



Culture, Heritage and Libraries Committee

Date: MONDAY, 2 JULY 2012

Time: 11.30am

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

Members:

John Scott (Chairman)	Julian Malins
Vivienne Littlechild (Deputy Chairman)	Sheriff & Deputy Wendy Mead
John Bird	Robert Merrett
Mark Boleat	Sylvia Moys
Deputy Dennis Cotgrove	Barbara Newman
Martin Day	Deputy Janet Owen
Deputy Billy Dove	Alderman Dr Andrew Parmley
Peter Dunphy	Ann Pembroke
Deputy Anthony Eskenzi	Henrika Priest
Kevin Everett	Stephen Quilter
Martin Farr	Deputy Richard Regan
Brian Harris	Delis Regis
Michael Henderson-Begg	Deputy Robin Sherlock
Tom Hoffman	Deputy Michael Welbank
William Hunt	Alderman Fiona Woolf
Deputy Alastair King	Alderman David Graves (Ex-Officio Member)
Oliver Lodge	Deputy Catherine McGuinness (Ex-Officio Member)

Enquiries: Matthew Pitt
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Matthew.Pitt@cityoflondon.gov.uk

Lunch will be served in Guildhall Club at 1pm

Chris Duffield
Town Clerk and Chief Executive

AGENDA

Part 1 - Public Agenda

1. **APOLOGIES**
2. **DECLARATIONS BY MEMBERS OF ANY PERSONAL OR PREJUDICIAL INTERESTS IN RESPECT OF ITEMS ON THIS AGENDA**
3. **MINUTES**
To approve the public minutes of the meeting held on 28 May 2012.
For Decision
(Pages 1 - 8)
4. **REVIEW OF THE GOVERNANCE ARRANGEMENTS IMPLEMENTED IN 2011**
Report of the Town Clerk on behalf of the Post Implementation Governance Review Working Party (copy attached).
For Decision
(Pages 9 - 20)
5. **CITY OF LONDON TARTAN**
Report of the Town Clerk (copy attached).
For Decision
(Pages 21 - 24)
6. **CITY ARTS INITIATIVE**
Report of the Town Clerk (copy attached).
Please note that the appendix to this item is confidential.
For Decision
(Pages 25 - 30)
7. **REVENUE OUTTURN 2011/12**
Joint report of the Chamberlain and the Director of Culture, Heritage and Libraries (copy attached).
For Information
(Pages 31 - 34)
8. **LORD MAYOR'S STATE COACH**
Report of the City Surveyor (copy attached).
For Information
(Pages 35 - 42)
9. **PROPOSED VISITOR TRAIL**
Report of the Director of Culture, Heritage and Libraries (copy attached).
for Decision
(Pages 43 - 52)

10. **CULTURAL STRATEGY**
Report of the Director of Culture, Heritage and Libraries (copy attached).
For Decision
(Pages 53 - 80)
11. **GUILDHALL ART GALLERY SUMMER EXHIBITIONS - BUTCHER, BAKER, CANDLESTICKMAKER AND SPORT AND ART**
Verbal update by the Director of Culture, Heritage and Libraries.
For Information
12. **CITY OF LONDON FESTIVAL 2012 - WINTER FREE EVENTS PROGRAMME**
Report of the Director of Culture, Heritage and Libraries (copy attached).
For Information
(Pages 81 - 88)
13. **CITY INFORMATION CENTRE ANNUAL REPORT**
Report of the Director of Culture, Heritage and Libraries (copy attached).
For Information
(Pages 89 - 116)
14. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**
15. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**
16. **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.

<u>Item No.</u>	<u>Exemption Paragraph(s)</u>
17 - 18	3
19 - 20	-

Part 2 - Non-public Agenda

17. **MINUTES**
To approve the non-public minutes of the meeting held on 28 May 2012.
For Decision
(Pages 117 - 118)

18. **TOWER BRIDGE AND MONUMENT PERFORMANCE REPORT APRIL 2011 - 2012**
Report of the Director of Culture, Heritage and Libraries (copy attached).

For Information
(Pages 119 - 126)

19. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**
20. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT AND WHICH THE COMMITTEE AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**

Agenda Item 3

CULTURE, HERITAGE AND LIBRARIES COMMITTEE

Monday, 28 May 2012

Minutes of the meeting of the Culture, Heritage and Libraries Committee held at Committee Room - 2nd Floor West Wing, Guildhall on Monday, 28 May 2012 at 11.30am

Present

Members:

John Scott (Chairman)	Julian Malins
Vivienne Littlechild (Deputy Chairman)	Robert Merrett
John Bird	Sylvia Moys
Deputy Dennis Cotgrove	Barbara Newman
Martin Day	Deputy Janet Owen
Deputy Billy Dove	Ann Pembroke
Peter Dunphy	Delis Regis
Deputy Anthony Eskenzi	Deputy Robin Sherlock
Kevin Everett	Deputy Michael Welbank
Brian Harris	Alderman David Graves (Ex-Officio Member)
Michael Henderson-Begg	Deputy Catherine McGuinness (Ex-Officio Member)
Oliver Lodge	

Officers:

Matthew Pitt	- Town Clerk's Department
Mathew Lawrence	- Town Clerk's Department
Mark Jarvis	- Chamberlain's Department
David Pearson	- Director of Culture, Heritage and Libraries
Geoff Pick	- Culture, Heritage and Libraries Department
David Wight	- Culture, Heritage and Libraries
Christopher Earlie	- Culture, Heritage and Libraries Department
Abigail Pogson	- Spitalfields Music

1. APOLOGIES

Apologies were received from Mark Boleat, Tom Hoffman, Sherriff Wendy Mead, Alderman Dr Andrew Parmley, Henrika Priest and Alderman Fiona Woolf.

2. DECLARATIONS BY MEMBERS OF ANY PERSONAL AND PREJUDICIAL INTERESTS IN RESPECT OF ITEMS ON THIS AGENDA

Sylvia Moys declared a personal interest in item 15 as a trustee of the Spitalfields Festival.

3. **ORDER OF THE COURT OF COMMON COUNCIL**

The Order of the Court of Common Council held on 19 April 2012, appointing the Committee and approving the Committee's Terms of Reference was received.

4. **ELECTION OF CHAIRMAN**

The Committee proceeded to elect a Chairman in accordance with Standing Order No. 29. A list of Members eligible to stand was read and John Scott being the only Member expressing a willingness to serve was declared to have been elected as Chairman of the Committee for the ensuing year.

5. **ELECTION OF DEPUTY CHAIRMAN**

The Committee proceeded to elect a Deputy Chairman in accordance with Standing Order No. 30. A list of Members eligible to stand was read and Vivienne Littlechild being the only Member expressing a willingness to serve was declared to have been elected as Deputy Chairman of the Committee for the ensuing year.

6. **APPOINTMENT OF SUB-COMMITTEES AND KEATS HOUSE CONSULTATIVE COMMITTEE**

The Committee considered a report of the Town Clerk relative to the appointment of Sub Committees for the ensuing year (2012/2013).

The Town Clerk read a list of Members wishing to stand as representatives of the Keats House Consultative Committee, and with three Members indicating their willingness to stand for two positions, a ballot was taken and votes were cast as follows:-

Deputy Michael Welbank	17
Deputy Denis Cotgrove	15
Ann Pembroke	7

There being no further ballots it was,

RESOLVED – That the following memberships be agreed: -

Reference Sub Committee

Chairman of the Grand Committee (Ex-officio)
Deputy Chairman of the Grand Committee (Ex-officio)
Deputy Dennis Cotgrove
Deputy Billy Dove
Sylvia Moys
Barbara Newman
Ann Pembroke
Robin Sherlock

Benefices Sub Committee

Chairman of the Grand Committee (Ex-officio)
Deputy Chairman of the Grand Committee (Ex-officio)
Deputy Billy Dove
Michael Henderson-Begg
Oliver Lodge
Alderman Dr Andrew Parmley

Keats House Consultative Committee

John Scott – Chairman of the Grand Committee (Ex-officio)
Vivienne Littlechild - Deputy Chairman of the Grand Committee (Ex-officio)
Deputy Dennis Cotgrove – representative of the Culture, Heritage and Libraries Committee
Deputy Michael Welbank – representative of the Culture, Heritage and Libraries Committee
Barbara Newman – representative of the Hampstead Heath, Highgate Wood and Queen's Park Committee
Nigel Steward - Heath and Hampstead Society
Jim Burge - Heath Hurst Road Residents' Association
Diana Gore - Keats Grove Residents' Association
Lee Montague - Friends of Heath Library
Claire Palmer - South End Green Association
Martin Humphery - Hampstead Conservation Area Advisory Committee
Dr Sally Brown - Keats-Shelley Memorial Association
Susan Kirby - Friends of Keats House*
Marian Jolowicz - Friends of Keats House*
Dr Hillas Smith - Friends of Keats House*
Jean Haynes – Friends of Keats House*
Representative of the Keats Foundation – to be confirmed

** to be reviewed once the Friends of Keats House have formally wound-up their organisation.*

7. MINUTES

The public minutes of the meeting held on 12 March were approved.

Matters Arising: -

Transfer of Responsibility for Festival Funding Budgets and oversight of the Museum of London Spending

The Chief Executive of Spitalfields Music advised that there could be ways of arranging a representative of the City of London Corporation to sit on the governing body of Spitalfields Music and that this would be investigated further.

Culture, Heritage and Libraries Department Business Plan 2012/13

The Director of Culture, Heritage and Libraries informed Members that the requested draft paragraph for use in all relevant Business Plans relating to the provision of cultural activities by the organisation would be progressed in the context of developing the new Cultural Strategy.

It was noted that an eBooks service had been launched by City Corporation's lending libraries.

It was noted that the City Surveyor would write to all Members of the Committee within two weeks of the meeting to explain the latest position regarding the screen at the base of the Monument.

8. **CITY ARTS INITIATIVE**

The Committee considered a report of the Town Clerk presenting the recommendation of City Arts Initiative Group which met on 10 April to discuss five applications to be placed around the City.

Members asked to be reminded where the funding for such art projects came from and whether the Streets and Walkways Committee had been asked for their approval of this report. The Town Clerk responded that applications for public art generally come with funding already attached and that the Streets and Walkways Committee would consider such applications as appropriate.

The Town Clerk stated that the application from Red Ball should be made subject to the City Surveyor being satisfied that there would be no negative impact upon the structure of the bridge.

RESOLVED: - That –

- (i) the Red Ball application be approved subject to the City Surveyor being satisfied that there would be no negative impact upon the structure of the bridge;
- (ii) a reduced scale BT Art Box scheme be approved with ArtBoxes located at New Change, Newgate Street, Bishopsgate (subject to TfL approval), subject to Planning Permission and resolution of technical issue to the satisfaction of the Director of the Built Environment; and
- (iii) the application to place the Pillar of Friendship in the green space at the junction of Little Trinity Lane and Queen Victoria Street be refused

9. **USE OF LONDON METROPOLITAN ARCHIVES AS A CORPORATE DISASTER RECOVERY CENTRE**

The Committee considered a report of The Chamberlain seeking Members approval to the use of London Metropolitan Archives as a Corporate Disaster Recovery Centre.

The Chairman stated that he preferred Option 1 (paragraph 7 of the report) which was to build a computer room of approximately 50m² adjacent to the existing IT computer room at the London Metropolitan Archives.

RESOLVED – That subject to the Outline and Detailed Options Appraisal approval of the Project Sub Committee and Resource Allocation Sub-Committee, the use of the London Metropolitan Archives as part of the City's critical disaster recovery infrastructure be approved.

10. **TOWER BRIDGE**

The Committee received a comprehensive presentation by the Visitor Development and Services Director of the Culture, Heritage and Libraries Department updating Members on the tourism element of Tower Bridge.

The Chairman thanked staff at Tower Bridge for their efforts.

Members queried whether consideration had been given to a ticket deal arrangement with the Tower of London & Historic Royal Palaces to which the Director of Culture, Heritage and Libraries responded that whilst the enthusiasm was not currently there for such a deal the City Corporation was on good terms with the both organisations.

A further query was raised as to whether the former Bridge Master's accommodation could be used as a honeymoon suite, particularly as weddings were already taking place at Tower Bridge. The Director of Culture, Heritage and Libraries responded that a feasibility study assessing the demand for and costs of using the accommodation as a honeymoon suite was underway and that the matter would be considered once this had been completed.

Another query was raised regarding the capacity of the bridge to which the Director responded that last year they accommodated a footfall of 515,000 and that due to weight restrictions there was a limit of 250 people on the new walkway at a time. He added that even with this number and the Olympic ring installation there would be no safety concerns.

RECEIVED.

11. **PROGRESS AGAINST CITY OF LONDON INVESTORS IN PEOPLE ACTION PLAN**

The Board received a report of the Director of Culture, Heritage and Libraries informing Members on progress made against the Corporate Investors in People Action Plan.

The Chairman welcomed the report and requested that Intercoms, the Departmental Staff Newsletter, be emailed to all Members to keep them informed.

Members indicated that it was hard to note how the department was doing against targets from the current headings, to which the Director of Culture, Heritage and Libraries responded that there was a lack of precedent due to the newness of the report template but that he would consider Members' feedback when preparing future reports.

RECEIVED.

12. CULTURAL STRATEGY

The Committee received a verbal update of the Director of Culture, Heritage and Libraries on progress made in formulating the Cultural Strategy of the City Corporation.

Members were informed by the Director that a draft Cultural Strategy had been completed and that the next stage of the process would be to send the document back to the internal Members group. He added that a new version of the Cultural Strategy would be taken to the next meeting of this group on 15 June 2012 and that he hoped the Cultural Strategy would be submitted to the next meeting of the Committee for endorsement.

RECEIVED.

13. TEN KEATS GROVE

The Committee received a verbal update of the Director of Culture, Heritage and Libraries on developments at Ten Keats Grove.

The Director of Culture, Heritage and Libraries informed Members that the City of London had assumed full responsibility for the former Heath Library premises (now known as Ten Keats Grove) from the London Borough of Camden on 16 April. Camden had completed their dilapidations work and the City had undertaken some improvements to the events space. He further informed Members that agreement had been reached and a license had now been issued for the Keats Community Library to run a community library on-site.

The Director also drew Members attention to the Keats Festival 2012 programme of events leaflets that had been laid around the table.

Members queried whether the license issued to the Library covered the costs of maintaining the building to which the Director of Culture, Heritage and Libraries responded that whilst the actual costs of running the building were still being calculated, the London Borough of Camden, as reported to this Committee at its meeting on 12 March, had estimated the premises costs for 2011-12 as £30,000. The Keats Community Library was currently paying an annual fee of £22,500 and the Director advised that he was looking to make up any gap through the hire of the excellent new event space.

RECEIVED.

14. KEATS HOUSE BUSINESS PLAN 2011-2012: QUARTER 4 REPORT

The Committee considered a report of the Director of Culture, Heritage and Libraries summarising progress made during the fourth quarter of 2011-12 in delivering the Keats House Business Plan. The report updated Members on the present position concerning Ten Keats Grove in relation to which the City had begun to develop its own programme of events and activities in support of the Keats House Charity. It further added that a license had been granted to Keats Community Library for it to run a library service on the premises.

RESOLVED – That this report be noted.

15. **SPITALFIELDS MUSIC GRANT 2013 - 2015**

The Committee considered a report of the Director of Culture, Heritage and Libraries seeking approval to fund Spitalfields Music for 2013/14, 2014/15 and 2015/16 with a grant of £45,000 per annum.

The Chairman welcomed the report and added that he was impressed with the money raising ability of Spitalfields Music and the accomplishments that schools and children had achieved through the organisation.

In response to a Members question, the Chief Executive of Spitalfields Music informed the Committee of a particularly successful project the organisation had undertaken where musicians had been taken into the Royal London Hospital for a period of 10 weeks to compose special lullabies with the intention of soothing difficult births and bringing new-born babies and their families closer together. She added that this project had provided some early evidence that music aided babies' recoveries.

RESOLVED – That the Finance Committee be recommended to fund Spitalfields Music for 2013/14, 2014/15 and 2015/16 with a grant of £45,000 per annum which represents a 10% cut to the previous level of grant to the organisation, in line with that applied to other City arts organisations.

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

1) **Guildhall Bookshop (future plans)**

In answer to a Member's question the Director of Culture, Heritage and Libraries responded that the future use of the space was being considered as part of a wider review that was underway examining how to make more effective use of areas of the Guildhall complex. He added that he would like to see the space used as a flexible space for seminars and networking events and that this would be a formalisation of what it was currently being used for.

The Chairman added that he would ask the City Business Library to give a presentation on their work at a future meeting.

2) **Terms of Reference**

In answer to a Member's question regarding the Committee's Terms of Reference, the Chairman agreed that the Committee should ideally be updated on the present position regarding each of the matters within their Terms of Reference by the end of each civic year.

3) **Celebrate the City & Keats Festival Leaflets**

Leaflets were laid around the table by the Director of Culture, Heritage and Libraries.

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

There were no urgent items.

18. **EXCLUSION OF THE PUBLIC**

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

<u>Item No.</u>	<u>Exemption Paragraph(s)</u>
19 - 21	3
22 - 23	-

19. **NON-PUBLIC MINUTES**

The non-public minutes of the meeting held on 12 March 2012 were approved.

20. **RESOLUTION OF THE PROJECTS SUB-COMMITTEE OF THE POLICY & RESOURCES COMMITTEE**

The Committee received a resolution of the Projects Sub Committee of the Policy and Resources Committee.

RECEIVED.

21. **CAXTON'S POLYCHRONICON**

This item was withdrawn from the agenda.

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

There were no questions.

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

There were no urgent items.

The meeting closed at 12.55pm

Chairman

Contact Officer: Matthew Pitt
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Agenda Item 4

Committee(s):	Date(s):
Culture, Heritage & Libraries	02 July 2012
Subject: Review of the Governance Arrangements implemented in 2011	Public
Report of: Town Clerk on behalf of the Post Implementation Governance Review Working Party	For Decision

Summary

The Court has agreed that a Working Party should be established to undertake a post-implementation review of the revised governance arrangements agreed in March 2011 after twelve months of their operation, to take stock of the new governance arrangements and how they are working.

The purpose of this report, prepared on behalf of the Working Party, is to seek comments, if any, from each Committee on the governance arrangements introduced last year and the impact that they may have had on the operation of your Committee.

It is recommended that this Committee considers whether it wishes to make any representations to the Working Party on the revised governance arrangements in so far as it affects this Committee.

Recommendations

- It is recommended that this Committee considers whether it wishes to make any representations to the Working Party on the revised governance arrangements in so far as it affects this Committee.

Main Report

Background

1. The Court has agreed that a Working Party should be established to undertake a post-implementation review of the revised governance arrangements agreed in March 2011 after twelve months of their operation, to take stock of the new governance arrangements and how they are working.
2. For the purposes of clarification, this review is not, therefore, in relation to any new governance initiatives but is restricted to considering the operation and effectiveness of the revised arrangements implemented last year. A summary of the revised governance arrangements is contained Appendix A.

Views on the Governance Arrangements

3. The Working Party has agreed that the most effective and inclusive way of identifying whether there are any issues arising out of the operation of the revised arrangements is to seek the views of the various City Corporation Committees and all Members of the Court individually. This will enable comments to be expressed in the context of the operation of the various Committees (including observations from non-City Corporation Members) and will also allow all Members to have their say individually and raise any points; all of which will help to inform the work of the Working Party.
4. The purpose of this report is to seek a view on whether any representations should be made to the Working Party on the revised governance arrangements in so far as they affect this Committee. All of the views expressed will be collated and submitted to a further meeting of the Working Party in September.

Background Papers:

Summary of the revised governance arrangements agreed by the Court of Common Council in March 2011.

Appendix A: Summary of the revised governance arrangements

Contact:

Simon Murrells

Simon Murrells | simon.murrells@cityoflondon.gov.uk | 020 7332 1418

Summary of the Governance Changes Implemented in April 2011

Set out below are the changes agreed by the Court on 3 March 2011 which have been in operation since 1st April 2011.

