Submit recommendations for approval to the CHL Committee.
- g) Assess applications involving references to contested heritage, based on the guidance here provided.
- h) If there is uncertainty regarding applications involving references to contested heritage, these should be submitted to the CHL Committee for review and determination.
- i) Submit full list of yearly applications and updates for information to the CHL Committee.
- j) Submit an annual update report to EEDI Sub-Committee.
- k) In consultation with the CHL Chair and Deputy Chair, agree yearly themes and their programming with the aim of promoting diversity, inclusion, and representation in commemorative selections and in consideration to the overall balance of the existing offer.
- l) Provide suggestions regarding the long-term sustainability and public engagement of the City of London Blue Plaques Scheme.
- m) Provide constructive feedback to unsuccessful applicants via HES, including reapplication guidance.
- n) Maintain transparency throughout the process.
- o) Contribute to the development and refinement of selection criteria and application processes if required.
- p) Maintain a record of decisions for archival purposes.

## 10. Eligibility Criteria

- a) Eligible subjects: notable historic people, buildings, institutions, or events with clear and direct association with the Square Mile and substantial significance to its historical narrative.
- b) Proposed people must have been dead for at least 20 years, and they must have made a significant, lasting and positive contribution in fields such as archaeology, architecture, arts, culture, politics, science, society, social reform, community service, human welfare or happiness.
- c) A person's time in the City should have been significant (more than two years) or important within their life and work. If less than two years, evaluation will be stricter and at the panel's discretion.
- d) Commemorations for multiple people or groups on one plaque are acceptable.
- e) The subject should not be discredited for reasons that would make commemoration inappropriate.
- f) The subject must be of interest in areas such as archaeology, architecture, politics, society, science, arts, culture, humanitarianism, or history.

- g) Applications for a subject already celebrated elsewhere in the Square Mile or Greater London will only be considered at panel discretion.
- h) Foreign Applications (for foreign-born individuals that did not reside in the UK) must have international reputation. Names on plaques should follow standard English references or be easily recognisable in English.
- i) Commemorations remain valid even if the original building no longer exists.

#### **Exclusions:**

- a) No more than two plaques are allowed on one building or structure.
- b) Animals, plants, objects and fictional characters or events will not be considered.
- c) Plaques shall not be erected to commemorate short-term associations or stays.

### **11. Selection Criteria and Scoring**

- a) Applications must meet all eligibility criteria to proceed to assessment.
- b) The City of London Corporation reserves the right to determine priorities among the subjects suggested.
- c) The subject of commemoration is encouraged to highlight broader stories, including those of women, Global Majority groups, LGBTQ+ people, disabled people or people from disadvantage backgrounds.
- d) The Panel will consider representation and overall case balance in their decision based on the data on existing offer of plaques.
- e) Applications may be rejected for various reasons, such as when the subject's significance is not clearly demonstrated, or the quality of the application is considered insufficient.
- f) For City of London Corporation funded applications, preference will be given to applications that fit within the yearly theme.
- g) To assist with decision making, a scoring criterion will be used for shortlisting, based on relevance and overall balance.

### **12. General Conditions:**

- a) The City Corporation only offers a ceramic wall plaque and does not accept pavement mounted plaques nor brass, metal or polymer based plates.

- b) The plaque is a clay tablet, finished to a standard design, either surface mounted or recessed into the surrounding building material.
- c) The plaque's design and wording must follow the standard style and format.
- d) Accessibility: the plaque should be visible from a public road or place and be at a height of less than 2.5 meters from the ground level.
- e) If an application is refused, it can re-apply the following year. This timeframe may be revisited, if necessary.
- f) Self-funded applications will not be eligible for CoL-funding.

### **13. Themes**

While all eligible subjects are encouraged and will be considered as part of the assessment process, new annual themes will be introduced to promote underrepresented groups, such as women, Global Majority groups, Lesbian, Gay, Bisexual, and Transgender, plus (LGBTQ+) groups, etc. The panel will set each year's theme based on overall balance and existing available data.