A. The Court of Common Council

A1. Not less nine Court meetings are now held each year (reduced from eleven) and a short spring recess now takes place on an annual basis.

A2. At least two informal or private Member meetings (at which no decisions could be taken) are arranged each year. This is on the basis that they do not proceed if there is insufficient business;

A3. Any Member, provided that he or she has the support of twenty other Members, can requisition a report and/or a decision of any of the City Corporation's Committees for consideration and final decision by the Court of Common Council, provided that such action does not preclude a decision being taken and/or implemented that was necessary for legal reasons or for the efficient conduct of the City Corporation's business;

A4. Standing Order No.11 governing the conduct of debate in the Court of Common Council has been amended as follows:

- in addition to the current arrangements governing debate, a further provision be made enabling all Members to speak on a second occasion for no longer than two minutes; and
- should the mover of an amendment to a motion choose to speak for a second time (on the amendment), he or she shall be the penultimate speaker on the amendment (the mover of the original motion being the final speaker on the amendment).

A5. Standing Orders governing the number of supplementary questions that may be asked has been amended so as to increase from two to three the number of other Members (ie not the Member asking the question) allowed to ask two supplementary questions provided that the supplementary questions arise naturally out of the original question and the answer to it;

A6. Standing Orders have been amended so as to increase the time limit for putting and answering questions, including supplementary questions, from 30 minutes to 40 minutes;

A7. To avoid the period allocated for asking and responding to questions being taken up with issues concerned with awards, prizes and memorials, a regular item is now placed on the summons for meetings of the Court to enable such matters to be reported upon in writing.

B. Ward Committees

B1. The Planning & Transportation, Port Health & Environmental Services, Markets, Finance and Community & Children's Services Committees remain as Ward Committees.

B2. All Wards are now able to choose whether or not to nominate a Member (or Members) to serve on Ward Committees rather than being obliged to nominate a Member (or Members) or 'pair' with another Ward;

B3. Where there are vacant or unfilled places on a Ward Committee by virtue of a Ward not making a nomination(s), the vacant or unfilled place can be advertised to all Members and filled by the Court;

B4. Any Ward having six or more Members can nominate up to two Members to a Ward Committee irrespective of whether a Ward has sides;

B5. In addition to the Chairman of the Policy & Resources Committee, the Deputy Chairman of the Policy & Resources Committee is now an ex-officio Member of the Finance Committee. This complements the current arrangement whereby the Chairman and Deputy Chairman of the Finance Committee are ex-officio Members of the Policy & Resources Committee;

B6. The remit of the Finance Committee has been widened to include performance monitoring and its terms of reference adjusted to reflect this. The performance monitoring was to be undertaken by the Estimates Working Party (EWP) or such body determined by the Finance Committee. (NB: Finance Committee subsequently agreed to dispense with EWP and created an Efficiency and Performance Sub-Committee to deal with this area of activity).

B6a. In addition to the above, the constitution of the Finance Committee was amended by the Court on 8 September 2011 to include the Chairman and Deputy Chairman of the Investment Committee, creating a reciprocal arrangement between the Policy and Resources, Finance and Investment Committees (see F2 and J4 below).

B7. All Wards that have 200 or more residents (based on the ward list) are able to nominate a maximum of two Members to the Community & Children's Services Committee; under this arrangement, the current provision for four Members to be elected by the Court, at least two of whom shall represent the main four residential wards, was discontinued; and

B8. The Community & Children's Services Committee was asked to consider giving oversight of its housing management activities (excluding the Barbican Estate) to a sub-committee (with power to act) to enable greater focus in that area. (NB: The Community & Children's Services Committee subsequently created the Housing Management Sub-Committee to oversee the City Corporation's housing activities).

C. Culture, Heritage and Libraries Committee

C1. A new Culture, Heritage and Libraries Committee was established with responsibility for matters relating to culture, heritage, tourism and visitors

including overseeing the development of policies and strategies in those areas. It also took on:

- the responsibilities of the Libraries, Archives & Guildhall Art Gallery Committee which ceased to exist;
- the various tourism, heritage and Benefices activities and responsibilities currently undertaken by the City Lands & Bridge House Estates Committee which also ceased to exist;
- oversight of the City Corporation's Visitor Strategy, the City of London Festival and the management of the City Information Centre from the Policy and Resources Committee; and
- the management of Keats House from the Keats House Management Committee. A Consultative Committee should continue to operate although the detailed arrangements would be a matter for the Culture, Heritage and Libraries Committee to determine.

D. City Lands and Bridge House Estates Committee

D1. The City Lands and Bridge House Estates (CLBHE) Committee ceased to exist and its work merged with the work of other Committees, such as the new Culture, Heritage and Libraries Committee and the new Investment Committee. Other elements of CLBHE Committee's work was transferred to the Policy & Resources Committee and is managed by dedicated Sub-Committees. For example, the management of operational property is now undertaken by the Corporate Asset Sub-Committee and hospitality and Members' privileges activities are undertaken by the Hospitality Working Party and the Members' Privileges Sub-Committee both of which are chaired by the Chief Commoner.

D2. Where previously the CLBHE Committee would have hosted an event of City Corporation hospitality, the Chief Commoner now oversees the detail for that event in line with parameters set by the Hospitality Working Party. The number of Members to comprise the host element is also determined by the Hospitality Working Party on the basis of a rota maintained by the Town Clerk, together with other Members with a special connection with or interest in the guest organisation.

E. The office of Chief Commoner

E1. Candidates for the office of Chief Commoner are nominated by not less than 10 other Members and he or she is elected by the whole Court of Common Council from amongst the Common Councilmen (the expectation is that Aldermen will not vote in the election for Chief Commoner);

E2. For 2011, the election of Chief Commoner was held in April and thereafter, the election is held in September of each year, prior to the successful candidate taking office in April, to enable a period of 'lead-in';

E3. The 'job description' for the office of Chief Commoner was approved;

E4. The Chief Commoner remains an ex-officio Member of the Policy and Resources Committee and is also Chairman of any sub-committees

responsible for City of London Corporation hospitality and Members' privileges;

E5. Provision has been made in Standing Orders to enable the Chief Commoner to report on and speak to activities and responsibilities of the sub-committees referred to in E4 above in the Court of Common Council; and

E6. The Chief Commoner is not able to be Chairman of any City of London Corporation committee with the exception of the sub-committees referred to above. However, as with other chairmanships, the Chief Commoner is able to continue an existing chairmanship until the next meeting of the relevant committee when a new chairman shall be elected.

F. Investment Committee

F1. This new non-ward committee was established. The Investment Committee has responsibility for managing and overseeing the City Corporation's property and non-property investments in accordance with approved strategies and policies;

F2. The Investment Committee comprises 14 Members elected by the Court of Common Council, 8 Members appointed by the Policy and Resources Committee from amongst all Members of the Court, together with the Chairmen and Deputy Chairmen of the Policy and Resources and the Finance Committees in an ex-officio capacity but with voting rights;

F3. The Investment Committee appoints and maintains two Boards, one for each investment area (property and non-property) for the purposes of detailed scrutiny and decision taking, with the Chairman of the Investment Committee is also able to be Chairman of one of the Boards;

F4. The Boards are empowered to co-opt people with relevant expertise or experience, including non-Members of the Court, to assist in their deliberations; and

F5. Provision has been made in Standing Orders to enable the Chairmen of both Boards to report on and speak to their respective activities and responsibilities in the Court of Common Council and to ensure that any decisions, especially those relating to property, are taken without undue delay.

G. Audit and Risk Management Committee

G1. A new non-ward committee, Audit and Risk Management was with responsibility for the City Corporation's activities and responsibilities in these areas (with the Finance Committee relinquishing its current responsibilities for audit and risk); and

G2. The Audit and Risk Management Committee shall comprise 9 Members elected by the Court of Common Council (the Chairman of the Policy and Resources, Finance and Investment Committees not being eligible for election to the Committee), 3 external Members (ie non-Members of the Court of Common Council), the Chairman and Deputy Chairman of the Finance Committee (ex-officio with no voting rights) and a representative of the Policy and Resources Committee also in an ex-officio capacity with no voting rights.

G3. The Deputy Chairman of Audit and Risk is not able to be Chairman of another committee.

I. Open Spaces Committees

I1. The management of the City Corporation's open spaces is now maintained by three Non-Ward Committees, as follows:-

(i) Open Spaces, City Gardens and West Ham Park Committee comprising 8 Members elected by the Court of Common Council together with the Chairmen and Deputy Chairmen of the Hampstead Heath, Highgate Wood and Queen's Park and the Epping Forest and Commons Committees (see below) in an ex-officio capacity. The Committee is responsible for setting overall strategy for the operation of the City Corporation's open spaces and for the management of City Gardens. It is also responsible for the management of West Ham Park. This area of work is undertaken separately from the Committee's other business and the Committee's composition includes 4 representatives nominated by the Heirs-at-Law of the late John Gurney, 1 representative nominated by the Parish of West Ham and 2 representatives nominated by the London Borough of Newham;

(ii) Hampstead Heath, Highgate Wood and Queen's Park Committee comprising at least 12 Members elected by the Court of Common Council together with the Chairman and Deputy Chairman of the Open Spaces, City Gardens and West Ham Park Committee (see above) in an ex-officio capacity. The Committee is responsible for the management of Highgate Wood and Queen's Park. It is also responsible for the management of Hampstead Heath with this area of work being undertaken separately from the Committee's other business. The composition of the Committee includes at least 6 external representatives which must include 1 representative of the London Borough of Barnet, 1 representative of the London Borough of Camden, 1 representative of the owners of Kenwood lands and 3 persons representing local, ecological, environmental or sporting interests; and

(iii) Epping Forest and Commons Committee comprising 12 Members of the Court of Common Council including 10 Members elected by the Court of Common Council together with the Chairman and Deputy Chairman of the Open Spaces, City Gardens and West Ham Park Committee (see above) in an ex-officio capacity, to be responsible for the management of Burnham Beeches and the City Commons. The Committee also manages Epping Forest and this area of work is undertaken separately from the Committee's other business. The composition of the Committee includes 4 Verderers elected or appointed pursuant to the Epping Forest Act 1878. If the Chairman and/or Deputy Chairman of the Open Spaces, City Gardens and West Ham Park Committee are already Members of the Epping Forest and Commons Committee in their own right, the vacancy(s) are filled by the Court of Common Council.

J. Policy and Resources and Police Committees and the Boards of the Governors of the City Schools

Policy and Resources Committee

J1. Of the five vacancies that becomes available on the Policy Committee each year, one place is now reserved for a Member with less than 10 years' service on the Court, resulting in at least four places on the Committee for Members with less than 10 years' service at the time of their appointment;

J2. In view of the synergies between the work of the Energy Working Party (previously of the City Lands and Bridge House Estates Committee) and the Sustainability Working Party (of the Policy and Resources Committee), the work has been merged and transferred to the Policy Committee and is operated through a dedicated Sub-Committee (the Energy and Sustainability Sub-Committee) whose membership can be drawn from the whole Court;

J3. The Policy and Resources Committee is responsible for providing additional scrutiny, oversight and challenge for the management of major projects and programmes of work, including, amongst other things, considering all proposals for capital and supplementary revenue projects (including those which may be funded from external sources), and determining, at detailed options appraisal stage, whether projects should be included in the capital and supplementary revenue programme as well as the phasing of any expenditure. This work is undertaken by a dedicated sub-committee, the Projects Sub-Committee, which comprises 3 Members appointed by the Policy and Resources Committee, 2 Members appointed by the Finance Committee. The Projects Sub-Committee is also able to co-opt 2 further Members from the Court of Common Council with relevant experience.

J4. The Policy & Resources Committee was asked to review its various ex-officio appointments. A review was subsequently undertaken and the outcome reported to the Court on 8 September 2011. Whilst it was felt that the current ex-officio places were still relevant, the Court acknowledged that culture was an area which over the years had become more prominent and which also had substantial resource implications. It was therefore agreed that the Chairman of the new Culture, Heritage and Libraries Committee should become an ex-officio Member of the Policy Committee. Similarly, the development and management of the City Corporation's investment portfolio (property and non-property) was considered to be of great significance and the Court also agreed that the Chairman and Deputy Chairman of the Investment Committee should also serve as ex-officio members, creating a reciprocal arrangement between the Policy and Resources, Finance and Investment Committees.

Police Committee

J5. For the purposes of continuity the length of service of the Chairman of the Police Committee was extended to a term not exceeding four years;

J6. The current restriction whereby no Member of the Court of Common Council is eligible to serve on the Police Committee until such time as they have served a minimum of two years on the Court, should be removed (NB:

The constitution of the Police Committee has been reviewed since the governance review).

Boards of Governors of the City of London School, the City of London School for Girls and the City of London Freeman's School

J7. The three City School Boards were recommended to consider establishing a Working Party comprising key Members from each Board such as the Chairmen and Deputy Chairmen, to discuss important issues that may be of common interest, for example pay awards.

J8. The restriction whereby no Member can serve on more than one Board of Governors was removed.

K. Service on City Corporation Committees and Outside Bodies

Reserving places on Non-Ward Committees for 'newer' Members

K1. With the exception the Policy and Resources Committee which has separate arrangements, 10% of places (where 10% results in a fraction it should be rounded down, subject to at least one place being reserved on every non-Ward Committee for a Member falling in to this category) on all elected committees are reserved for Members with less than 5 years' service at the time of their appointment.

Limiting the number of Grand Committees on which a Common Councilman can serve at any one time

K2. The number of grand committees on which a Common Councilman can serve at any one time (excluding appointments or nominations to committees in an ex-officio capacity) is limited to no more than eight.

Limiting the number of Outside Bodies that a Member can serve on

K3. The number of outside bodies that a Member can serve on at any one time (excluding appointments that are by virtue of Office or in an ex-officio capacity) is limited to no more than six. If a vacancy cannot be filled from the Common Council, then such vacancy can be filled by non-Members, including officers on the basis that there are no issues of major concern to the work of the City Corporation likely to arise;

K4. Appointments to outside bodies are made by the Court of Common Council at meetings other than the meeting at which the appointment of Committees is undertaken.

L. Other Committee Issues

Publishing data of attendance by Members at Committee Meetings

L1. Data relating to the attendance of Members at committee, sub-committee and Court meetings was to be more accessible and placed on-line on the City Corporation's website provided that the figures are put in context (ie attendances should be shown together with the actual number of opportunities to attend).

Submission of supporting statements

L2. Members seeking election as Chairmen and Deputy Chairmen of committees are now able voluntarily to submit a statement of no more than 300 words in support of their candidature in advance of the meeting at which the election is to be held.

Frequency of Committee meetings

L3. The frequency of Committee meetings be reviewed and determined by individual Committees, as was presently the case.

Sub-Committees, Working Parties and 'Workshop' style meetings

L4. The constitutional position of sub-committees and working parties and informal 'workshop' style meetings or Member and officer working groups was noted and the Court requested that all Committees review their current arrangements to ensure that they conform to the principles outlined; and

L5. The concept of informal 'workshop' style meetings in appropriate circumstances was accepted in order to improve communication and increase interaction, particularly between Members and officers, at an early stage in major complex, costly or contentious proposals.

Committee Papers and Minutes

L6. Committee reports, minutes and papers are to be concise and to the point and that no late papers should be dispatched without the relevant Committee Chairman's consent having first been obtained;

L7. Agendas, reports and other papers shall continue to be dispatched in hard-copy, but greater use of electronically circulated papers be made; and

L8. A standard of seven working days after the Court of Common Council or Committee meetings should be set within which officers will seek to circulate the draft minutes to all Members (or Members of the relevant Committee).

Outgoing Chairmen

L9. In addition to the above it was subsequently agreed that in order to assist with arrangements for the election of a deputy chairman, outgoing Chairmen should be required to give notice of their intention to stand down.

M. Terms of Reference, Delegations and Standing Orders

M1. A scheme for the Appointment of Members on Committees and Terms of Reference for the City of London Corporation Committees was approved;

M2. The Framework for Accountability and Delegation approved by the Court in January 2005 was endorsed and individual Committees asked to review delegations to officers to ensure that they are appropriate and relevant.

M3. Revised Standing Orders were agreed and the Town Clerk authorised, in consultation with the Chairman and Deputy Chairman of the Policy and Resources Committee, to make any necessary consequential changes to

Standing Orders to take account of the decisions relating to the new governance arrangements.

N. Post Implementation Review

N1. Subject to the Court approving these new arrangements, a post-implementation review be undertaken after 12 months of their operation, with the membership of the working party being agreed by the Court, in order to take stock of the new governance arrangements and how they are working. This would include the operation of the Policy and Resources Committee. The Court subsequently approved the membership of the Post-implementation Review of the Governance Working Party on 8 September 2011.

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Committee(s):	Date(s):
Culture, Heritage & Libraries	July 2012
Subject: City of London Tartan	Public
Report of: Town Clerk	For Decision
<p>Summary</p> <p>This report presents the case for a City of London Tartan which may be used for gifts for 2012-2013.</p> <ul style="list-style-type: none"> • It is recommended that the Committee approves the Tartan and of its registration as the City of London Tartan 	

Main Report

Tartan – a brief history

1. The first documented tartan, the Falkirk tartan, dates from the 3rd century AD. Tartan as we know it today was not known before the late 16th century, though it was not systematically worn until the 17th and 18th century. In 1703, Martin Martin noted that people from different areas or islands in Scotland wore different tartans.
2. The link to specific families is a more modern one. In 1746, as a measure to pacify the Highlands, the Dress Act banned tartans except for those used by Highland regiments of the British army. The Act was repealed in 1782 and there was renewed interest in tartan patterns, with over 200 genuine setts being identified in the next few decades.
3. In 1822 for the pageantry of George IV new tartans were developed as National Dress, and not only for Highlanders. Queen Victoria and Prince Albert followed the romantic Highland revival, and used many tartans to furnish Balmoral which they bought in 1848. The naming and registration of tartans began in 1815.

New tartans

4. In addition to clan tartans, there are many tartans created especially for individuals, families, districts, institutions, and corporations. There are even specific commemorative tartans for various events and certain ethnic groups. There are many regional tartans, officially recognised by government bodies: in Canada most provinces and territories have an official tartan, many States in the USA have a tartan, and several local councils have their own tartan. Depending upon how a "different tartan" is defined, it has been estimated that there are about 3,500 to 7,000 different tartans, with around 150 new designs being created every year.

The City of London tartan

5. The possible occasion of a Scottish Lord Mayor in 2013 presents an opportunity for the City of London to have its own tartan. The (potential) incumbent is keen to use such a tartan as one of the Lord Mayoral gifts during the year. These have to be chosen well ahead of the year, hence the timing of this memorandum. The chosen tartan will be based on the colours of the City of London crest – silver/grey, red and white, with the red cross on a white background echoing the St George Cross of the City shield.

Current position

6. Lochcarron of Scotland has assisted in developing a suitable design. After many iterations the design below has been identified as the most suitable. The design is quite conservative and simple and colours are muted so that it will be easy to wear for most people.

Proposal

7. The design will be registered as the City of London tartan and will remain on file so that it can be used in the future by the City. It will be used in 2012-13 in one or more of the Mayoral gifts. The costs will be borne by Mansion House.

Recommendation

8. It is recommended that the Committee approves the Tartan and of its registration as the City of London Tartan.

Proposed Tartan Design



User ID: Lochcarron (DESSERVER) HP Officejet Pro K8600 Series (800 dpi) Tue, 15th May, 2012

Design: 2123A LML 12 Printed by ScotWeave Warp [A] 42.00 ends/inch Raised : 4 Weft Ratio : 50%

Folder : C:\ScotWeave\ScotWeave\Dobby\Design\London Weft [1] 38.00 picks/inch T11vni m0 f100 c-1x-1 wx0 fx0 s0 0 0

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Committee(s):	Date(s):
Culture, Heritage & Libraries	2 July 2012
Subject: City Arts Initiative	Public
Report of: Town Clerk	For Decision

Summary

This report presents the recommendations of the City Arts Initiative Group which met on 11 June to discuss three art applications: the Robert Hooke Bell, Red House and a GLA proposal. Information was also received on the Great St Helen's Sculpture Space.

The GLA proposal is recommended and is discussed in the non-public side of the agenda.

The Robert Hooke Bell is recommended on the basis of a temporary installation of six months. This was due to the high demand for the particular location and concerns about how well the piece spoke to City location.

The Red House proposal was welcomed in principle but as there are not yet specific proposals in respect of a location no further recommendations are made at this time. An officer has undertaken to explore possible locations.

It is recommended that:-

- the GLA application be approved
- subject to Planning Permission, the Robert Hooke Bell be approved for a limited period of six months

Main Report

Background

1. The City Arts Initiative was established to improve the management of public art in the City. It provides advice to your Committee and service Committees as appropriate on proposals for new public art, maintenance of the City's public art and if necessary, decommissioning.

Current Position

2. The City Arts Initiative panel met on 11 June and considered three art applications: the Robert Hooke Bell, Red House and a GLA proposal. Information was also received on the Great St Helen's Sculpture Space
3. As previously agreed by your Committee, full details of the applications are available in the Members' Reading Room or at request from the Town Clerk.

Proposals

GLA proposal

4. The GLA have submitted an application for a number of very short term “pop up” art installations. They have requested that this proposal be kept confidential and so further details are discussed in the non-public side of the agenda.

Robert Hooke Bell

5. The MEMO Bell is part of a large project to create a global monument to extinct species which will be sited on the Isle of Portland. This will take the form of a bell which would be tolled whenever a species becomes extinct. The City element of the proposal is to have a four foot diameter scale model of the bell located in St Paul’s Churchyard. The bell itself is upturned (i.e. widest part facing upwards) and is a cast bronze bell with a ‘fossil’ surface. The application requested a temporary period of one year with the potential for a permanent installation.
6. In considering this application the group were supportive of the overall aim of the project and noted that it the project had prominent support. There were some concerned that the piece itself did not resonate as strongly in the proposed location or in the broader City context as it might elsewhere. There is also a very strong demand to locate artworks in St Paul’s Churchyard.
7. Due to the high demand for the location, it is recommended that, subject to planning permission, approval be given to site the Robert Hooke Bell in St Paul’s Churchyard for a period of six months.

Red House

8. An application from RSH+P architects and the London Design Festival to locate a shell of a low carbon, high energy efficient home in the City as part of the London Design Festival was considered. The piece will take the form of a red timber framed ‘house’ which would be in place from 14 – 23 September. The application did not identify a particular location and work will be needed to identify a suitable space for the structure.
9. The London Design Festival have not previously located pieces in the City and there was support amongst the group for developing this relationship and bringing the Festival into the City.
10. Due to the need for a location to be identified, no recommendation is presented at this stage. It was confirmed that planning permission will be required, and an officer undertook to do further work on the issue of location.

Great St Helens Sculpture Space

11. The Great St Helen's Sculpture Space is home to the City's new programme of temporary public artworks. The first year of the project was completed last year, and some of the art works for the second year have just been installed. The area is now attracting high quality artists. The project has been developed and delivered as a partnership between the City, local businesses (currently Hiscox, British Land Aviva, Aon, 30 St Mary Axe and Brookfield) and a number of art galleries. In addition to the installation of art works on a temporary basis the project has also delivered a range of community activities.
12. A presentation was received by the City Arts Initiative on the artworks for year 2. A copy of this is available in the Members Room.
13. A Committee report will be submitted to the Streets and Walkways Committee and Project Sub Committee regarding the funding of the project in years 3 and 4.

Implications

14. The City Arts Initiative was formed to support the City's management of public art which supports the "vibrant and culturally rich" strand of the City Together Strategy and the delivery of the Cultural Strategy.

Conclusion

15. This report summarises the discussions of the City Arts Initiative and presents recommendations in relation to the public art applications considered on 11 June 2012.

Background Papers:

Full details of the applicants are available in the Members Reading Room or at request from the Town Clerk.

Contact:

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Agenda Item 7

Committee(s):	Date(s):
Culture, Heritage & Libraries	2 July 2012
Subject: Revenue Outturn 2011/12	Public
Report of: The Chamberlain and The Director of Culture, Heritage & Libraries	For Information

Summary

This report compares the revenue outturn for the services overseen by your Committee in 2011/12 with the final agreed budget for the year. Overall total net expenditure during the year was £14.259m, whereas the total agreed budget was £15.384m, representing a decrease in net expenditure of £1.125m as set out below:

Summary Comparison of 2011/12 Revenue Outturn with Final Agreed Budget				
	Final Approved Budget £000	Revenue Outturn £000	Variation Increase/ (Reduction) £000	Variation Increase/ (Reduction) %
Local Risk				
Director of Culture, Heritage and Libraries	8,995	8,512	(483)	(5.4)
City Surveyor	806	607	(199)	(24.7)
Total Local Risk	9,801	9,119	(682)	(6.9)
Central Risk				
Director of Culture, Heritage and Libraries	1,402	1,279	(123)	(8.8)
Total Central Risk	1,402	1,279	(123)	(8.8)
Capital & Support Services	4,181	3,861	(320)	(7.6)
Overall Totals	15,384	14,259	(1,125)	(7.3)

The Chief Officer has submitted requests to carry forward the eligible local risk underspend, and these requests will be considered by the Chamberlain in consultation with the Chairman and Deputy Chairman of the Resource Allocation Sub Committee.

Recommendations

- It is recommended that this revenue outturn report for 2011/12 and the proposed carry forward of underspends to 2012/13 are noted.

Main Report

1. Actual net expenditure for your Committee's services during 2011/12 totalled £14.259m, an underspend of £1.125m compared to the final approved budget of £15.384m. A summary comparison with the final agreed budget for the year is tabulated below. In this and subsequent tables, figures in brackets indicate income or in hand balances, increases in income or decreases in expenditure.

Culture, Heritage and Libraries Committee – Comparison of 2011/12 Revenue Outturn with Final Agreed Budget

	Final Agreed Budget £000	Revenue Outturn £000	Variation Increase/ (Decrease) £000	Variation Increase/ (Decrease) %	Paragraph Reference
LOCAL RISK					
Director of Culture, Heritage and Libraries					
City Fund					
City Business Library	992	1,002	10	1.0	
Barbican & Community Libraries	2,033	1,877	(156)	(7.7)	2
Guildhall Library & Bibliographical Services	972	1,012	40	4.1	
Central Management	509	684	175	34.4	2
Heritage Services	4,332	4,215	(117)	(2.7)	3
Visitor Services & City Information Centre	595	588	(7)	(1.2)	
Lower Thames Street*	16	5	(11)	(68.8)	4
Total City Fund	9,449	9,383	(66)	(0.7)	
City's Cash					
Monument	(98)	(146)	(48)	(49.0)	5
Mayoralty & Shrievalty*	100	74	(26)	(26.0)	6
Total City's Cash	2	(72)	(74)		
Bridge House Estates					
Tower Bridge Tourism	(456)	(799)	(343)	(75.2)	7
Total Bridge House Estates	(456)	(799)	(343)	(75.2)	
Total City Surveyor	806	607	(199)	(24.7)	8
TOTAL LOCAL RISK	9,801	9,119	(682)	(6.9)	
TOTAL CENTRAL RISK	1,402	1,279	(123)	(8.8)	9
CAPITAL & SUPPORT SERVICES	4,181	3,861	(320)	(7.6)	10
OVERALL TOTALS	15,384	14,259	(1,125)	(7.3)	

*These budgets are held by the Director of Culture, Heritage and Libraries but relate to building maintenance work and as such any underspend relates to the City Surveyor and cannot be carried forward by the Director.

Reasons for Significant Variations

2. The large underspend in Barbican and Community Libraries (£156,000), which is largely balanced out by the overspend of £175,000 in Central Management, reflects the difficulty of undertaking detailed apportionment of the 2011/12 proportion of the 12.5% savings between cost centres at the time of department restructuring. Note that these savings have now been allocated appropriately to the services to which they relate for 2012/13 onwards.
3. Heritage Services underspend of £117,000 relates to larger than expected stock sales at the LMA and the Guildhall Art Gallery.
4. Lower Thames Street underspend of £11,000 was due to a reduction in demand placed upon the breakdown maintenance budgets for the Roman Bath House. In addition the budget for the removal of dirt, dust & general repairs was not utilised, as these costs were met from an Additional Works Programme project that undertook work to remove this property from the heritage at risk register (successfully). Note this underspend is unavailable to be carried forward.
5. Monument underspend of £48,000 is mainly due to an increase in ticket income which has led to an overall increase in actual income above budget of 8%.
6. The Mayoralty and Shrievalty underspend of £26,000 was a result of a reduction in utilities costs and rates for the year. Note this underspend is unavailable to be carried forward.
7. Tower Bridge Tourism underspend of £343,000 is due to the excellent performance in generated income in respect of the increased number of visitors to the Exhibition and the number of events hosted at the Bridge venues.
8. The City Surveyor's underspend of £199,000 relating mainly to the Additional Works Programme will be rolled over to 2012/13. This programme is approved over a 3 year period and the budget is phased over the life of the programme. Any underspend is rolled over to subsequent years. The phasing of these projects is reported to the Corporate Asset Sub Committee on a quarterly basis.
9. The variance of £123,000 in Central Risk budgets is due to underspends in the rates costs for the Camomile Street Library which has now closed and the London Metropolitan Archives building.

10. The £320,000 underspend in recharges is mainly due to the lower than budgeted running costs of the Guildhall Complex particularly in respect of the utility and repairs and maintenance costs.

Local Risk Carry Forward to 2012/13

11. The Director of Culture, Heritage and Libraries has a local risk underspend of £483,000 on activities overseen by your Committee. However those underspends totalling £37,000 which relate to Lower Thames Street and Mayoralty and Shrievalty cannot be used for Carry Forward Requests as these budgets are under the control of the City Surveyor. The Director also had a local risk overspend for Tower Bridge Operational totalling £46,000 on activities overseen by the Planning and Transportation Committee. As a result of these activities the Director is proposing that the available balance of £400,000 of his overall underspend be carried forward, all of which relates to activities overseen by your Committee. The following purposes are proposed: -

- complete the new heating system in Tower Bridge walkways [originally agreed and budgeted for with Surveyor's for 11/12, but held over until after the Olympics]: £95K
- complete South Tower new storage system at Tower Bridge [again, originally agreed and budgeted for with Surveyor's for 11/12, but held over until after the Olympics]: £150K
- create a targeted marketing and publicity campaign to go with the opening of the new glass walkways at Tower Bridge: £45K
- appoint a fixed-term grade C post to upgrade manual accessions, conservation and loan registration documentation at Guildhall Art Gallery: £20K
- improve Guildhall Art Gallery shop area, removing existing counter/display furniture with better, more up to date designs: £28K
- install new audiovisual equipment, furniture and doors on the old Guildhall Library Bookshop space so as to convert it to a flexible training/seminar room: £18K
- acquire and install equipment for Barbican Library to enable users to self-book their internet sessions (thus releasing staff time): £10K
- increase investment in e-Book offering in lending libraries: £10K
- install glass doors to area at far end of Guildhall Library, to greatly increase both flexibility and capacity of that space for events, lectures, seminars, training: £24K

Contact:

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Committee(s):	Date(s):
Culture, Heritage & Libraries	02 July 2012
Subject: The Lord Mayor's State Coach, the Semi-State Coaches, the Dress Chariots, The State Harness and City Marshal's Saddlery - Background Information	Public
Report of: The City Surveyor (CS.230/12)	For Information

Summary

This report is a briefing document on the subject of the horse drawn carriages that are used in the Lord Mayor's Show, which are still owned by the City of London and are your Committee's responsibility.

The City of London Corporation owns six horse drawn carriages and the Lord Mayor's State Coach; these are primarily made available for use in the Lord Mayor's Show. The six carriages date from the turn of the 19th Century and were produced for the Lord Mayors and Sheriffs of the day. They comprise two Semi-State Coaches and four Dress Chariots. The State Coach was produced upon the initiative of the Lord Mayor elect, Sir Charles Asgill, and delivered 255 years ago in September 1757.

All but two of the Chariots are used annually in the Lord Mayor's Show and the Pageantmaster has recently indicated that they will still be needed, in the foreseeable future.

All the City's carriages remain in a usable condition; however, it is some 60 years since major attention has been given to their care and due to their use and historic significance they are in need of conservation/restoration. They have been the subject of a Capital Project which because of the financial climate, has been stalled and will be reported upon to your Committee in due course.

The City Marshal's Saddlery and the State Harness are associated equipment also used during the Lord Mayor's Show.

Recommendation

- Members note the contents of this Report.

Main Report

Background

1. The Lord Mayor's State Coach, made in 1757, is used by the Lord Mayor on the occasion of a Coronation and once a year for the Lord Mayor's Show. In order for this ancient ceremony to continue in its current form the Coach must be routinely maintained and made available.
2. The only other great State Coaches in the UK are the Queen's Gold Coach, made for George III in 1762 and the Speaker's State Coach, which was originally made for William III in 1698.
3. Since 1976 the Lord Mayor's Coach has been exhibited at the Museum of London and every October/November it is wheeled out of the City Gallery to take the leading role in the Lord Mayor's Show.
4. In addition to the State Coach are the two Semi-State Coaches, the four Dress Chariots, the State Harness and the City Marshal's Saddlery. These items are housed in the Park Street Coach House.

The State Coach

5. The Lord Mayor's State Coach is of the type called a Berlin which was developed by Phillipe Cheisa, a Frenchman of Italian extraction who worked in Berlin. Berlin coaches had the reputation of being safer and more stable than other carriages built to date and, although not fast, they were considerably more comfortable. It is designed in a trapezoid shape and decorated in the Rococo style.
6. The body of the coach is not supported by springs, but suspended upon four thick black leather braces fastened with large gilt brass buckles of elaborate design, each bearing the City arms.
7. The framework of the carriage is finely carved and gilded throughout. The roof is painted red and ornamented with eight gilt vases. The centre vase was formerly occupied by a group of four boys supporting baskets of fruit and flowers, the truncated base of which still remains.
8. The State Coach was designed by the architect Sir Robert Taylor upon the initiative of his patron, the Lord Mayor elect, Sir Charles Asgill. It was officially commissioned on the 4 April 1757 and delivered on the 26 September 1757 by Joseph Berry of Holborn (a former Master of the Worshipful Company of Coachbuilders), at a cost of £1,065. It was used in the Lord Mayor's Procession for the first time on the 9 November 1757. The painting of the panels is attributed (although this is not proven) to Giovanni Battista Cipriani, a Florentine who was renowned for painting the most expensive coaches of the time. A few years later he was involved with the production of the Royal Gold State Coach. The original heraldic

devices are said to be the work of Charles Cotton, a founder member of the Royal Academy and coach painter to George III.

9. Extensive repairs were undertaken in 1777 and at regular intervals, though by 1812 the coach was considered to be in such a poor condition that thought was given to producing a new State Coach. However, the estimated cost of £5,250 for a replacement coach was considered prohibitive and so substantial repairs were undertaken to the present coach. It is thought that the current State harness dates from 1833 and during the 19th Century regular repairs to the coach took place. It is noted that it was regilded in 1812 and 1868 and that the upholstery was replaced in 1812, 1821, 1869 and 1897. By 1905, again due to decay, the coach needed more thorough repair including regilding. The centre electric interior light was installed in 1939 and from 1939 to 1945 the coach was kept in safe storage in Newbury.
10. In 1951 brakes were fitted to the rear wheels and in 1952 all the paint and gilding, with the exception of the Cipriani panels, was completely stripped. All timber parts were treated with preservative and many portions of the carved and ornamental work replaced. The undercarriage was thoroughly examined and the rear superstructure reconstructed and strengthened. The massive solid leather braces on which the body is slung were replaced with new cased leather ones. The Cipriani panels were cleaned and restored and the whole coach completely repainted, gilded and varnished. The interior was re-upholstered with electric strip lighting installed and a new hammer cloth provided for the coachman's seat. The work was carried out by Offord & Sons at a cost of £5,779 (which equates to about £115,000 today). In 1967 and 1976 the front wheels were overhauled and in 1970 the rear wheels.
11. The coach is 22ft long, 8ft wide and 11ft high and in a 1970 memorandum is recorded as being weighed on the 8 November 1967 on the Public Weighbridge at 2 tons 16 cwt. Since WWII it has been drawn by three pairs of shire horses, initially provided by Whitbread's then subsequently by Young's and now by Waldburg Shires, when its full length becomes some 65ft.
12. The coach was formerly kept at the City's Green Yard, off Whitecross Street but was moved to Whitbread's premises in 1961 when the Barbican Redevelopment was started and then to the Museum of London on the 26 November 1976.
13. In the beginning the coach was provided and cared for by the Aldermen, however, on the 24 July 1777 the Court of Common Council resolved that in future a State Coach should be provided for the Lord Mayor at the City's expense. Originally a State Coach Committee was formed to take responsibility for the coach but it was soon entrusted to the City of

London's General Purposes Committee. In 1982 its maintenance responsibility was transferred to the City Lands & Bridge House Estates Committee and in 2011 to your Committee.

14. The Lord Mayor's State Coach is the oldest ceremonial vehicle in regular use in the world; it is also unique in that it is both a working object and a museum artefact. Despite that it remains in a useable condition, however, as it is in excess of 60 years since any major attention has been given there is a need for repairs and conservation/restoration, which will be the subject of a separate report to your Committee.

Lord Mayor's State Coach – Equipment and Uniforms

15. Most of the equipment associated with the State Coach is either for assisting in the handling of the vehicle or for its display at the Museum of London or in the temporary coach house at Guildhall.
16. The 'kit' needed when using the State Coach includes the liveried uniforms worn by the coach driver and the postilion (the rider on the nearside leading horse). The other State Coach attendants wear uniforms consisting mainly of equestrian clothing. In addition to the clothing part of the uniforms, there are eight whips; six are used by the walking grooms, one by the postilion and one by the coach driver.

The Six Semi-State Carriages

17. The six carriages comprise of the following (in brackets are noted their use in the Lord Mayor's Show):-

No 1	Green Semi-State Coach (carries the out-going Lord Mayor and Chaplain)	Previously thought to have been built by Offord & Sons for Sir Polydore de Keyser for his Mayoralty in 1887 but now thought to have been built by McNaught & Co for Sir John Voce Moore during his Mayoralty in 1898.
No 2	Maroon Semi-State Coach (carries the Chief Commoner and the Secondary)	Built by Peters & Son for Sir Marcus Samuel for his Mayoralty in 1902.
No 3	Maroon Chariot (not currently used)	Built by Hooper & Co.

No 4	Green Chariot (not currently used)	Previously thought to have been built by Thrupp & Maberly but possibly built by Hooper & Co.
No 5	Blue Chariot (carries the Lay Sheriff)	Built by Hooper & Co
No 6	Green Chariot (carries the Aldermanic Sheriff)	Built by Thrupp & Maberly

18. The four carriages (1, 2, 5, & 6) used regularly each year are all in similar condition. They were previously repainted and re-upholstered during the late 1950's/early 1960's. The work, generally, was carried out to a high standard and the retrimming is very typical of the 1950's. The linings of all the carriages have widespread wear and tear and water damage. The two chariots that are not used underwent exterior attention in the 1980s so as to be available for standby.
19. It is considered that all the carriages are important historic models of fine English coach building and represent wonderful examples of the type of carriages seen in the City during the late 19th century.

The City Marshal's Saddlery

20. The City Marshal's Saddlery consists of the ceremonial kit used on the horse ridden by the Marshal in the Lord Mayor's Show and at other ceremonial events, for example, when challenging troops before their right to march through the City of London.
21. The provision of the horse, normally provided by the Household Division, is the responsibility of the City Marshal.