- Significant people in the following sub-categories:
  - Global Majority groups. Global Majority refers to individuals who are Arab, Asian/Asian British (and all categories within) Black/Black British (and all categories within), Latin American, Mixed or multiple ethnicities (and all categories within).
  - LGBTQ+ people
  - Women
  - Disabled people
  - Unsung heroes, or people from disadvantaged backgrounds
- Time periods i.e. 20<sup>th</sup> century or 1960-80s
- Stories: commerce, activism, migration
- Subjects: Music, Arts, Science, etc
- Faith

Themes should be promoted by City Corporation marketing and social media campaigns and associated teams. Engagement is to be provided by others.

### **14. Guidance for Decision on Contested Heritage**

Contested heritage definition: Historical figures, places or events whose legacy includes actions or associations now widely considered harmful, eg: slavery, genocide, severe discrimination, organised violence or extremism.

This guidance has been prepared for the blue plaques application process and applies to all blue plaque applications, review processes and related

communications. It covers cases where the person, place or event proposed for commemoration has documented associations which fall within the above definition.

For new applications with identified contested heritage associations the panel will:

- a) Make note of the nature of the contestation search.
- b) Assess risks to community cohesion, public trust and heritage values.
- c) Assess if the commemoration is appropriate by considering the scale, intentionality and weighing the potential harm against the significance and benefits of the contributions.
- d) Entrust decision-making to the CoL Blue Plaques Panel.
- e) If undecided, applications will be referred to CHL for decision.
- f) Where a plaque is allowed, and subject to resources, engage with relevant departments to facilitate community consultation with groups potentially harmed by the proposed subject, and for online supporting content.
- g) Where a plaque is allowed, keep inscriptions factual, neutral and minimal, and the recognised contribution.
- h) Appropriate safeguarding will be established for those undertaking research and or involved in decision-making, recognising the importance of well-being given the sensitivity of the topics at hand.

## **15. Review and Amendments**

These Terms of Reference will be reviewed as required, or every 5 years, to reflect changes in governance, policy, or operational needs. Amendments will be made under Delegated Authority to the City Surveyor in consultation with the Chair and Deputy Chair of the Culture, Heritage and Libraries Committee, and the Chair of the City of London Blue Plaques Panel.

## **Appendix 1 – Responsibilities of the Chair & Supporting Officer**

### **Chair's responsibilities are to:**

- a) Chair City of London Blue Plaques Panel meetings and attend and present at CHL committee and EEDI sub-committee and associated call overs.
- b) Ensure the panel properly delivers its responsibilities and that blue plaque applications meet the criteria.
- c) Ensure the membership of the panel has the relevant expertise to review applications.
- d) Ensure the views of all panel members' are considered in the meetings.
- e) Ensure that all applications comply with CoL policies and processes.
- f) Agree agenda and meeting minutes.
- g) Agree committee reports for CHL and EEDI.
- h) Ensure confidentiality processes are followed.
- i) Adhere to Governance processes.

### **Deputy Chair / Supporting officer responsibilities are to:**

- a) Act as the secretariat for City of London Blue Plaques Panel meetings, organising meeting dates and invitations, preparing agendas and writing meeting minutes.
- b) Replace the Chair when they are not available.
- c) Keep an overview of all applications to facilitate assessment.
- d) Supported by the Chair, to act as the point of contact for panel members, CoL Departments and Members on matters relating to the blue plaques panel's responsibilities.
- e) Ensure that agendas are published in advance of the meeting and that minutes are recorded and circulated to all panel members and other parties.
- f) Supported by the Chair draft committee and delegated reports for CHL committee and EEDI sub-committee.
- g) Attend CHL committee and EEDI sub-committee and associated call overs and record any actions or Member questions in relation to blue plaques that arise.
- h) Inform HES of final shortlisted applications. HES to inform and signpost the applicants to other required permissions and licenses and to support delivery.
- i) Ensure confidentiality processes are followed.

## Appendix 3 - Roles and Responsibilities and Cost Breakdown

### Activity and Responsibilities Matrix

	Activity	HES	Panel	Culture	London Archives	Regen Comms	Other	Applicant
<b>Launch</b>	<b>Public Engagement &amp; (re)Launch</b> Launch planning and coordination Scheme promotion (website, social media, press) Corporate Sponsorship engagement	x				x	x	
			x		x	x	x	
				x	x	x	x	
<b>Process</b>	Budget control Receipt, filing and acknowledgement of application Historical, biographical and contested heritage checks Applications shortlisting Submission to Committee Outcome information to applicants and post-approval support Statutory Permissions Building Owner's permission (T&Cs) Manufacturing and Delivery Installation Unveiling Ceremony Media Comms	x		x	x	x	x	x
		x		x	x	x	x	x
			x		x	x	x	x
<b>Admin</b>	Website update - including database and Maps Website comms and stories Full database Maintenance including refused applications Plaques maintenance	x				x	x	
		x	x		x	x	x	
		x						
		x						

## Cost Breakdown

Blue Plaque Proposed Costs Breakdown		
Item	Cost/Estimate	Responsibility
Application fee (mandatory)	£500	Applicant
Factual & biographical checks (contested heritage)	Free	The London Archives
Plaque manufacture and delivery	£1,500	Applicant
Listed Building Consent documents (if applicable)	tbc	Applicant
Listed Building Consent fee	Free	N/a
Planning Permission documents (if applicable)	tbc	Applicant
Planning Permission fee (if applicable)	tbc	Applicant
Applicant/Building owner Terms & Conditions	Free	Applicant / HES
Installation of plaque	Tbc (£500-£3000 estimate)	Applicant
Parking, highway permission, etc	tbc	Applicant
Database and maps update	Free	CoL (HES & GIS)
Website update	Free	CoL
Ceremony	tbc	Applicant
Future maintenance	tbc	CoL (HES)

### Fixed Costs to Applicants:

- Application fee: £500
- Plaque manufacture and delivery to site: £1,500



## City of London Blue Plaques Application

Thank you for your interest in the City of London Blue Plaques Scheme. Before starting, please ensure your application meets our eligibility and selection criteria [\[Link here\]](#). You are required to provide clear, accurate, and relevant evidence to support your application, and to identify any known disputed heritage associations for your chosen subject, including justifying in these circumstances why, despite the contested heritage, it is nonetheless appropriate to grant the application by setting out the scale, intentionality and extent of the harm against the significance and benefits of the contributions. Applications without sufficient or clear information may not be validated and may be returned.

Although each application will be carefully reviewed and evaluated on its own merits, the City of London Corporation reserve the right to decline or modify any application in accordance with its criteria, relevant context, and appropriateness for the surrounding built environment.

\* Required

### Privacy Statement

Where your personal data and/or special category data is included within this form, the City of London Corporation will process your personal data and special category data in accordance with the Data Protection Act 2018 and the UK General Data Protection Regulations (UK GDPR).

We note that in this instance the personal and special category data processed is necessary for the performance of a task carried out in the public interest (Article 6, 1 (e) of the UK GDPR). Should special category data be processed then the City of London Corporation will also rely upon Article 9, 2 (e) of the UK GDPR as the special category data has been made public by the data subject. For further information as to how the City of London Corporation process your personal data, please see our privacy notice at: [www.cityoflondon.gov.uk/privacy](http://www.cityoflondon.gov.uk/privacy).

If you have any questions concerning the Blue Plaque application process or how your personal and special category data is used as part of this application, please contact: [blue.plaques@cityoflondon.gov.uk](mailto:blue.plaques@cityoflondon.gov.uk)

## Applicant Details

1. Full Name \*

2. Email \*

3. Phone number \*

4. If you are submitting an application on behalf of an organisation please enter name of organisation

## Plaque Details

5. **Subject of commemoration** (max. 50 words/approx. 350 characters)

For example, the person, building, institution or event, being honoured or remembered. \*

Please enter at most 350 characters

6. Tell us how the subject positively benefited society, their association with the Square Mile and why they are deserving of recognition (max. 350 words/approx. 2200 characters). We aim to increase the diversity of commemorated people and encourage you to please highlight what makes the subject's contribution distinctive. \*

Please enter at most 2200 characters

7. **Supporting information** \*

We encourage you to include relevant evidence - such as historic maps, articles, or letters - to help confirm the accuracy of your nomination. Please keep submissions proportional and focused.

All validated nominations will be subject to background research by The London Archives. Please email supporting information to [blue.plaques@cityoflondon.gov.uk](mailto:blue.plaques@cityoflondon.gov.uk)  
Are you sending supporting information?