Current Service

22. Waldburg Shires, based in Huntingdon, Cambridgeshire, are contracted by the Remembrancer's Department to provide the team of six shire horses and attendants needed for pulling the State Coach.
23. The State Coach is serviced and maintained by Croford Coachbuilders, who are specialists in coach repairs and wheelwrighting. In addition this company provides a coach movement service, which is needed whenever the State Coach has to be moved without horses.
24. The State Harness and City Marshal's Saddlery is serviced and maintained by Catrien Coppens, who is a Master Saddler employed part time at the Royal Mews. Ms Coppens is also in attendance at the Show to assist in the

harnessing of the shire horses and to provide an emergency breakdown service for the State Harness and the harnesses used by the Royal Mews.

25. The two Semi-State carriages and two of the chariots that are currently used every November in The Lord Mayor's Show are collected from the Park Street Coach House by staff from the Royal Mews prior to the Show. Once the coaches are at the mews, they are prepared for use by our coachbuilders. For the Show the Royal Mews provides on a 'grace and favour' basis, horses and operational and support personnel.
26. The Pageantmaster has recently confirmed that the four carriages and the Lord Mayor's State Coach will continue to be needed for the Lord Mayor's Show.
27. The City Surveyor's Department provides the following, in connection with the management of the Lord Mayor's State Coach and the other coaches in the form of a specialist service:-
 - i) Liaison with the Pageantmaster, Police, Royal Mews and others.
 - ii) Monitoring, inspection, testing, repair, maintenance, preparation and operational use of the Corporation's ceremonial coach equipment.
 - iii) Monitoring, repair, maintenance and use of the permanent coach-house at Park Street and the temporary coach-house at Guildhall.
 - iv) Assist with the rehearsals and the Lord Mayor's Show.
28. Traditionally, pageants such as the Lord Mayor's Show, were organized/project managed by architects. It is because the City Architect's role has been taken over by the City Surveyor, is why this specialist service is currently provided by the City Surveyor's Department.

Guildhall Yard and the Temporary Coach House

29. Although the Museum of London is very accommodating when our specialist contractors need access to the State Coach, it cannot provide the physical environment needed for assembling all the coach's equipment and for the 'putting to' of the horses; hence the reason why Guildhall Yard and the temporary coach house are used every year for getting the coach ready for the dress rehearsal and for the Lord Mayor's Show.
30. The glass walled temporary coach house, first used in 2004, is widely regarded as an excellent advert for the Lord Mayor's Show. The coming of the State Coach to Guildhall and its display in the coach house attracts considerable attention from members of the public and the press.

Capital Project

31. As it is some 60 years since major attention has been given to the care of the City's carriages, a Capital Project was initiated to research into and identify what repairs were needed. To help finance these conservation and

repair works, it was decided that the two unused chariots should be disposed of. Unfortunately, the financial climate has resulted in a considerable lack of interest in these two coaches, so much so that the project was no longer sufficiently financed.

32. At its meeting on 23 March 2010, the Finance Committee was presented with a progress report on the poor offers being made for the two chariots. It was decided that the project should be deferred, except for some essential and advisable repairs.
33. The essential and advisable repairs, estimated at £80,000, not including staff costs, have been completed on the State Coach, while the repairs to the other carriages will be carried out during 2012–13 and 2013–14.
34. A review of the remaining works needed to the retained carriages will be undertaken, the results of which will be reported to your Committee in due course.

Community Strategy & Other Significant Implications

35. All the City's carriages are considered to be important examples of fine English coach building. In particular the Lord Mayor's State Coach is unique and has a high profile on the world stage. As such the owning and maintenance of such carriages fits in with the City's strategy to provide a culturally rich, skilled and learning City.

Consultees

36. The Pageantmaster, the Remembrancer, the Chamberlain and the Director of Culture, Heritage and Libraries have been consulted in the preparation of this report.

Conclusion

37. The City is fortunate to own some of the finest carriages in the country which form part of the nation's heritage. It would not be possible to replace them like for like from the open market.
38. The Lord Mayor's State Coach is an internationally renowned and unique carriage which is the centrepiece of the City's premier annual event, the Lord Mayor's Show. It holds a special place in the country's heritage and unusually, is required to be a utility vehicle during the parade whilst it is also an irreplaceable work of art. Although well-built and having proven to be resilient over the years, it is a complex object, constructed from a variety of materials, all needing specialist maintenance and treatment.

Background Papers:-

Report to City Lands & Bridge House Estates Committee dated July 2005

Report to City Lands & Bridge House Estates Committee dated July 2006

Report to City Lands & Bridge House Estates Committee dated March 2010

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Committee(s):	Date(s):
Culture, Heritage & Libraries	02 July 2012
Subject: Proposed Visitor Trail	Public
Report of: Director of Culture, Heritage & Libraries	For Decision

Summary

This Report recommends the creation and launch of a visitor trail in the City which would provide a half day or whole day dwell time opportunity and clearly signify that the City positively welcomes visitors.

The trail proposed would link the main visitor assets within the remit of your Committee through commencing at the City Information Centre and travelling via the Guildhall Art Gallery, Roman Amphitheatre and other attractions at Guildhall progressing to the Monument and on to Tower Bridge.

The Museum of London and the Barbican Cultural Quarter as high profile City Corporation visitor assets would be highlighted and recommended as potential visits and St Paul's Cathedral and the Tower of London would also be referenced.

The rationale is to capitalise on the potential visitor footfall legacy arising from the success of the Queen's Diamond Jubilee, Celebrate the City and the Olympics and Paralympics in 2012. These events will attract an enormous number of people to the City, many for the first time.

There are two phases of a City Visitor Trail being proposed, with the first phase to be launched on 1 April 2013. The annual costs of maintaining the Trail will be funded from local risk budgets of the CHL attractions which it is hoped will be the main beneficiaries.

An internal officer team comprising Visitor Development and Built Environment Officers augmented by an IS officer will be established to take the project forward.

Recommendations

I recommend that you agree the following:

- The creation of a Phase 1 City Visitor Trail extending from the City Information Centre to Tower Bridge for launch on 1 April 2013; and
- To receive further reports on the Phase 2 development proposals for the City Visitor Trail.

Main Report

Background

1. Visitor Development and Services (VDS) became part of the Department of Culture Heritage and Libraries in October 2011 following a Corporate wide departmental restructure. This transferred the management of City Corporation visitor attractions and responsibility for the organisation's visitor strategy to the Department of Culture, Heritage and Libraries.
2. Since this change the City Visitor Development Team has been fully occupied in putting a range of measures in place to ensure that the City Corporation plays a significant and noticeable role in facilitating the London Olympics and Paralympics. These efforts will place emphasis on enhancing the experience of visitors to London and in particular those who visit the Square Mile. VDS was actively involved in supporting the Queen's Diamond Jubilee celebrations within the City and in facilitating and marketing the four day Celebrate the City event, to ensure that they were a great success.
3. There is no doubt that 2012 will prove to be a momentous year for London and the City and the challenge this presents for the VDS Team is to ensure that the large footfall of visitors to the City is welcomed and that they leave with good impressions and great memories, so generating positive PR and word-of-mouth recommendations.
4. The challenge beyond the Olympics and in future years for VDS is to create a legacy where going forward domestic and foreign visitors to London will want to visit the Square Mile and will come to regard it as one of the top London experiences. It is hoped that the feel-good factor from the Olympics and the whole 2012 programme of events will have benefits in terms of improved appeal and increased visitor footfall in future years.
5. To achieve this offer to visitors will need to be attractive, interesting and easily accessed, and the City will need to be perceived as welcoming. In this respect for the development and implementation of the Square Mile visitor strategy would be enhanced by the creation of a visitor trail for tourists visiting the City. The absence of a joined up experience affects the way visitors compile their itineraries and results in spot visits to single attractions such as St Paul's Cathedral or the Museum of London, creating shorter dwell times and lower per capita spend in the City. It also inhibits marketing and is a barrier to achieving e.g. London Village Status (as defined by London & Partners) which could be the platform for inclusion in London Travel Guides and visitor websites.
6. A Report of December 2011 by Quiller Consultants who assisted the Director of Public Relations on the communications implications arising from activities of the protesters at St Paul's Cathedral stated:

“If the City Corporation wishes to be known for a specific area of activity or contribution to public life, simply telling people (especially the media) what it is already doing is unlikely to break through the din of day to day news. Members may wish to consider what new initiative could be launched that both shows its commitment to a specific field, and is of a size and magnitude to register in the minds of decision makers and opinion formers. “Business as usual” is not going to generate headlines or interest.”

7. In response to this the Town Clerk asked for potential projects which would create impact and show commitment by the Corporation to positively welcoming visitors to the City to be suggested and considered. The following criteria were identified to guide project proposals in this respect:
 - Creating some distinctive momentum around how the new Visitor Development & Services operation is going to have impact on the tourism agenda, both for the Square Mile generally and for the City’s own attractions/areas (e.g. Guildhall complex).
 - Harnessing the opportunity created by the corporate wish to make more of its cultural activity, and raise its profile.
 - Creating a more joined-up/centralised focus for marketing and promotion for CHL Department activities and positive public relations for culture generally.
 - Making effective use of Tower Bridge and Monument income surpluses to further promote tourism footfall to these attractions and within the City generally.

Current Position

8. The suggestion which resonated most effectively in meeting the criteria and which would create half day or whole day dwell time opportunity for visitors was the establishment of a City Visitor Trail (CVT) linking as many of the main City Corporation’s visitor attractions and City highlights as possible.
9. A CVT could operate by encouraging visitors who commence their visit by calling at the City Information Centre to embark on the Trail. This would be routed via St Paul’s Cathedral and Temple Bar to the Guildhall Area with its various attractions including the Guildhall Art Gallery and Roman Amphitheatre, on to the Monument and finally via the Tower of London to Tower Bridge. This Trail would operate in both directions with Visitors exiting the Tower Bridge Exhibition and the tourist footfall on the Bridge being encouraged by Footfall Enticement Staff to follow the Trail to the Guildhall area attractions via The Tower and the Monument.
10. High profile City Corporation attractions such as the Barbican Cultural Quarter and the Museum of London would be highlighted and recommended as interesting visits in the literature and map produced to

support the CVT, in order to give the greatest degree of choice to visitors and to maximise the benefit to City Corporation assets. St Paul's Cathedral and the Tower of London would also be referenced.

11. This is not a novel idea in the Tourism business as there are visitor trails in many major cities around the world and there are themed guided and self-guided walks around parts of the City which have been developed in previous years. Some are no longer actively promoted and there are none which are targeted particularly at the Corporation's own visitor attractions. This is an omission in the City and is something which needs to be addressed to offer a welcome to tourists and provide a focus for their visit to the City. It would also provide a strong marketing hook and has the potential to put the Square Mile on the London tourism map and increase footfall to all of the Corporation's attractions.

Options

12. The following options should be considered in the context of the suggested development and implementation of a CVT:
 - a) Create a comprehensive CVT covering everything in the Square Mile which may be attractive or interesting to visitors; or
 - b) Create a simplified trail actively directing visitors to CHL attractions as the main route but also highlighting other City and City Corporation visitor and cultural assets.
13. It would be a missed opportunity for the City Corporation not to attempt to achieve a positive visitor legacy following the excitement of the major events taking place this year. This would reinforce the view that there is no enthusiasm for attracting visitors to the City and it would ignore the recommendations of the Quiller Report.
14. The creation of an all encompassing "Trail of Trails" which attempts to include everything of interest to visitors would be a major and time consuming exercise. It is likely that the time taken to consult all interests and to produce this would cause us to miss the immediate post 2012 opportunity. It may also lack a sharp focus and direction for visitors through the volume and range of information which would need to be included. However, this could possibly become a longer term development project if a simpler CVT can first be successfully established.
15. Producing a simplified Trail creating a main route joining CHL Committee visitor attractions but also highlighting and recommending other City visitor and cultural assets could be achieved within a shorter timescale. This could capture and maintain the enthusiasm of 2012 and potentially create a visitor legacy for the Square Mile as a world class destination. It would also be affordable and cost effective.

Proposals

16. The proposals described below will create a realistically deliverable scheme commencing with a simplified model which will be capable of further development dependent on the availability of funding.

Phase 1

17. A first phase CVT could be launched with only the following resources being committed:
 - A guide/map clearly describing the attractions and the visitor trail to be followed.
 - A part time operational marketing post (60% FTE).
 - A modest marketing budget to promote the CVT, liaise with attractions and complement current marketing activities for the attractions.

Phase 2

18. The basic scheme proposed and described above will provide the basis to launch the scheme and will potentially generate interest and momentum. However, the lack of physical visibility would become inhibiting and may not meet the objective of overtly demonstrating the City Corporation's commitment to welcoming visitors to the Square Mile.
19. It is therefore proposed that second phase enhancements are planned at the outset to heighten the profile of the Trail and improve the chance of successfully directing and informing visitor footfall. These could potentially comprise inter- alia the following:
 - Pavement Markings - painted indicators or metal plaques
 - Signage –added to existing signage, or newly designed wall mounted or freestanding.
 - Digital media - modern, flexible, instantly updatable and offering a range of communication options such as linking to iPhones, utilising information nodes or digital waste bins.
20. There is no doubt that the physical presence of street signage for the CVT will have impact and will demonstrate the City Corporation's commitment to visitors.
21. Digital media however offers the greatest communication potential and would enhance the City Corporation's twenty-first century image and its commitment to a technologically driven future. It is clearly the way ahead and will be given priority in the phase 2 development programme.

Further Possibilities to Enhance the CVT

22. The following list of features/facilities which is by no means exhaustive could offer potential to further develop the appeal of the proposed Trail in the future. This would progressively enhance the offering to visitors increase the profile of the CVT.
- Create a Passport of Children's collectable stickers - (e.g. dragons)
 - Linkage with Boris Bikes scheme.
 - Link with tourist bus routes.
 - Street Guides deployed on the route on special occasions.
 - Transport for visitors on special occasions – rickshaws, people carriers etc.
 - Produce saleable guide book
 - Develop an animated character e.g. a dragon to be synonymous with the City tourism offer.
23. The addition of any new facility could be used to maintain awareness and profile by attracting positive PR and press coverage.
24. The above are listed in bullet form to give members an indication of the type and range of facilities which could potentially be developed or integrated with the proposed CVT. These will be assessed in detail as part of the future development of the CVT.
25. An initial discussion has been held with the Director of the Built Environment on the potential of the CVT and subject to careful consideration of any physical impact on the street scene, he is broadly supportive of the proposal. The professional input of planning and highways professionals will be essential to the success of the scheme which it is hoped will be eligible for support from Section 106 funding, although this will be subject to interpretation.

Implications

Funding Proposal

26. For reasons already discussed, the timing for launching a Phase 1 scheme needs to be after the Olympics and Paralympics, probably from the beginning of the tourist season on 1 April 2013. It could be started from January 2013 but the first three months of the year are traditionally slow in terms of inbound and domestic tourism and the lead- in period would be very short.
27. Phase 1 will incur start- up costs of £40,000 in 2012/13 to cover design and printing, staffing and marketing. Annual funding of £70,000, will be required in 2013/14 and annually thereafter to maintain and support the recurring annual costs of the CVT comprising the following:

- Design and production of a leaflet and guide (£15k),
- 60% (3 days per week) grade D Marketing Executive post (£25k)
- Marketing and promotional budget (£30k).

28. It is anticipated that there will be scope for the marketing post to promote the individual CHL attractions and to take on marketing/promotion for the department more broadly. The placement of the post in the VDS Team will afford the Attractions the benefit of the full range of marketing and communication skills which are available in this highly skilled Team.

29. In discussion with the Chamberlain it has been agreed that the most appropriate and transparent way to fund phase 1 of the proposed project will be to apportion the costs between Guildhall Art Gallery, the Monument and Tower Bridge local risk budgets based on to the number of visitors currently attracted. This would meet the criteria for use of Bridge House Estates and City's Cash trust funds. The actual breakdown under this formula would be as follows:

	Annual Funding Apportionment	TOTAL	
a).	Guildhall Art Gallery and Amphitheatre (65,000 visitors)	£6,067	
b).	Monument (185,000 visitors)	£17,267	
c).	Tower Bridge (500,000 visitors)	£46,666	£70,000

30. Although there is a risk that we may not immediately receive full return on this marketing investment in a CVT, every effort will be made to achieve this primary objective. The CVT will prove positive for each of the three attractions in terms of increased footfall and visitor income and it will enhance the image of the City Corporation. This performance can be evaluated against agreed criteria.

31. The costs of developing the phase 2 scheme could be met from the visitor development budget with any physical works involved being subject to an application for Section 106 funds.

32. An internal officer team comprising Visitor Development and Built Environment Officers augmented by an IS officer will be established to take the scheme forward. I would also anticipate making some use of the expertise of an external tourism and planning consultant who has worked

successfully with the City Corporation on other Section 106 street scene projects, in the Phase 2 development work.

33. This team will undertake consultation with other Corporation and City attractions to ensure that the CVT is formed and promoted in a balanced and inclusive way and will therefore offer the best of the Square Mile to visitors.

Corporate & Strategic Implications

34. The City Visitor Trail fits with key policy priorities, objectives and goals within the Corporate Plan 2012-16, the City Together Strategy 2008-14 and the City of London's 2012 Strategy ("to recognise and enhance the cultural facilities in the City and across the nation"), as well as actions listed within Visit the City – the City's visitor destination strategy (2010-13) and the Cultural Strategy.

35. It does this by helping to:

- Promote a clear identity for the City that distinguishes it from other parts of London and other world cities;
- Develop a "sense of place" by celebrating and emphasising the distinctiveness of the City's heritage;
- Promote the close proximity of major City attractions and identify the best walking routes between them;
- Improve the pedestrian environment, so encouraging visitors to walk and aligning with our healthy-living and sustainable tourism priorities;
- Promote the role of the City Corporation through its buildings and assets, aligning with recommendations in the Quiller Report (received by PRO in the wake of the St Paul's encampment crisis);
- Increase the profile of the City's arts institutions and heritage sites through better signage and clearer advertisement;
- Promote the entirety of the City's cultural offer in a homogenous, harmonised and distinctive way, thus creating a sense of overall cohesion;
- Foster greater co-ordination/joint working between arts and cultural providers, while providing support for venues and maximising exposure for the City's own assets; and
- Support the implementation of the cultural and visitor destination strategies for the City of London.

Conclusion

36. There is undoubtedly a desire for the City to show that it welcomes visitors and to create an enjoyable experience for domestic and foreign tourists who visit the Square Mile. It would be unfortunate in this context not to

capitalise on the legacy opportunity arising from the momentous events of 2012 to put the Square Mile securely on the London visitor landscape.

37. Although there are no guaranteed outcomes, the creation of a CVT along the lines described in this report would seem to have compelling appeal at this time and should be positively supported as a tangible way to generate positive PR for the City Corporation for driving footfall and financial return for attractions.

Consultees

38. The Chamberlain and the Built Environment have been consulted in the preparation of this report.

Background Papers:

39. Report of Quiller Consultants on The “Occupy” Protests of November 2011 submitted to the Public Relations Sub-Committee meeting of 8 December 2011

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Committee(s):	Date(s):
Culture, Heritage & Libraries Committee	2 July 2012
Board of Governors of the Museum of London	4 July 2012
Barbican Centre Board	25 July 2012
Policy & Resources Committee	6 September 2012
Board of Governors of the Guildhall School of Music & Drama	17 September 2012
Subject:	Public
Cultural Strategy	
Report of:	For Decision
Director of Culture, Heritage & Libraries	
<p><u>Summary</u></p> <p>A new version of the City’s Cultural Strategy, to take effect from the end of the Olympic/Paralympic Games period, has been compiled following consultation with officers and Members. It aims to present a coherent overview of the City’s hugely important contributions to the life of London and the nation around culture and heritage, with development plans that can be monitored. As such it will provide a positive framework within which individual activities can operate, and it will help to promote awareness of the Corporation’s role on the national stage.</p> <p>Recommendations</p> <ul style="list-style-type: none"> • Members are asked to endorse the Strategy, subject to any comments they would wish to see incorporated. 	

Main Report

Background

1. The first City of London Cultural Strategy was approved by the Court and issued in summer 2010. The time is now ripe for a new version and the attached draft, which has been compiled following extensive consultation, is now presented for approval.

Current Position

2. The 2010-14 Cultural Strategy was co-ordinated by the Arts & Culture Forum, an officer group chaired by the Director of Culture, Heritage & Libraries, representing the main stakeholders in this field who are wholly or partly funded by the City. The Forum reported to the Arts & Culture Working Party, a Member subgroup of the Policy & Resources Committee. That Working Party was abolished during the governance review and its functions absorbed by the new Culture, Heritage & Libraries Committee.
3. The 2010 Strategy presented the strength of the City’s cultural offerings in the context of The City Together, and set out an ambitious programme of

recommendations and actions embracing marketing, education, digitisation, partnerships, volunteering, spatial enhancements and more. Some of these things have since been delivered but the Strategy suffered from issues of ownership of the various activities, most of which were not rooted in the business plans of the areas through which they would be delivered.

4. The new Strategy seeks to remedy this by building more upon plans which are known to be in place. At the same time, it seeks to present a higher-level and co-ordinated vision of a City which is a cultural hub in its own right and which in that sense makes a major contribution to national life.
5. This draft is the result of a series of consultations and discussions including several meetings of the Arts & Culture Forum, the Chief Officers' Group and two meetings of the Members' Cultural Strategy Group, comprising the Chairmen and Deputy Chairmen of the Committees to whom this is now being presented. It takes cognisance of a number of points which were made about the 2010 Strategy:
 - A clearer definition of culture, and what it means in the City context, would be useful
 - The strong focus on the performing arts should be balanced by ensuring proper representation of the other cultural and heritage offerings of the City
 - There should be a stronger and better-defined sense of the links between the Cultural Strategy and other corporate strategies (including the Visitor and Communications Strategies).
6. External consultation has also taken place and the draft has been sent to the cultural officers of other London boroughs, to the GLA, to the Arts Council England, and others. At the time of writing this report only one response has been received, from Arts Council England, who said "The three key strands and five key themes are appropriate, timely, and also align well with Arts Council England's own plans going forward. The strands are well developed throughout the document and most have clear programmes of work". This positive endorsement is welcome. Verbal updates will be given to Committees as more external comments are received.
7. The City is unusual in this area (as in so many others) in the range, depth and variety of its cultural offerings. They are delivered by many departments and agencies who work together by collaboration rather than control. It is not the job of any one Department or Committee to dictate the overall agenda and the document must be owned as a genuinely corporate strategy. It should be taken into account when constructing local plans and it will be monitored via ongoing meetings of this Members' Cultural Strategy Group.

8. The Strategy is focused primarily around the activities which are wholly or partly funded by the Corporation, but recognises that culture is manifested or delivered across the Square Mile by numerous other agencies. Its existence should encourage greater collaboration and co-ordination within the City-funded family but it also includes plans to develop more networking groups with external bodies.

Proposals

9. Members are asked to endorse the current version, subject to any comments and suggestions. Before being finalised, its visual presentation will be improved and made more professional, with the help of images. The intention is that the Strategy is an immediately post-Olympic document, building on the legacy of the summer of 2012.

Corporate & Strategic Implications

10. At a time of significant corporate change, it is vital to maintain a strong and confident message about the outstanding contribution which the Corporation makes to the cultural life of London. This is important for the activities themselves but also for the Corporation as a whole, particularly in the context of the current strategic emphasis on raising the profile of the City's role in this field. The new Strategy is built around three key strands – Sustaining Excellence in the Arts, Displaying the Heritage, and Breaking down Barriers – all of which are entirely in harmony with the corporate policy priority around our role as a good neighbour and major sponsor of culture and the arts, and the focus in the Communications Strategy on helping to look after London's heritage.
11. An important point made in the new Strategy is that the City recognises culture as a primary good, worth investing in because culture is important to people's lives; it is not merely an enhancement to the infrastructure of a financial services district. This emphasis helps to strengthen that message about the City's contribution to the life of London as a whole in this arena.

Implications

12. The Strategy is built around assumptions of ongoing funding across the various activities and does not call for, or assume, additional corporate funds. The point is explicitly made that cultural activity must be underpinned by good management and value for money, and that corporate budgetary approvals must be obtained as appropriate.

Conclusion

13. The City Corporation delivers an outstanding range and variety of cultural activities which collectively help to make the Square Mile an internationally important hub for culture and heritage. Each of them has its own planning and marketing mechanisms but their presentation as a whole is beneficial in demonstrating and encouraging more opportunities for join-up, and in strengthening the City's profile to the wider world. The Cultural

Strategy is a mechanism for doing those things and for creating a high-level plan which can be monitored. It needs to be owned corporately and referenced in business planning processes, and it is therefore important that all departments are both aware of and supportive of its contents. Members are therefore asked to make any comments they would wish to see incorporated and endorse the Strategy for final approval.

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The City of London Cultural Strategy 2012-17

Introduction

Culture is woven in the fabric of the City of London, the historic heart of the great metropolis that is all of London. It has long been a national and now global hub for cultural affairs, just as much as for economic and political matters. From the gladiatorial struggles of the Roman amphitheatre to showcasing world-leading exhibitions and performances in the Barbican, the expression of culture has changed, but the determination of the City of London Corporation to nurture a vibrant and culturally rich environment has not. The Strategy therefore sets out not only what we mean by culture and why we support it, but also what we plan to do over the coming years to ensure the City continues to flourish as a cultural centre.

In this Olympic and Jubilee year for London, it is our pleasure and privilege to launch the Corporation's cultural plans to build upon the legacy of this remarkable period.

David Wootton
Lord Mayor

Mark Boleat
Chairman, Policy & Resources Committee

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A vision for 2017

In 2012, the City can stand alongside the rest of London, as it welcomes the world to the Olympic and Paralympic Games, as an internationally-recognised cultural destination, renowned for its vibrant performing arts as for its history and heritage. The Games, with their host of associated cultural activities, will bring a spotlight and a buzz to the whole of London and create a platform of expectation for the future.

The City will build on that and continue to develop as a leading cultural centre in the capital. This will be a key element in its ongoing contribution to, and engagement with, the life of London at large – of putting the City at the heart of London, and London at the heart of the City. It is integral to the vision that we work more responsively with our adjoining boroughs and other neighbour, whilst ensuring culture is recognised and promoted as a primary good, not merely as a support to financial and business services.

By 2017, we plan to have enhanced awareness of the City as a cultural hub, communicating our collective strength while sustaining our reputation for world-class cultural events. Our major new development at Milton Court, improving the performance spaces for Guildhall School of Music & Drama, will have been

complemented by further enhancements to the Cultural Quarter around the Barbican. The City's cultural activities stretch far beyond this Quarter however, and we will make sure all are ready for the opportunities of Crossrail and developments to Thameslink, whose major new links and connections will place the City and its cultural attractions at the heart of a new metropolitan transport network.

We will develop and promote our visitor attractions, opening up our heritage from Roman times onwards. We will work with partners in the City, and beyond, to bring the best of cultural education and creative learning to new audiences and performers; the cultural City is a permeable City. In a digital world, our events, our stories and our activities will be made more accessible through new technologies, making it easier for audiences to engage. Meanwhile, we will work with Tech City to the City's north, which is opening up a dynamic ecology of creativity and entrepreneurialism that mirrors and complements the City's cultural cluster.

We will do all this by defining **three key strands** of development:

- **Sustaining Excellence in the Arts** – developing our reputation for theatre, music, dance, festivals, literature and the visual arts
- **Displaying the Heritage** – increasingly helping people to discover our outstanding heritage assets, to bring history alive
- **Breaking down Barriers** – focusing on the importance of opening up in all directions, welcoming visitors to the Square Mile and taking the City's cultural offer to all of London, engaging more effectively with our borough partners in particular

These strands are underpinned by **five key themes** for delivering the strategy:

- **Working in Partnership** – developing strong partnerships, internally and externally across our neighbours and other cultural providers, to lever best value from resources
- **Going Digital** - maximising our use of the advancing digital possibilities both in the culture we produce and the way we communicate it
- **Educating and Learning** - placing cultural education at the heart of our offer, making the most of our assets and activities to inspire the coming generation
- **Evaluating** – adopting a continuous and responsive approach to evaluating the effectiveness of our investment in cultural activities
- **Communicating** - communicating more effectively the City's overall cultural offer, placing the City as a cultural as well as a financial centre



The strands, and the themes, are complementary and interdependent

These ambitions complement and strengthen existing City Strategies:

- **The Corporate Plan for 2012-16** - in the key policy priority of maximising the opportunities and benefits afforded by our role as a good neighbour and major sponsor of culture and the arts.
- **The Communications Strategy for 2012-15** – the City's latest Communications Strategy with its explicit focus on "*Supporting London's communities and Helping to look after London's heritage and green spaces*" reinforces the Cultural Strategy's focus on communicating the excellence of the City's cultural and heritage contribution to the nation.
- **Visit the City: a visitor destination strategy for the City of London 2010/13** – the Visitor Strategy, which encourages visitors both to the City's own cultural sites and to the many others across the Square Mile, is complementary to the Cultural Strategy's intentions in increasing visitor numbers.

The backdrop for the vision is a time of continuing challenges for the nation. Forecasts vary but the economic climate is likely to remain difficult, with limits on money to be had from public funds or corporate sponsorship. The City Corporation retains its historic commitment to cultural funding, within these new challenges. Our cultural plans are predicated on the assumption that Corporation funding remains at best stable, that we will increasingly need to develop revenue streams through collaboration and entrepreneurship, and that culture, like everything else, must continue to be underpinned by good management and value for money to the widest possible audiences. The activities set out to deliver this Strategy must all be subject to corporate budget approval.

The Strategy therefore places particular emphasis on demonstrably achievable goals, reinforcing City Corporation strategies and the value of partnership; within our own portfolio, with our neighbouring boroughs, and with other organisations both large and small who promote cultural initiatives. We are keen to listen to advice as to how best to work with others to lever maximum value for our resources, and to explore opportunities which may best be pursued in collaboration with others. The Strategy embraces culture as a life-enriching necessity for everyone and it is a central part of our responsibility as the steward of the Square Mile to see it fostered and promoted. A more open, collaborative, enriching cultural environment is the end goal; continuing our history as a world-leading supporter of arts and culture at the heart of *the* global City will be the result.

Defining Culture in the City

For the purposes of this Strategy, we are concentrating on culture as delivered through the following channels:

- Museums and historic houses
- Libraries
- Galleries and collections
- Visual arts - including installation, street art, sculpture and architecture
- Performing arts – including music, theatre and dance in all genres
- Cinema and film
- The written word and literary encouragement
- Public art and performance
- Cultural learning & engagement
- Festivals
- Churches, livery halls and the creative use of City Corporation venues

Culture is sometimes defined more broadly than this, and may be taken to encompass built environment, parks, gardens, sport, and anything which helps to define the character of a place. All these things contribute to the overall culture of the City and are fostered through separate but complementary plans, such as the Local Development Framework and the plans of the Open Spaces Department.

The Building Blocks

As one of the largest sponsors of the arts in the UK, the City Corporation has a wealth of cultural assets. From intimate locations such as Keats House to the world renowned Barbican Centre, we are the stewards of a world-class arts, culture and heritage portfolio. We are the core funder of the Centre's innovative and adventurous arts programmes, and we provide key funding for the City of London

Festival, Guildhall School of Music & Drama, the London Symphony Orchestra and the Museum of London. We also support other initiatives such as Spitalfields Music, and the London Schools Symphony Orchestra. The City Corporation owns and manages Guildhall Art Gallery, Keats House, the Monument, and Tower Bridge (each with their extensively developed visitor experiences), whilst Mansion House, home to the Lord Mayor, is a Grade I listed building containing the renowned Samuel collection of Dutch and Flemish paintings. Beyond these iconic institutions, there is no end of cultural heritage manifested in the City's streets, buildings, archives and museums. These numerous attractions are enjoyed by countless thousands of people every year, be they residents, local workers, Londoners or visitors from further afield, all of whom are welcome.

Appendix 1 lists more details and key statistics from the City Corporation's cultural venues, while **Appendix 2** lists some of the highlights of their achievements since the publication of the last City Cultural Strategy in 2010.

Delivering the vision

Two closely connected areas of the City will be developed and enhanced as part of this strategy. The **Guildhall Yard area**, seat of the Corporation for many centuries, will be developed as an increasingly attractive heritage offer, with its revived Guildhall Art Gallery, Roman amphitheatre, ancient buildings, and historic Guildhall Yard which will be animated from time to time by new events and activity, pointing visitors towards the rich history of the Square Mile.

The area around the Barbican Centre, Guildhall School of Music & Drama and the Museum of London will continue to be developed as a **Cultural Quarter** to draw visitors to an ever wider range of cultural experiences and events. The expansion of venues for audiences in the Guildhall School's major new building at Milton Court, and the Barbican Centre's new cinemas in Beech Street, will provide the catalyst for enhancements to the street scene, providing new connections within the Square Mile, enhancing wayfinding and improving access for all, making the area ready for the arrival of two Crossrail stations on the east and west of the Quarter by 2018.

The Cultural Quarter in and around the Barbican is the physical manifestation of the Strategy's themes of cultural excellence, collaboration and inclusion. The Quarter takes in the Museum of London, the Barbican Centre, Guildhall School of Music & Drama and runs up to LSO St Luke's on Old Street. It will see a mixture of architectural developments and artistic partnerships coming together to deliver a strengthened focus for the performing and visual arts at the northern edge of the City. New and exciting developments will give further physical shape to the concept.

- In 2013, the Guildhall School's fantastic new Milton Court building will open, to complement and add to the adjacent Silk Street buildings, providing state of the art performance and teaching spaces including a new concert hall, two theatres, rehearsal rooms and teaching spaces. This will enhance the offer for students and make the Guildhall School's facilities world-beating
- One of the Barbican Exhibition Halls will be transformed to include new cinemas and a restaurant, leading to the improvement of the Beech Street area to create a more enlivened and appealing streetscene experience for visitors and residents
- The Museum of London will improve access and visibility to become more immediately enticing to the public, while also creating new Roman galleries and a Roman network linking to Roman sites within the City and beyond
- Together, the venues of the Cultural Quarter, including the Guildhall School's two concert halls, two theatres and studio theatre, the Barbican Centre's concert hall, two theatres, two galleries, three cinemas and exhibitions spaces, the facilities of the Museum of London and LSO St. Luke's will add up to a remarkable offer to visitors, audiences and students.

Other specific plans for the coming years are summarised below, grouped by the key development strands.

Sustaining Excellence in the Arts

The regular programmes of the Barbican Centre, the London Symphony Orchestra, the City of London Festival and Spitalfields Music will continue to deliver world-class concerts, drama and other events. The Barbican music, theatre and dance programmes, underpinned by the LSO as Resident Orchestra, will continue to combine excellence and innovation, alongside interpretations of classics. The Barbican will provide an improved local cinema and an art house cinema to complement an international arts centre. We will contribute to the development of arts and learning by encouraging collaborations between artists and art forms, and by commissioning groundbreaking new work.

The Museum of London will maintain the excellence of its permanent galleries while delivering an exciting and varied programme of temporary exhibitions and events, continuing to showcase its world-class collections, and using outreach and loans to represent London in city museums around the world. The Barbican Art Gallery programme will present museum quality exhibitions exploring a dynamic mix of architecture, design, fashion and photography, and the Curve will continue to present innovative new commissions. Meanwhile, at the Guildhall Art Gallery an exciting new curatorial programme will build on recent growth in visitors to provide a mixture of the spectacular and the challenging, drawing in material from around the world. Its

new programme of Late Night Shows will continue to be an exciting stage to showcase the Gallery.

The LSO's international touring and residency programme will reach all the major global territories during the coming five years reflecting the internationalism of its offer. Major anniversaries of artists, writers and other major figures with City connections will be celebrated through events organised by the Remembrancer's Department and others, and Gresham College will mount an ongoing annual series of public lectures on many aspects of culture, politics and science. The Lord Mayor's Show, which has been an annual cultural event in the City since medieval times, will continue to bring the City alive with pageantry and processions every November. With such a diverse offer, united by a commitment to excellence, the City's Cultural Strategy will continue to place world class arts and culture at the centre of its offer.

Breaking down Barriers

The City Corporation's separate but complementary Visitor Strategy emphasises the economic and political benefits of opening up to both business and leisure tourists to discover its streets, buildings, shops, restaurants, parks and other attractions. Many of these are of a cultural or heritage nature and a top-quality cultural offer helps to sustain visitor appeal. To achieve this, the City's cultural institutions must engage flexibly with neighbouring partners, be they the boroughs or other leaders in tourism and culture in London, as well as working holistically as an organisation to ensure all departments work together towards a more open, exciting City. This will be delivered by the following programme:

* see key in Appendix 3 to abbreviations	Lead dept*	Date
The new City Corporation website, including a cluster devoted to culture and green spaces, showcasing our attractions and events more visually and accessibly, with a unified events calendar and capability for mobile devices <i>Related theme(s): Going Digital, Communicating</i>	PRO, CHL	2012
The creation of a City Visitor Trail to encourage footfall through the Square Mile's key attractions, between St Paul's and Tower Bridge, taking in the Guildhall complex, the Museum of London, the Barbican and its Cultural Quarter, the Monument and the Tower of London <i>Related theme(s): Working in Partnership, Communicating</i>	CHL	2013-14
The Tower Bridge visitor experience will be enhanced by the installation of glass walkways so as to be able to see bridge lifts from above <i>Related theme(s): Communicating</i>	CHL	2013
Environmental enhancements to, and the animation of, the	BE, CHL,	2012-

<p>Guildhall Yard so to create a welcoming “space for the people” and deliver benefit to the City’s workers, residents and visitors <i>Related theme(s): Communicating</i></p>	REM	15
<p>The promotion of the Guildhall Complex as a visitor asset, promoting the collective offer of the Guildhall Quarter and cross-referencing between the Complex’s component parts, including the Great Hall, the Guildhall Art Gallery, the Amphitheatre, the Yard, the Clockmakers’ Museum and the Church of St Lawrence Jewry <i>Related theme(s): Working in Partnership, Educating</i></p>	CHL	2013-16
<p>Continuing the City of London Festival’s distinctive emphasis on the whole of the City’s built heritage and natural environment, using its summer and winter programmes to animate and open up churches, livery halls, office buildings, streets, gardens and other spaces <i>Related theme(s): Working in Partnership, Educating, Communicating</i></p>	COLF	2012-17
<p>Strengthening the Guildhall Art Gallery’s programme of late openings and special events, making links where possible with the Barbican Art Gallery <i>Related theme(s): Educating, Working in Partnership</i></p>	CHL, BC	2012-17
<p>Developing the Barbican free events, including the Weekender and East London Activities programme, integrating the communication into the Visitor offer and the City’s broader cultural promotions <i>Related theme(s): Working in partnership, Communicating</i></p>	BC, PRO, CHL	2012-17
<p>The City Arts Initiative will continue to lever commercial sponsorship so that major artworks can be used to enliven the streets and open spaces. Plans for 2012 include works by Michael Craig-Martin, Julian Opie, Thomas Houseago and Yayoi Kusama <i>Related theme(s): Working in Partnership</i></p>	BE	2012-17
<p>The enlivening of the Beech Street Tunnel area and revamping of the Barbican’s signage will be completed to better animate the connecting spaces between major cultural institutions <i>Related theme(s): Communicating</i></p>	BE, BC	2013-16
<p>Mansion House, the Lord Mayor’s residence, will from time to time be available to host concerts and sometimes small exhibitions, while the Lord Mayor, during his visits around the world, will act as a cultural as well as a business ambassador for the City, opportunities permitting. <i>Related theme(s): Communicating</i></p>	MH	2012-17
<p>The City’s Film Team will continue to ensure the City is a premier filming location in the UK, through improved processes and pan-London work <i>Related theme(s): Communicating</i></p>	PRO	2012-17

Displaying the Heritage

A walk through the City presents living heritage juxtaposed with future ambitions. Alongside venues for world-leading innovation are the streets where William Shakespeare, John Milton and John Keats walked; abutting the towering seats of global business is the Guildhall, the ancient seat of municipal authority; international cultural excellence sits beside the history and heritage that texture the City. The City's role as the heart of historic London is manifested not only in its streets and buildings but also in its paintings, documents, books and other collections. As custodian of so much of London's memory, the City Corporation, particularly through the Museum of London, the London Metropolitan Archives, and its other printed and pictorial collections, plays a vital role in preserving national heritage. Making this heritage more accessible complements the theme of Opening Up, and raises awareness of the history that helps people to understand their roots and how we have come to be who we are. Recent publications to make this heritage more visible will be followed by new initiatives to present the City's riches. The ongoing programme includes:

* see key in Appendix 3 to abbreviations	Lead dept*	Date
Creation of a Heritage Gallery, to offer a flexible and changing display space for iconic documents to use in Guildhall Art Gallery, but also suitable for location in any area of Guildhall complex and beyond <i>Related theme(s): Educating, Working in Partnership</i>	CHL	2014
Developing a suitable celebration event to mark the 800 th anniversary of Magna Carta, in collaboration with the Magna Carta Trust <i>Related theme(s): Working in Partnership, Communicating, Educating</i>	PRO, REM, CHL	2015
Developing the Roman London offer, to include: new Roman galleries at the Museum of London and a Roman sites network; a partnership between the Museum, the City and the Institute of Archaeology to deliver new ways of presenting the remains of the Amphitheatre and the Billingsgate Roman Villa/Bath House; an expanded programme of guided walks around the Roman heritage <i>Related theme(s): Working in Partnership, Educating</i>	MoL, CHL	2014-16
Building on the successful archive digitisation programme to deliver: phase 2 of the partnership with Ancestry.com; the digitisation of non-genealogical sources; the digitisation of graphic images of London and the City <i>Related theme(s): Going Digital</i>	CHL	2012-17
Ongoing digitisation of collections at the Museum of	MOL	2012-

London, with a target of 90,000 online records by 2015 <i>Related theme(s): Going Digital</i>		15
Developing a partnership between the Museum of London and Charterhouse to create a visitor/schools heritage site there <i>Related theme(s): Working in Partnership, Educating</i>	MOL	2012-17
Creating an enhanced programme of events, displays and lectures around the collections of Guildhall Library, to help bring London's history alive to increased audiences <i>Related theme(s): Educating, Communicating</i>	CHL	2012-17

Working in Partnership

Beneath the Barbican stand the fragments of the Roman London Wall, once an imposing symbol of occupation and control, now a sign of our shared heritage and history. In the same way that the ancient Wall was breached, as the City grew into London, so today a key emphasis of the Strategy is focused on breaching any lingering notion of a "walled City" through cultural engagement and increasing interdependence between the City and our neighbouring boroughs, citizens and cultural institutions. Partnership is central to delivering this goal. The Cultural Quarter is emblematic of this approach internally, while externally the importance of genuine partnership (not one-way monologue) is understood. Culture in the City, however, is manifested not only through Corporation-funded work, but in the thriving programmes of the City churches, St Paul's, the Bank of England Museum, and many other providers. The creation of a City Culture Forum will help to network all the cultural activities in the Square Mile so as to achieve more sharing of vision. As the Arts Council's vision of "Great Art for Everyone" makes clear, collaboration needs to be increasingly central to innovation in the future.

There is also a particularly strong emphasis on taking the City's cultural offer out of the Square Mile. The City is for all of London and has much to learn and gain from working together not only with the institutions of our key neighbouring boroughs but also the people who live there. Much is done already in this regard, from the London Metropolitan Archives and the Guildhall Gallery's innovative education programmes, to the inspiring collaborations between the Barbican Box and the schools of Hackney. The Strategy will support the expansion of ambitious cultural work with our partners, working also with the many vital volunteers and City guides who support these agendas.

We will therefore continue to liaise with and respond to other major cultural co-ordinators including the Mayor's Cultural Strategy Group, London & Partners and Arts Council England, using our resources to work with our neighbours. We will also continue to build bridges with business partners in and around the Square Mile, through (for example) the City Arts Initiative. Particular plans include:

* see key in Appendix 3 to abbreviations	Lead Dept*	Date
Keats House in Hampstead will work with local residents to develop 10 Keats Grove as a community arts and literary centre <i>Related strand(s): Displaying the Heritage</i>	CHL	2012-14
The City of London Festival will continue to work with many partners within and outside the City, including livery companies, churches, schools, businesses and other arts/cultural providers, to deliver a world-class programme of events and educational activities <i>Related strand(s): Sustaining Excellence in the Arts, Breaking down Barriers, Displaying the Heritage</i>	COLF	2012-17
The Barbican Centre and Guildhall School will develop their Creative Learning programmes, pioneering new models of learning, engaging students and people of all ages across art-forms, styles and genres, on-site and off-site in East London communities. They will also continue to work with artistic Associates and partners locally, nationally and internationally <i>Related strand(s): Sustaining Excellence in the Arts.</i>	BC, GSMD	2012-17
Spitalfields Music will continue to work intensively and for the long-term with local partners in Tower Hamlets from across health, education, youth services, libraries and other sectors <i>Related strand(s): Sustaining Excellence in the Arts</i>	SM	2012-17
The LSO and Guildhall School will work together to deliver a new Masters' course in Orchestral Artistry, designed to attract top-flight national and international postgraduate students <i>Related strand(s): Sustaining Excellence in the Arts</i>	LSO, GSMD	2013-17
The Museum of London will expand its teaching activities with London universities, particularly around vocational MA courses. A new MA course on Museums, Galleries and Contemporary Culture will be created in partnership with the University of Westminster <i>Related strand(s): Displaying the Heritage, Breaking down Barriers</i>		
A new funding partnership between the Museum of London and Arts Council England will develop a programme around creative partnerships, opening up the collections physically and digitally, and inviting Londoners to interact and add their own unique insights <i>Related strand(s): Breaking down Barriers, Displaying the Heritage</i>	MOL	2012-15
Creation of a City Arts Business Group, to liaise with major private collection holders in the City to explore possible collaborations, to meet twice a year <i>Related strand(s):</i>	CHL, REM	2012-17

<i>Sustaining Excellence in the Arts, Breaking down Barriers</i>		
Creation of a City Culture Forum, as a networking and information-sharing group for everyone involved in cultural provision in the Square Mile (whether supported by the Corporation or not), to meet twice a year <i>Related strand(s): Sustaining Excellence in the Arts</i>	CHL, TC	2012-17

Going Digital

Technology is continuing to change our lives and expectations in ways foreseen and not. The City's world-class cultural cluster, sited next to the burgeoning technological hub of Tech City, is ideally placed to become the leading player in the digital arts and cultural field, an aim of this Strategy. Digital technology offers new opportunities to produce and consume art and culture, taking it beyond physical audiences coming to the Square Mile whilst radically expanding potential connectivity; between the City's cultural bodies and audiences, companies and London at large. To make the most of these, both the City Corporation and our individual cultural institutions must be nimble, adapting to changing expectations and engaging innovatively with the digital economy.

Our aim is to create an online presence to draw together and present the Corporation's cultural and heritage media assets and data, supporting individual institutions to develop their own digital media presence. Data must become more searchable, open, accessible, taggable, visible and usable in ways that allow individuals and institutions to engage with, add meaning to and help grow the City's digital assets.

Individual institutions are already making headway with this agenda; the London Metropolitan Archives digitisation programme of images, documents and other items from the City's collections is an example. The Barbican's digital platform will continue to innovate curatorially and expand its connections with Tech City as a forum for engagement and investment, with the support of the Economic Development Office. The Museum of London has a considerable track record of success in heritage-related digital innovation, from its Street Museum iPhone app (downloaded 350,000 times) to its pioneering virtual museum partnership, Exploring 20th-Century London. The Museum is now embarking on a number of new digital initiatives with support from Arts Council England, to develop a more interactive interface to digitised heritage and to expand the digital learning programmes. Other current plans include:

* see key in Appendix 3 to abbreviations	Lead Dept*	Date
Developing the Barbican Digital Strategy to extend reach, engage new and wider audiences, build accessibility to arts	BC	2012-17

<p>and learning and thereby enhance reputation:</p> <ul style="list-style-type: none"> • producing high-quality digital content, both recorded and live streaming, for wide distribution • growing social networks, to enable conversations between organisations and audiences • improving the digital experience in the building • developing a new ticketing/CRM and website <p><i>Related strand(s): Sustaining Excellence in the Arts, Breaking down Barriers</i></p>		
<p>Increased co-hosting of technology-based events at the Barbican Centre and other major cultural sites, like the "Music Hackday" hosted in the Centre in 2011 the music aggregator SoundCloud <i>Related strand(s): Sustaining Excellence in the Arts</i></p>	BC	2012-17
<p>Development of the City website to provide regular podcasts of talks, interviews, and lectures from City activities <i>Related strand(s): Displaying the Heritage, Breaking down Barriers</i></p>	CHL, PRO, GC	2012-17
<p>The LSO, in partnership with the BBC, will create a digital archive of performances, both in the City and internationally, to become accessible across all digital platforms <i>Related strand(s): Sustaining Excellence in the Arts</i></p>	LSO	2012-17
<p>London Metropolitan Archives will build a regional centre of excellence for the preservation, digitisation and exploitation of archive films relating to London, to share with surrounding boroughs <i>Related theme(s): Working in Partnership, Going Digital</i></p>	CHL	2013
<p>The Barbican to engage with Tech City and leading companies within the digital cluster to explore opportunities to expand links, creatively and a shared platform to expand investment in technology and culture.</p>	BC	2012-17

Educating and Learning

The importance of culture across the educational agenda is widely acknowledged, as is the exploitation and interpretation of heritage assets so as to enliven teaching. This is widely reflected across the City's portfolio of activities, from the Creative Learning at the Barbican and Guildhall School, through the Schools Programme of London Metropolitan Archives and Guildhall Art Gallery, to the adult-focused lecture schedules of Gresham College. The City's libraries provide a base to use music, art and reading to support elderly and vulnerable adults, to give them skills and confidence to lead independent lives, and to improve literacy among children,

encouraging a lifelong love of reading. The theme of Cultural Education, and related outreach, is embedded in many of the plans outlined above and will continue to feature as an ongoing activity.

The Barbican Guildhall Creative Learning Division delivers a programme of work across the Barbican Guildhall campus and beyond, working with East London communities, Barbican audiences, Guildhall School students and artists, ranging from the internationally renowned to local artists at the beginning of their careers. By bringing together these elements we deliver a programme which changes the lives of those we work with directly while developing the skills of artists, teachers and leaders, who in turn work with hundreds of thousands of people. The programme is recognised internationally as a model of good practice across the arts and learning sectors – and is a model for the City’s future cultural education programmes.

The three key strands of the Division’s work will continue to be developed:

- **Explore**, to inspire and enthuse audiences, local communities, and others to make the arts part of their lives (the regular Barbican Weekender festivals will open up the spaces in the Cultural Quarter for participatory activity, free performances, workshops and drop in sessions);
- **Projects and Pathways**, to enable participants to develop artistic skills over a sustained period of time, and to develop abilities and experience which impact on their lives beyond the arts (e.g. drumming, dance, poetry, filmmaking);
- **Lab**, to develop the skills of artists, leaders and teachers, working in participatory settings to develop and test new models of practice in the arts education sector, incubate and showcase new work, and share or disseminate our ways of working. The Barbican's Pit theatre is used as a laboratory space in this sense and over time the outputs will feed into the Barbican and Guildhall School's programme, including a festival of emerging artists across the Quarter.

Meanwhile, LSO St Luke’s will continue its work as a Music Education Centre, with a particular focus on the local community and the ten East London boroughs. The LSO Discovery choral development programme will reach into City-based businesses and institutions. The City of London Festival will carry on its work with Guildhall School to provide platforms for their leading performers, composers and music therapists, and with schools in and around the City to help them create and display creative projects.

Evaluating

Evaluation of the impact of culture is often more discussed than demonstrated and we recognise the importance of assessing its value in order to prioritise spend, and make sound decisions for the future. The City has some robust examples of cultural evaluation in practice; the Barbican Centre’s ‘Value Framework’ toolkit supports the

organisation to critique and assess its performance on an annual basis, taking account of quantitative and qualitative data across its programming and activity. The Barbican is also at the head of national and international debate in the arts and learning world. On a sectoral scale the Guildhall School's Reflective Conservatoire conference brings together leading researchers, professional performers and teachers in music and drama from all over the world to address key issues within music in Higher Education, while the LSO's On Track programme has been externally evaluated by the Institute of Education.

In 2012 the Economic Development Office will commission an independent consultant to undertake research and prepare a report on the social and economic impact of arts and culture in the City, including a number of case studies of particular activities. Its findings will be used for internal planning and it will also be useful as a document for the cultural sector more widely to draw upon. This follows on from the 2008 study, *VivaCity!*, which demonstrated how the City's artistic clusters help make the Square Mile a more exciting, healthier, wealthier place to live. The Strategy aims to ensure a thriving cultural environment continues to be measured and widely acknowledged as one of the building blocks of a healthy society, contributing to the wellbeing of citizens on many levels, from the material to the intangible.

Communicating

A successful communications programme is essential for the goals set out in this Strategy. We need not only to deliver excellence through our diverse cultural activities, but also to communicate the offer to the many audiences who benefit from their enjoyment. At the most immediate level, each of those activities will continue to organise their own marketing and promotional campaigns to connect with their existing consumers and engage with new ones, as well as building influence in the media and with senior opinion formers. Additionally, we will create a forum for the marketing and press activities of the City cultural bodies to come together on a regular basis. Culture is a chance for the City to engage with London as well as entertain and enlighten the city.

The partnership in the Cultural Quarter is gaining influence across the sector and with central government. In his independent review of cultural education on behalf of the Department for Culture, Media and Sport and the Department for Education, Darren Henley quoted the alliance between the Guildhall School, Barbican and LSO as a one of the country's most developed models of a 'Community of Practice', and noted that the 'far-sighted partnership is a model that would benefit from close examination by other cultural and education organisations'. Building on this momentum is critical; establishing the concept and public understanding of the Cultural Quarter, as well as its physical reality, is a key goal of the Cultural Strategy.

At corporate level, the Public Relations Office will continue its work to raise awareness of the City's important cultural contribution to the life of London and the nation. In 2012-13, the PRO will lead on emphasising the City's role in helping to look after London's heritage and green spaces, as one of the priorities of the 2012-15 Communications Strategy. Detailed communications plans will be drawn up during summer 2012, involving all internal stakeholders, and supported by dedicated media officers in PRO. Beyond that, the new City website will have a significant impact in communicating all aspects of its cultural offer to the world at large.

Conclusion

Over the next five years the City will continue to be an exciting place for world-class arts and culture, in many forms and venues, enjoyed and performed by audiences both local and global. This Strategy will shape the overarching cultural direction to break new ground: the realisation of the Cultural Quarter with its exciting collaborative possibilities and its vibrant reimagining of the possibilities of an arts cluster; the articulation of a clearer and more enhanced cultural offer to supplement the Visitor Strategy, from Roman London to a new vibrancy at Guildhall Art Gallery and the surrounding complex; anchoring the City in the cultural landscape of its neighbouring boroughs through innovative partnerships; a digital agenda that embraces the potentials of technological change, making heritage and culture more participatory and alive, whilst embracing the opportunities offered by the entrepreneurial technological cluster surrounding the City. Despite the challenges of austerity, this Strategy outlines the contours and actions that will mean the City emerges in 2017 a culturally enriched and creatively stronger place, continuing the City Corporation's tradition of being a world-leader in arts and culture, whilst strengthening its links and its partnership interactions with its friends and neighbours.

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Appendix 1: facts and figures

This section lists, briefly, the cultural activities funded entirely or partly by the City of London Corporation, with some headline statistics for each.

a) Funded primarily by the City of London Corporation

The Barbican Centre

The Barbican opened in 1982 and is today recognized as one of the world's leading arts centres, with a vision to offer world-class arts and learning. Barbican programmes contain the very best in international, national and local music, theatre, dance and visual arts. Supported by artistic Associates and partners the Barbican's work seeks to combine excellence and innovation, alongside new interpretations of classics. The Barbican also contributes to the development of arts and learning through commissioning new work and collaborations between artists and art forms to result in groundbreaking new works. Barbican audiences show a passionate and enquiring attitude towards the arts – 83% describe arts and culture as 'essential' to their lives. In the coming years the Barbican will work to take programmes and experiences to an ever greater number of people by utilising new technologies and broadening its range of creative partnerships. 1,500,000 visitors p.a.

City of London Libraries

Guildhall Library: reference library focusing particularly on the history of London; historic printed collections designated as being of international importance. Bookstock 125,000 volumes; 40,000 visitors p.a.

City Business Library: Business information service, providing information in print and electronically to the business community with a particular focus on services to SMEs, business start-ups and entrepreneurs; runs business-related seminars, events and training sessions. Bookstock 10,000 volumes; 55,000 visitors p.a.

Barbican Library: largest City lending library with specialist music and children's library services, skills and careers advisory services, literary events, art exhibitions, children's activities, reading groups, home delivery service to housebound residents, book loan service to local schools. Bookstock 190,000 volumes; 320,000 visitors p.a.; 420,000 loans p.a.

Shoe Lane Library: serves the area from Holborn in the west, to Barbican in the centre. Runs children's events and supports crèches of local firms; hosts talks and events, police surgeries, training for jobseekers, adult education sessions, English for Speakers of Other Languages courses. Bookstock 45,000 volumes; 130,000 visitors p.a.; 200,000 loans p.a.

[to open November 2012: Middlesex Street/Artisan Street Library and Community Centre, run jointly with Community & Children's Services Dept, providing library services alongside adult learning, children's activities and community facilities in the east of the City; replacing Camomile Street Library, which had 125,000 visitors p.a., 190,000 loans p.a.]

London Metropolitan Archives

Manages, and makes accessible, the archives of the City and of many related London organisations, with an extensive range of public access and enquiry services; state of the art conservation and reprographics facilities; undertakes storage and enquiry work for various external/official bodies. Outreach activities include a Schools Programme, archive film screenings, family learning events, specialist subject talks and oral history groups. Stock: 100 km of archives, as shelved; 30,000 visitors p.a., 20,000,000 individual searches of digitised archives p.a.

Guildhall Art Gallery

Curates, preserves, and exhibits the City's art collections, as well as hosting exhibitions of externally-sourced collections; houses and promotes the Roman Amphitheatre. Stock: 4000 pictures (collected by the City since the 17th century); 75,000 visitors p.a.

Keats House

The home of the poet John Keats, 1818-20; a registered charity whose object is 'to preserve and maintain and restore for the education and benefit of the public the land with the buildings known as Keats House as a museum and live memorial to John Keats and as a literary meeting place and centre'. The charity's sole trustee is the City of London Corporation. Provides an education service and an extensive events programme. 25,000 visitors p.a.

The Monument

The 202-foot high memorial to the Great Fire of London, designed by Sir Christopher Wren and Robert Hooke, opened in 1677. Its 311 steps lead to a viewing platform with panoramic views of London. 150,000 visitors p.a.

Tower Bridge

Built 1884-92 to a design by Horace Jones, Tower Bridge is one of London's most iconic landmarks. It opened to the public in 1982 with a visitor experience circuit which has been very successfully developed into a business which now generates a regular income to the City Bridge Trust. 500,000 visitors p.a.

The City Information Centre

Built in 2007 to a striking and award-winning design by Make Architects, the Information Centre occupies a prime site between St Paul's Cathedral and the Millennium Bridge. It is the only permanently staffed tourist information centre in

central London, providing advice to visitors on attractions and events in the City, and in London/the UK more widely. 400,000 visitors p.a.

b) Funded partly by the City of London Corporation, alongside other significant funders

Guildhall School of Music & Drama

One of Europe's leading conservatoires, offering musicians, actors, stage managers and theatre technicians an inspiring environment in which to develop as artists and professionals. The School opened in 1880 in a disused warehouse in the City of London; today it is co-located with the Barbican Centre and has over 800 full-time music and drama students, with a growing international reputation for its teaching and research. More than a third of the School's students are currently from outside the UK and represent over 40 nationalities.

The London Symphony Orchestra

Founded in 1904, the LSO is now widely acknowledged as one of the world's leading orchestras. Since 1982, it has been the resident orchestra at the Barbican Centre, where it performs ca.70 concerts annually, with another 70 given on tours around the world. Outside the concert hall, the Orchestra's many other activities include an energetic and ground-breaking education and community programme, a record company, a music education centre and pioneering work in the field of digital music. Over 100,000 people attend concerts in London annually, and a further 100,000 overseas; broadcasting, recording and filming reaches a global audience of over 10,000,000 p.a.

The Museum of London

The Museum uses artefacts and collections of all kinds to show and record the history of London from the earliest times to the present day. It was constituted in 1964, following the merger of the collections of Guildhall Museum and the London Museum, and opened in its current building as part of the Barbican complex in 1976. The Museum also runs the Museum of London Docklands, located at West India Quay. It is jointly funded by the City Corporation, and the Greater London Authority. 620,000 visitors to the two sites p.a.; 1,400,000 website visits; 100,000 school pupil visits.

The City of London Festival

The Festival was founded in 1962 as an independent trust supported equally by the business community, the City Corporation, and the general public, with the aim of

revitalising the cultural life of the City. Since then it has become established as one of the UK's leading arts events, running over three summer weeks during which it mounts an extensive artistic programme ranging across many kinds of music, visual arts, film, walks and talks. The Festival also delivers a year-round programme of arts projects in schools and community groups in the City, and neighbouring boroughs.

Spitalfields Music

Grew out of a music festival held in Christ Church, Spitalfields in 1976 and has been running annually ever since. The name changed from Spitalfields Festival to Spitalfields Music in 2008 and it now runs two programmes a year, in summer and winter, delivering and inspiring a range of musical activities and performances based in and around Spitalfields. Live audiences of 30,000 p.a. are complemented by broadcast audiences of 1,200,000; 250 music workshops are run every year in Tower Hamlets.

c) Other cultural providers in the Square Mile not receiving funding from the Corporation

These include:

- The City livery companies
- The City churches and St Paul's Cathedral
- The Bank of England Museum, <http://www.bankofengland.co.uk/>
- Bishopsgate Institute, <http://www.bishopsgate.org.uk/>
- The British Postal Museum and Archive, <http://postalheritage.org.uk/>
- St Bride Foundation and Bridewell Theatre, <http://stbridefoundation.org/index.html>
- St Ethelburga's Centre, <http://stethelburgas.org/>
- Wesley's House and Chapel, <http://www.wesleyschapel.org.uk/index.htm>

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Appendix 2: recent achievements

The City's first Cultural Strategy was issued in summer 2010. Since then, the growing recognition of the importance of culture across the Corporation is perhaps most obviously apparent in the establishment in 2011 of a new Culture, Heritage & Libraries Committee, to help co-ordinate cultural activities more effectively. A number of other highlights may be noted, in delivering excellence and new initiatives:

Sustaining Excellence in the Arts

- The City of London Festival reached its 50th anniversary in 2012, with a jubilee programme including fifty golden pianos on the City streets, a lively programme of street art, dance and outdoor events, and a showcase performance of Berlioz's *Grande Messe des Morts* in St Paul's Cathedral under the baton of Sir Colin Davis. The 2012 Festival sits between the Queen's Diamond Jubilee celebrations and the London 2012 Olympic and Paralympic Games, complementing the cultural offer throughout the summer.
- Spitalfields Music had a very successful 2011 season bringing world-class artists into Tower Hamlets and creating chances for local people to participate. Its Summer Festival included the premiere of a community opera (*We are Shadows*, which won a Royal Philharmonic Society Music Award), its Winter Festival provided an alternative musical offering for the end of the year and its year-round Learning and Participation Programme reached people aged from 2 days old to 90+ across Tower Hamlets.
- The Barbican Centre continued to present a diverse and successful programme of world-class events, from musicals to the contemporary and challenging, and was chosen in 2011 as one of the Arts Council's new National Portfolio Organisations
- The Centre is at the forefront of the 2012 Festival, presenting a critically acclaimed range of cultural experiences for all; the Barbican programme for 2012 was described by the *Evening Standard* as "dazzling".
- The London Symphony Orchestra were awarded the contract for recording the music for the opening and closing ceremonies at the London 2012 Olympic Games
- The Museum of London launched a new programme of temporary exhibitions starting with *London Street Photograph*; its critically acclaimed *Dickens and London* exhibition attracted over 100,000 paying visitors.

Opening up the City

- Doors were opened, street markets held and exhibitions mounted to *Celebrate the City* over the Festival's opening weekend in June, and the Barbican Centre presented a special programme as part of the London 2012 Festival.
- As part of a new partnership between the Barbican Centre and the Guildhall School of Music & Drama, a Creative Learning Division was established to help engage local communities with the arts. In the 11/12 year, Creative Learning programmes reached 6,800 direct participants and engaged audiences of approximately 29,250.
- Creative Learning activity took place across East London in communities, schools, in streets, parks and venues; Barbican Weekenders opened up

Barbican buildings and venues for audiences of up to 3000 people to engage with art forms on an intimate level.

- Barbican freeB membership for young people, accessing the arts for free, rose to almost 1700 people.
- Guildhall Art Gallery was rehung, to better showcase its Victorian and pre-Raphaelite masterpieces and London paintings; its Atkinson Grimshaw exhibition in 2011 attracted record visitor numbers, and proved its most popular show since the reopening of the Gallery in 1999.
- The Museum of London's iPhone app, *Streetmuseum*, won numerous awards and was downloaded over 350,000 times. In 2011, the Museum won gold and silver awards from Visit London for Best Museum, and Best Marketing Campaign.
- A new *City Arts Initiative* group of officers and members has been set up to review requests and ideas for artworks and installations across the Square Mile; in 2011, it helped to facilitate a new sculpture park at Great St Helen's near the Gherkin, in association with local businesses, bringing much acclaimed works by Anish Kapoor, Julian Opie, Franz West and Kenneth Armitage into the City landscape.

Displaying the Heritage

- The Museum of London was relaunched in 2010 with its award-winning £25M Galleries of Modern London, telling the story of the City from 1666 to the present day, and including the state of the art Clore Learning Centre. The new display of over 7000 objects attracted 490,000 visitors in the first year of opening
- The Keats House Festival in 2011 saw Benjamin Zephaniah read to full houses as Poet in Residence. A grant from the Heritage Lottery Fund made it possible to acquire for the House the last remaining Keats letter in private hands, a poignant missive to Fanny Brawne written at the House in 1820 while the poet lay ill
- London Metropolitan Archives completed the first phase of its partnership digitisation programme with Ancestry.com, which makes many millions of historic documents about London and its inhabitants searchable and viewable over the Internet from anywhere in the world. Its *Image London* project, funded by the New Deal of the Mind and providing training for young unemployed people, simultaneously digitised over 265,000 historic photographs of London
- Heritage outreach activities included an oversubscribed schools programme from the Archives, tailored to local teaching needs and curricula, workshops for young people at Keats House, and the creation of a youth panel for Guildhall Art Gallery (ReHang), to engage young people from neighbouring boroughs to develop activities around the paintings

- Sandford Awards from the Heritage Education Trust were won by the Museum of London, Keats House, and London Metropolitan Archives
- The City's built environment, and its historic collections, were showcased in two new and complementary books, published in 2011, *The City of London: Architectural Tradition and Innovation*, and *London 1000 Years: Treasures of the Collections of the City of London*

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Appendix 3: abbreviations used in tables

The abbreviations relate to the lead departments of the City of London Corporation, or Corporation-funded activities, with responsibility for delivering the plans:

- BC Barbican Centre
- BE Department of the Built Environment
- CHL Department of Culture, Heritage & Libraries
- COLF City of London Festival
- GC Gresham College
- GSMD Guildhall School of Music & Drama
- LSO London Symphony Orchestra
- MH Mansion House
- MoL Museum of London
- PRO Public Relations Office
- REM Remembrancer's Department
- SM Spitalfields Music
- TC Town Clerk's Department

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Committee(s):	Date(s):
Culture, Heritage & Libraries	02 July 2012
Subject: City of London Festival 2012 Winter Free Events Programme	Public
Report of: Director of Culture, Heritage & Libraries	For Information
<p><u>Summary</u></p> <p>The City of London Festival has presented a brief report on its 2012 Winter Free Events Programme, comprising 11 concerts whose overall attendance figures registered a 12% increase on the previous year.</p> <p>Recommendations</p> <ul style="list-style-type: none"> • Members are asked to note to contents of the report and endorse its presentation of a successful programme of events. 	

Main Report

Background

1. Following on from the Governance Review, the Culture, Heritage & Libraries Committee has taken over responsibility for the oversight of the City of London Festival. In March 2012 the Committee approved the Festival budget for 2013-14 and it will periodically receive reports on the Festival's activities. The purpose of this report is to introduce the Festival's report on its 2012 Winter Free Events programme.

Current Position

2. The Festival, through its management board the City Arts Trust, receives two discrete blocks of funding from the Corporation. Its major grant (now set at the level of £297,000) supports the Festival's core ticketed programme, while a smaller grant (£87,676) is devoted to a programme of free outdoor events. This smaller grant is itself divided between a summer programme, running alongside the core Festival, and a freestanding winter programme. In 2011/12, a sum of £26,399 was allocated from the smaller grant to underwrite the Winter Free Events.
3. The attached document is the Festival's report on its 2011/12 Winter programme. It speaks for itself but a few key points may be brought out:
 - The Winter programme was delivered through 11 lunchtime concerts held at six venues between 24 January and 3 April 2012, covering classical, jazz, world, folk and contemporary music

- The concerts were well-attended and received positive feedback; the total audience numbers were 2197, an average of 199 per event
- Attendance figures showed a 12% increase overall on the previous year.

Conclusion

4. The Festival's Winter Free Events programme continues to add a valued dimension to the cultural provision within the Square Mile for relatively modest outlay. A further series of eleven concerts is planned for January-March 2013. Members are asked to note to contents of the report and endorse its presentation of a successful programme for Winter 2012.

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CITY ARTS TRUST

**REPORT TO CITY OF LONDON CORPORATION
ON 2012 WINTER FREE EVENTS PROGRAMME
JANUARY – APRIL 2012**

'The provision of a varied programme of classical and contemporary music is an essential part of a busy and successful commercial/financial centre and its free entry ensures maximum outreach and success.'

(selected from the many comments on the 2012 series from the public)

May 2012

CITY ARTS TRUST

REPORT TO CITY OF LONDON CORPORATION ON WINTER PROGRAMME OF FREE CONCERTS: JANUARY – APRIL 2012

1 EXECUTIVE SUMMARY

- 1.1 In 2011/12, the City of London allocated the sum of £26,399 to the City Arts Trust to support a programme of 11 free lunchtime concerts in the City between January and April 2012. As with the previous series (2004 – 2011), the proposal involved continuing collaboration between the City Music Society (CMS), City of London Sinfonia (CLS) and City Arts Trust (CAT).
- 1.2 In the original proposal the series aimed to:
- Provide a winter programme of free events raising the profile of the City of London Corporation's support for the arts in the City
 - Benefit those who work in the City, those who live in the City and also visitors to the City
 - Explore and open up different venues across the City
- 1.3 The three organisations set out to achieve these objectives by:
- Programming a wide range of repertoire including classical, jazz and folk music
 - Targeting the City community with a tailored marketing campaign
 - Ensuring convenient timings and locations allowing City workers to enjoy the concerts during their lunch hours
 - Establishing a regular pattern of performance so that potential attendees get into the habit of attending
 - Attracting performers of high quality to perform in the City
- 1.4 Good attendance levels at events, positive audience feedback or comments and self-appraisal by the three collaborative partners confirmed that these objectives were met to a high degree in 2012.
- 1.5 The 2012 series consisted of 11 lunchtime concerts, 5 on Wednesdays and 6 on Tuesdays, covering classical, jazz, world, folk and contemporary music during the period 24 January – 3 April 2012.
- 1.6 Effective publicity through distribution of the Free Winter Concert flyers, hits on websites of the three partners and by email, in combination with the preceding reputation of past seasons, produced audiences totalling 2,197 for this series – 12% higher than last year's audience figure.
- 1.7 Audience feedback through the 286 questionnaires returned was extremely positive, with many patrons commending the high standard and wide variety of performance and stressing the beneficial impact that the concerts have on life in the City.

- 1.8 The City Arts Trust is delighted to have the support of the City of London Corporation for the 2013 series and is keen to build on the success of this year.
- 1.9 The Free Winter Concert series delivers against several key criteria of the City of London Corporation's City Together strategy, as well as strongly delivering the main aims of the Cultural Strategy.

2. THE PROGRAMME OF EVENTS

- 2.1 The artistic programme consisted of four strands: classical music, jazz, folk and world music. The high calibre of artists was remarked upon by many audience members as a factor that sets this series of programmes apart from other chamber music concerts in the City venues. The standard of performance was excellent, including outstanding contributions from the likes of Mercury Prize-nominated pianist Gwilym Simcock, the internationally renowned Endymion Ensemble and the award-winning guitar/flute duo of Morgan Szymanski and Adam Walker.
- 2.2 The series again proves the benefit of good partnership with close co-operative planning between CAT, CMS and CLS. As in 2011, a jazz ensemble from the Guildhall School of Music & Drama performed a particularly well-received concert, this year held in St Anne & St Agnes, maintaining the established and highly productive links between the Guildhall School of Music & Drama and the City of London Festival. The CLS, as in the previous three years, was able to field a chamber orchestra for each of their three concerts thanks to the continued level of funding.
- 2.3 Six venues were selected to host the series. St Andrew Holborn once again provided a perfect venue for the CLS, offering both a large seating capacity and a wonderful acoustic for chamber orchestral music. Following the successful, and impressive, renovation of Bishopsgate Institute, the series returned for four of the CMS-curated concerts.
- 2.4 The series was programmed by the three parties involved, with close liaison and positive collaboration. The CAT team performed the role of promoter and event manager, liaising with the venues and managing the concerts on the day.

3. MARKETING AND AUDIENCE DEVELOPMENT

- 3.1 A total audience of 2,197 attended the 11 events, an average of 199 per event. Many events were presented to capacity audiences, and the total audience figure represents a 12% increase on 2011's reach. In part, this is due to the return of the series to Bishopsgate Institute, which offers a larger capacity, but the programme also proved extremely popular this year.
- 3.2 This audience was achieved implementation of the strategy outlined in the original proposal, namely:

- Mounting a 'City run' leaflet drop to city firms, restaurants, churches and other venues;
- Circulating specially designed print publicity to the offices of the City of London Corporation. We also collaborated with the City of London to ensure maximum coverage, for example, on the website, in the staff bulletin and in the Cityview publication;
- A combined mailing to the audiences of the City of London Festival, City Music Society and City of London Sinfonia;
- Further marketing support was given by CLS and CMS through their own websites

3.3 An audience questionnaire was circulated at six concerts through the series, covering a variety of venues and types of music. This circulation resulted in 286 written responses and this data provides some interesting feedback:

- 7% of respondents live and work in the City
- The concerts are also proving to be quite a draw, with 55% of the respondents coming from London but outside the City, 38% coming from the UK outside London. There were also a growing number of international tourists.

3.4 Sample responses from the audience questionnaires include:

- *'Wonderful use of venue. Introduced me to music I wouldn't otherwise have known and brings the venue alive in a different and special way. Excellent performance, thoroughly enjoyable and educational, more please!'*
- *'A great opportunity to hear such great music and excellent venue'*
- *'Always excellent and well organised in very nice venues, giving people the opportunity to visit churches etc. High standard of music.'*
- *'Excellent idea - wonderful settings, very uplifting and good in a lunch break.'*
- *'Wonderful to hear so many different types of music. The length was perfect for young people, I was able to bring my granddaughter to her first concert during half term and she found the experience amazing.'*

Regarding City of London and the arts:

- *'Very much enjoy the events. Hope funding continues, and more folk music please'*
- *'Superb - their popularity shows they are meeting a wish for top quality (free) music.'*
- *'We enjoy the music and the venues. For those on a tight budget, it allows access to great musicians'*
- *'Magnificent, the idea of free concerts are much appreciated!'*

4. FINANCE

4.1 The grant made to the City Arts Trust has been spent as follows:

	Activity	Expenditure
City of London Sinfonia	3 concerts	£ 10,750
City Music Society	4 concerts	£ 4,500
City Arts Trust	4 concerts	£ 4,000
Marketing, venues, publicity & PRS		£ 7,149
Total		£ 26,399

5. 2013 SERIES

The continued success and public appreciation of the Free Winter Concert series has underlined the demand for this type of activity. However, we remain aware that the current financial climate has placed strain on all areas of funding. The Trust is therefore pleased that an allocation of funding has been made for the current financial year 2012/13.

The 2013 Free Winter Concert series will see 11 concerts, one each week from late January – mid-March. The broad range and high quality of performances will be maintained, and the events actively marketed to those who work in the City, those who live in the City and also visitors to the City.

City Arts Trust
May 2012

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Committee(s):	Date(s):
Culture, Heritage & Libraries Committee	2 July 2012
Subject: City Information Centre Annual Report (footfall and revenue)	Public
Report of: Director of Culture Heritage & Libraries	For Information
<p><u>Summary</u></p> <p>Since opening in 2007, the City of London Information Centre (CIC) has compiled an annual report at the end of each financial year which specifically examines statistics relating to footfall and revenue, drawing comparisons year-on-year.</p> <p>Other qualitative data – such as level of service, customer demographics and reasons to visit – is examined in an annual user survey in July each year (this will be submitted to your Committee for information in autumn of this year).</p> <p>The attached report provides details of footfall and sales for the year 2011/12 and shows a marked increase in both areas. The reasons for this are discussed in the report.</p> <p>Recommendations</p> <ul style="list-style-type: none"> • Members are recommended to receive the report for information 	

Main Report

Background

1. The attached report is a good news story for the Centre. It shows both footfall and revenue to have significantly increased in 2011/12 (up 14% and 22% respectively).
2. While a number of external influences may help to account for these rises, such as the closure of the Britain London Visitor Centre in Lower Regent Street in December 2012 (making the CIC the only official TIC (Tourist Information Centre in central London)), other influences counter such impacts – these include the Icelandic volcanic eruptions in May which significantly reduced the number of inbound visitors at that time.
3. A clear strategy to advertise and promote the Centre widely including our partnership with Visit England which will increase our national profile, along with our monitoring and proactive approach to social media, whereby staff respond to posts by tourists and critics to/of the City as a destination, and the development of the Centre’s range of services and merchandise (which this year has seen the introduction of Oyster card sales,

accommodation options and national product), have all contributed to the increases reported.

4. So too, has the excellent service provided by Centre's staff which in last year's Visit England London Mystery Shopper exercise was marked at 93% - the second highest score of all of the TICs tested.
5. This coming year will be a significant challenge for the Centre as any increases realised from the closure of the BLVC plateau and our regular visitor audiences are displaced by the Olympic and Paralympic Games.
6. But this is also a year of opportunity – the Diamond Jubilee, Celebrate the City and the Games themselves, are likely to bring new audiences to the City and its attractions (be that physical or via national and international media) and it will be the focus of the Centre Manager and the Visitor Development Team at Guildhall to harness the potential that these opportunities bring, building on the success of the Centre to date, so that further increases in revenue and footfall can be reported to your Committee next year.

Appendices

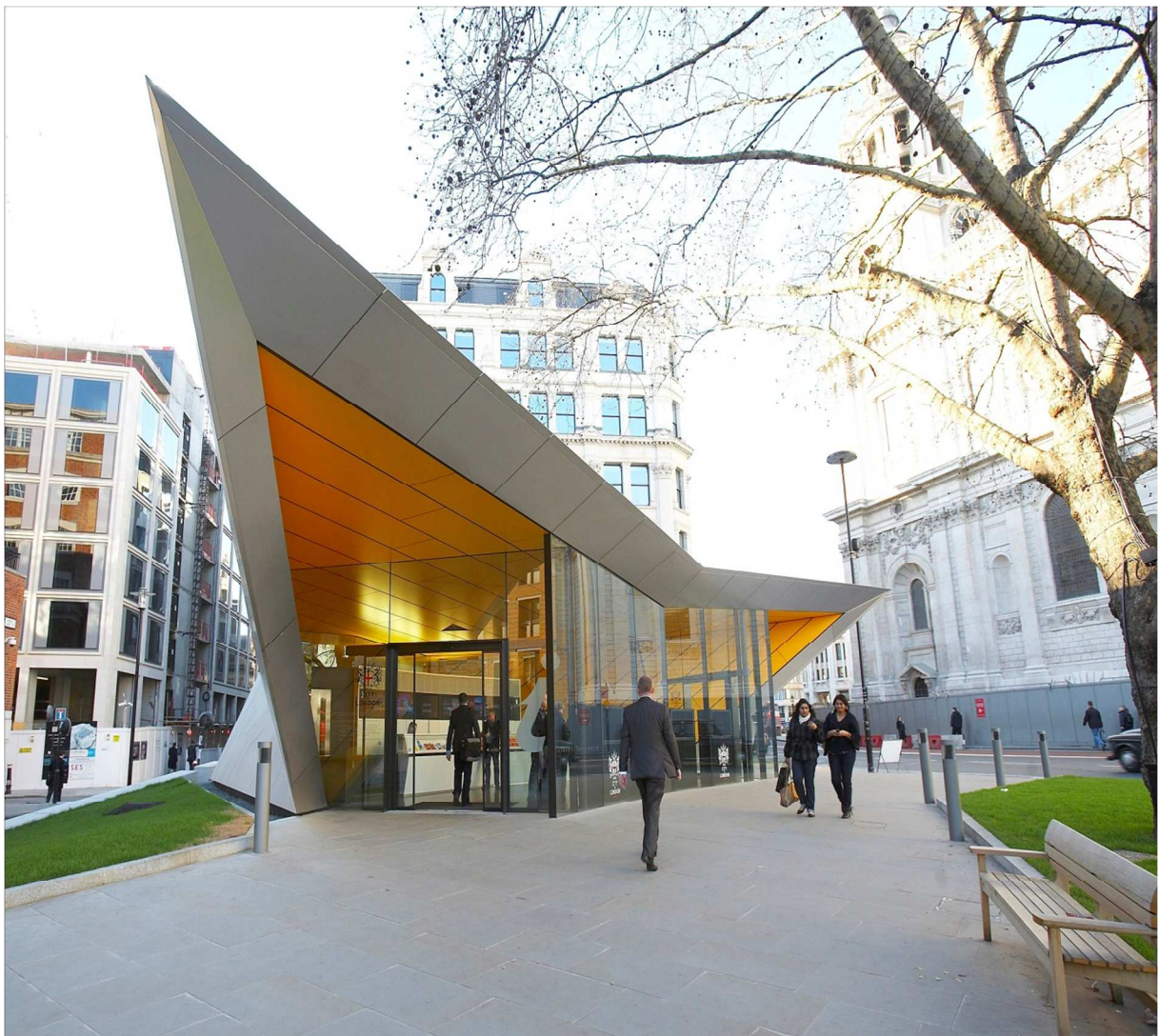
1. City Information Centre Annual Report (footfall and revenue)
2. City Information Centre Annual Report (footfall and revenue), appendix 1

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CITY INFORMATION CENTRE



Annual Report 2011—2012

Compiled by Giedrius Jastremskis, Senior Visitor Adviser at the City Information Centre

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1. EXECUTIVE SUMMARY

2011/2012 visitor numbers were 14.1% up on 2010/2011. In the first two months of the year visitor numbers were below to those from the previous year, but from June onwards the numbers picked up and December 2011 was the busiest month of the year and the busiest month since the reopening of the Centre. The CIC also reached a milestone with the 1.5 millionth visitor through the doors in January 2012.

There were a number of notable events in 2011 which had an impact on visitor numbers. The volcanic eruptions in Iceland during May undoubtedly had a negative impact on visitor numbers due to decreased inbound tourism, as the vast majority of overseas visitors to London arrive by air. On the positive side the Lord Mayor's show saw 2817 visitors coming through the door on 12th November, and on 30th December the Centre had 3110 visitors, the busiest day that year. The half term periods, European bank holidays, the traffic-free Christmas shopping on Cheapside (3rd December 2011) and the closure of the Britain and London Visitor Centre (BLVC)(23rd December 2011) all gave rise to higher footfall. The last of these is still having an impact.

The total sales revenue for 2011/2012 was £326,538.48, which was 22.9% higher than 2010/2011 sales (£265,710.16). This was largely due to an increase in London Pass sales and tours/attractions through Evan Evans/Golden Tours, also due to the addition of new products: Oyster Cards, City Cruises, stamps, postcards and a few new books. The greatest spend was during the summer months and even when footfall was in decline, sales revenue was largely unaffected. Although inflation was very high during 2011, it cannot account for the increase in sales revenue.

Overall year on year performance showed an increase in both footfall and sales.

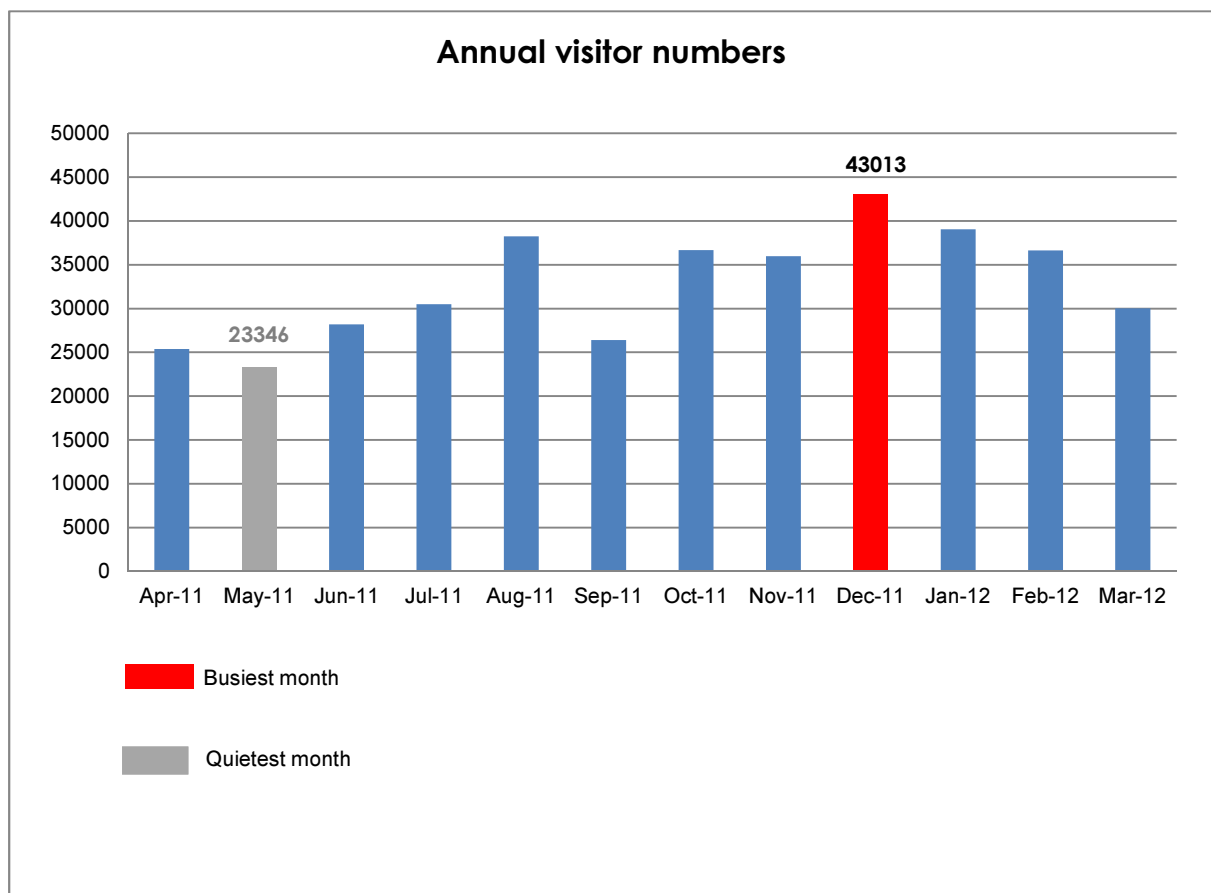
2. FOOTFALL

2.1 APRIL 2011 – MARCH 2012

2011/2012 saw yet another very busy year for the City Information Centre (CIC) with 392,764 visitors coming through the doors.

There were a number of events which attracted higher visitor numbers and they are fairly similar to last year's peak periods, including half term holidays, the Lord Mayor's Show, the Easter break and the festive period between Christmas and New Year. Some of the events were unique to this year – the Royal Wedding, St Paul's 300th anniversary, the volcanic eruption in Iceland and the closure of the BLVC.

A breakdown of monthly footfall figures correlated with specific events can be found at the end of this report in the Monthly Figures Breakdown charts (Appendix).



2.2 Monthly footfall April 2010-March 2011 and April 2011-March 2012

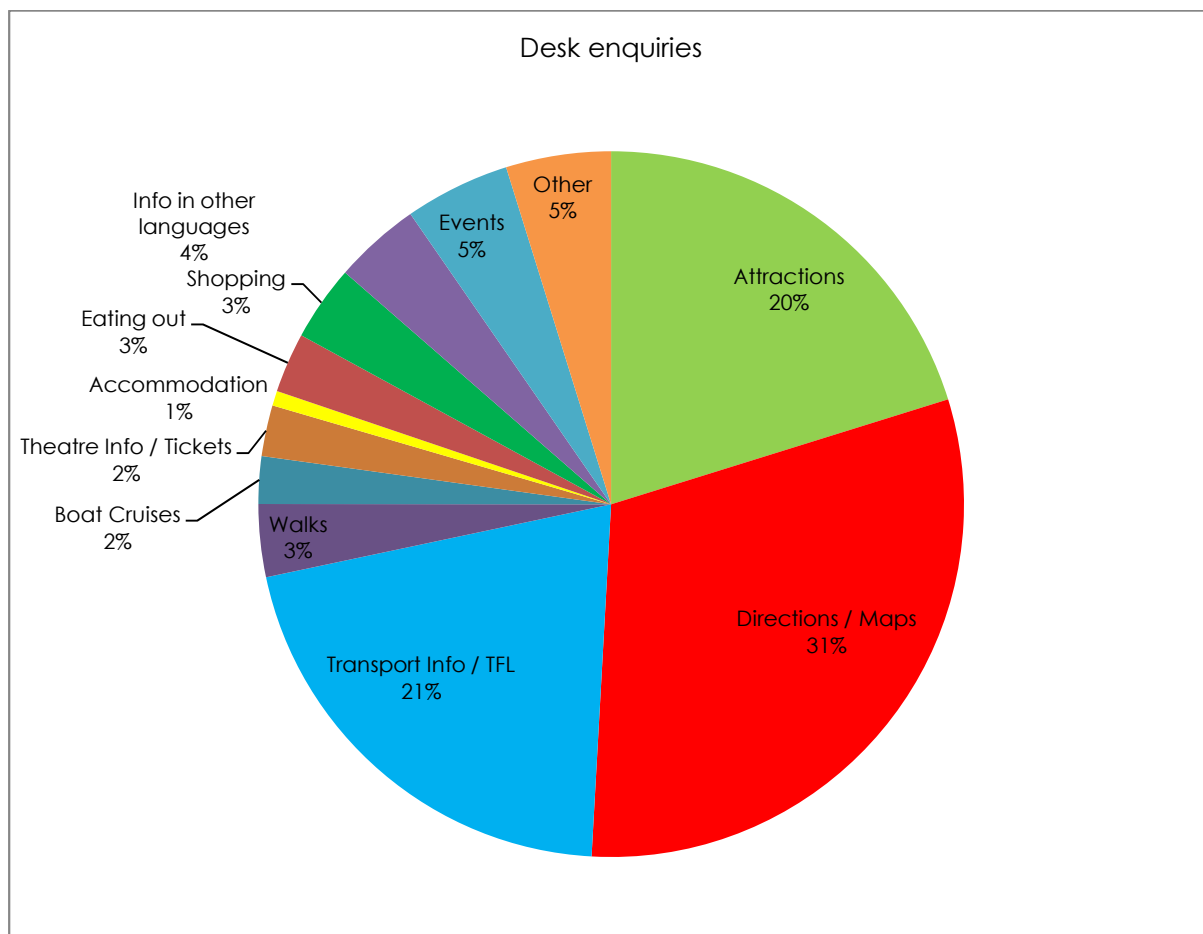
Month	April 2010-March 2011	April 2011-March 2012	Comparison %
April	28309	25364	-10.40
May	25023	23346	-6.70
June	22168	28188	27.16
July	26370	30481	15.59
August	30036	38244	27.33
September	24108	26395	9.49
October	30830	36651	18.88
November	30486	35968	17.98
December	34549	43013	24.50
January	33888	39046	15.22
February	29878	36633	22.61
March	28587	29435	2.97
Total	344231	392764	14.10

While 2011/2012 visitor numbers have shown familiar seasonal trends to 2010/2011 - busy during half term holidays, Christmas period, The Lord Mayor's Show, it is clear that the year on year visitor numbers are going up.

The year started quietly. This was due to the Royal Wedding in April taking more visitors to the Westminster area, as the wedding was held in Westminster Abbey. From the 24th May 2011 hundreds of inbound and outbound flights were affected due to the volcanic ash cloud drifting from Iceland. From June onwards visitor numbers started to outperform 2010/2011 with December being the busiest month (43,013 visitors) since the reopening of the CIC in November 2007.

3. ENQUIRIES

The range of enquiries during the last year is shown below.



Directions and maps was by far the most popular enquiry in 2011/2012 representing nearly a third of all enquiries. This was closely followed by advice on Attractions and then Transport Information. In total these three categories accounted for 72%, which is 2% more than in 2010/2011, of all queries at the Centre in 2011/2012 and underlines the important contribution of the Centre in facilitating London's tourist market.

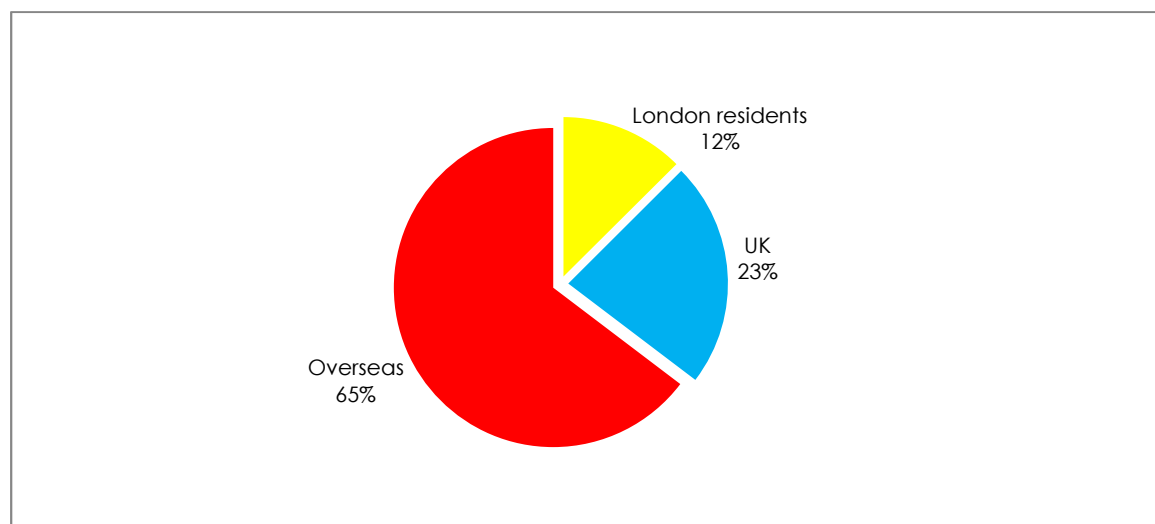
Furthermore it highlights the importance of the continued close liaison with tourism stakeholders in ensuring accurate and reliable literature is available for visitors coming into the Centre. The existing arrangements with distributors and attractions themselves, ensures we are continually stocked and able to provide full information and services.

3.1 Enquiries - Geographical distribution

Areas	Visitors	%
City	23175	35.6
Greater London	37589	57.8
UK	4303	6.6
Total	65067	100.0

Enquiries grouped by geographical distribution did not alter significantly from month to month, so the annual figures given here are indicative of the general proportions.

3.2 Visitors - Geographical distribution



These figures are approximate, as the origin of an individual visitor is often difficult to ascertain, and the definitions are somewhat fluid. However this information is helpful in identifying the increasingly important role played by the Centre to London residents in providing information and that while we continue to address our overseas visitors, there is a significant proportion of local residents requiring a different type of information and services.

From 1 April 2012 the CIC started recording visitor origin by entering their home country, which will improve our understanding of our customer's requirements.

3.3 Contact Centre enquiries

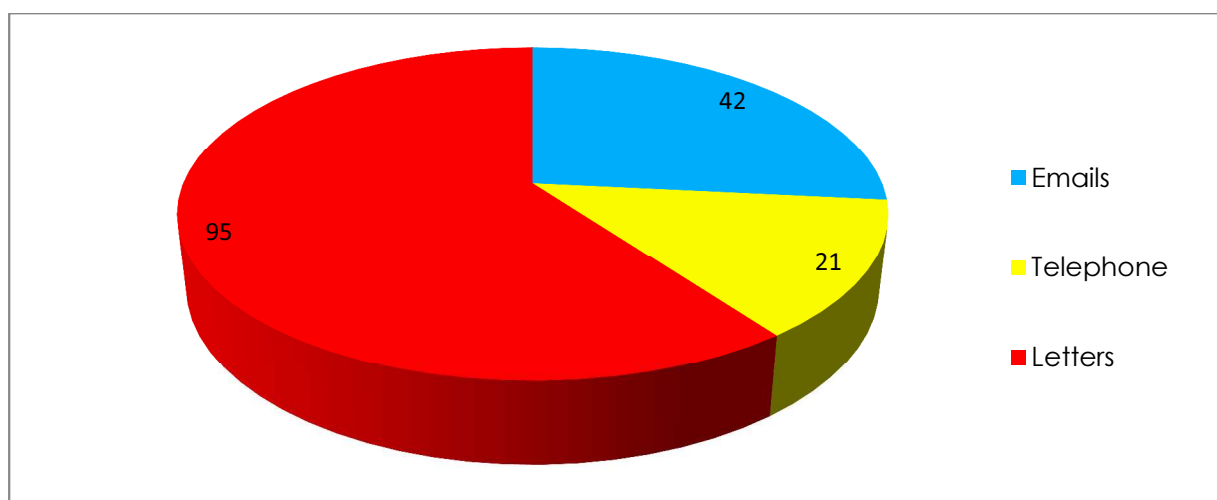
The City of London Corporation has its own Contact Centre, which deals with external and internal phone enquiries. From time to time the Contact Centre contacts the CIC via email or phone, because certain enquiries (tickets for the Livery halls, maps and guides to be posted etc.) can only be dealt with by the CIC. On average the CIC deals with 40-60 Contact Centre queries a month.

The City of London Information Centre dealt with approximately 360 Contact Centre enquiries during the 2011/2012 financial year. It is worth mentioning that the actual number of enquiries is likely to be slightly greater, because not all queries are recorded during busy periods.

The two most common enquiries were information regarding Livery Hall tickets and requests for maps/brochures to be posted. All others were mixed: changing of the guards, CIC opening time during Christmas festive period, info about City gardens, the Olympics and many others.

3.4 Postal, Phone and Email enquiries

The CIC receives some of the public enquiries by post, email or telephone. Statistics for these are also recorded. In 2011/2012 the CIC received 52 emails, 23 phone calls and 95 letters. As mentioned before, the actual figures are likely to be slightly higher than the recorded ones, due to the fact that some of the enquiries are not recorded during very busy periods.