- Yes - I will be sending supporting information to the email provided
- No - I do not have any supporting information

8. Please let us know your connection to the subject you are nominating \*

9. **Location \***

Please state the address of where the plaque is proposed

10. Reason for this location \*

11. Is this a listed building \*

- Yes
- No

12. **Building owner's permission \***

Plaques cannot be installed without building owner's permission and applicants are encouraged to seek for permission before applying.

Do you have permission (in-principle) from the building owner to install the plaque?

- Yes
- No

13. Please provide the name and email address of the building owner or agent

14. **Other submissions**

Please let us know if you have submitted your application to any other organisations, including status update or response

15. **Interested Parties**

Please note any interested parties associated with your nomination and specify their roles. This may include community groups, historical societies, commercial organisations, or other relevant entities

16. Significant dates for your application or subject, if applicable

**17. Funding**

This is a primarily self-funded scheme. A cost breakdown is available on our website. The City Corporation funds at least one plaque per year, allocated to its discretion. Please tick this box to confirm your funding status. \*

- I can confirm funding is in place for my application
- I am unable to self fund my application

18. Is the funding via a third-party organisation? \*

- Yes
- No

19. Please provide the name and email address of third party organisation

20. **Blue Plaque Proposed Wording** (max. 25 words/approx. 100 characters): \*

Please note that the City Corporation reserves the right to edit the text to ensure it is visible, clear and in line with our other blue plaques. Logos cannot be included.

Please enter at most 100 characters

---

This content is neither created nor endorsed by Microsoft. The data you submit will be sent to the form owner.

 Microsoft Forms

## Post-submission draft message

"Thank you for your submission. Your application for a City of London Blue Plaque has been successfully received and will be reviewed by our team, according to the timescales noted on our website. Please note that the assessment process can take some time, as we carefully consider each nomination. We appreciate your patience and interest in celebrating heritage. We'll be in touch if we need any further details."

This page is intentionally left blank

## **Appendix 5 – Terms & Conditions Letters**

- Draft letter to Blue Plaque where the applicant is also the building owner
- Draft letter for Blue Plaque where the applicant is not the building owner
- Draft letter from [owner] [new owner] re blue plaque

**Draft letter to Blue Plaque where the applicant is also the building owner**

Dear [ ]

The [house/office block/other description of the building at the address] at [address]  
[('building')] ['land']

Your application for a blue plaque [to commemorate [insert name]] in the form attached to this letter ('plaque') and to be affixed to your [building] [land], has been approved by us subject to your complying with the following conditions: -

1. That you will pay for and commission [ insert name (our recommended supplier)] to produce the plaque, and following our approval of your application, will within [two years] fix this to the [building [ [land] in the position identified on the attached photographs and drawings('works').
2. Before starting the works, it is essential that you obtain all necessary consents, (including that of any tenant or other occupier of the [building] [land] and any required by statute or bylaw) and provide copies to us for our approval.
3. The works must be carried out in a good and workman like manner and in accordance with all necessary consents and the City of London Corporation's standards and guidelines as published from time to time. Please notify us within 7 days of completion of the works and allow us to inspect the completed works within a reasonable time after this. We will let you have details of any defects which we consider need to be made good which you should deal with as soon as is reasonably practicable, and to our reasonable satisfaction.
4. Save as provided in paragraph 6, you must not remove the plaque without our prior written consent.
5. Please inform us of any plans you may have from time to time for the alteration, demolition or redevelopment of the [building [ [land], and, before starting any such works, comply with our reasonable conditions regarding the removal and safe keeping of the plaque. Following completion of your works the plaque must be re-attached to the [building] [land] and in the same position (as specified in paragraph 2 above), or, where the [building] [land] has been demolished and another building constructed in its place, in a position which we have first approved and in which case, references in this letter to [building] [land] shall include any new building or location.
6. If the plaque is damaged, please let us have details of this and the cause (if known) of such damage. If at the time of any such damage you have the benefit of insurance of the building which might cover the cost of repairing such damage, we would be grateful if you can use reasonable endeavours to claim for the cost of this and apply the proceeds of such claim towards the repair of the damage.
7. If you dispose of the [building] [land] (whether by sale or lease) please provide us with full details of the names and addresses of the new owner and request such party to comply with the provisions of this letter by signing and sending to us a letter in the form attached and marked 1.

We will, following completion of the works, inspect the plaque as often as we are reasonably able and if we notice any damage to the plaque may, in our sole discretion, enter on to the [building] [land] to carry out works to repair any such damage.

The terms of this letter are personal to you and are not assignable to any third party. If the plaque has not been fixed to the [building] [land] before [2 years from the City's approval] this agreement shall become null and void.

To confirm your acceptance of the terms of our approval, please sign the attached copy of this letter and return it to us at [address and reference].

Yours [faithfully] [sincerely]

Signed by [name and position] on behalf of the City of London Corporation

Copy letter countersigned by the applicant

**Draft letter for Blue Plaque where the applicant is not the building owner**

Dear [ ]

The [house/office block/other description of the building at the address] at [address]  
[('building')] ['land']

Your application for a blue plaque [to commemorate [insert name]] in the form attached to this letter ('plaque') and to be affixed to the [building] [land], has been approved by us subject to your complying with the following conditions: -

1. That you will pay for and commission [ insert name (our recommended supplier)] to produce the plaque, and following the City's approval of your application, will within [two years] fix this to the [building] [land] in the position identified on the attached photographs and drawings('works').
2. Before starting the works, it is essential that you obtain all necessary consents, (including that of the freehold owner, any tenant or other occupier of the [building] [land] and any required by statute or bylaw) and provide copies to us for our approval.
3. The works must be carried out in a good and workman like manner and in accordance with all necessary consents and the City of London Corporation's standards and guidelines as published from time to time. Please notify us within 7 days of completion of the works and allow us to inspect the completed works within a reasonable time after this. We will let you have details of any defects we consider need to be made good which you should deal with as soon as is reasonably practicable, and to our reasonable satisfaction.
4. Before commencing the works, you will send to us a letter, signed by the owner of the [building] [land] in the same terms as is attached and marked 'owners' letter'.

The terms of this letter are personal to you and are not assignable to any third party. If the plaque has not been fixed to the [building] [land] before [2 years from our approval] this agreement shall become null and void.

To confirm your acceptance of the terms of our approval, please sign the attached copy of this letter and return it to us at [address and reference].

Yours [faithfully] [sincerely]

Signed by [name and position] on behalf of the City of London Corporation

Copy letter countersigned by the applicant

**Draft letter from [owner] [new owner] re blue plaque**

[insert City's address and reference]

Dear Sirs

The [house/office block/other description of the building at the address] at [address]  
[('building')] ['land']

[I am] [We are] the [legal owners/state other interest] of the [building] [land] on which [[name of applicant] has been given approval by letter from you dated [ ] ('letter') to affix a blue plaque ('plaque')] [there is affixed a blue plaque ('plaque') pursuant to [insert details of original letter ('letter')] a copy of which is attached. In consideration of the prestige attached to this award pursuant to that letter, we agree that -

1. [The applicant has [my] [our] authority to install the plaque on [my] [our] building and] [I] [we] will not, save as provided in paragraph 2, remove the plaque without your prior written consent.
2. We will inform you of any plans for alteration, demolition or redevelopment of the [building] [land], and, prior to commencement of any such works, will comply with your reasonable conditions regarding the removal and safe keeping of the plaque. Following completion of the works we will re-attach the plaque in the same position on the[ building] [land] (specified in the letter), or, where the building has been demolished and another building constructed in its place, in a position which is first approved by you and in which case, references in this letter to the [building] [land] shall include any new building or location.
3. We will notify you as soon as practicable of any damage caused to the plaque and any details relating to the cause of such damage. If at the time of any such damage having been caused, we have insurance for the building which might cover the cost of repairing such damage, we will use reasonable endeavours to claim for these costs and will apply the proceeds of such claim towards the repair of the damage.
4. We will notify you if we dispose (whether by freehold or leasehold transfer) of the [building] [land] and give to you full details of the names and addresses of the new owner and will use our reasonable endeavours to require such party to comply with the provisions of this agreement by signing and sending to you a letter in the same form as this letter (save as to date and name).
5. We confirm that you may inspect the plaque periodically as your time allows and that if you notice any damage to the plaque that you may, in your sole discretion as to whether to do so, enter on to the [building] [land] to carry out works to repair any such damage.

Yours [faithfully] [sincerely]

Signed by [name] [new owner]

This page is intentionally left blank

# Agenda Item 16

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A  
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

# Agenda Item 17

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A  
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank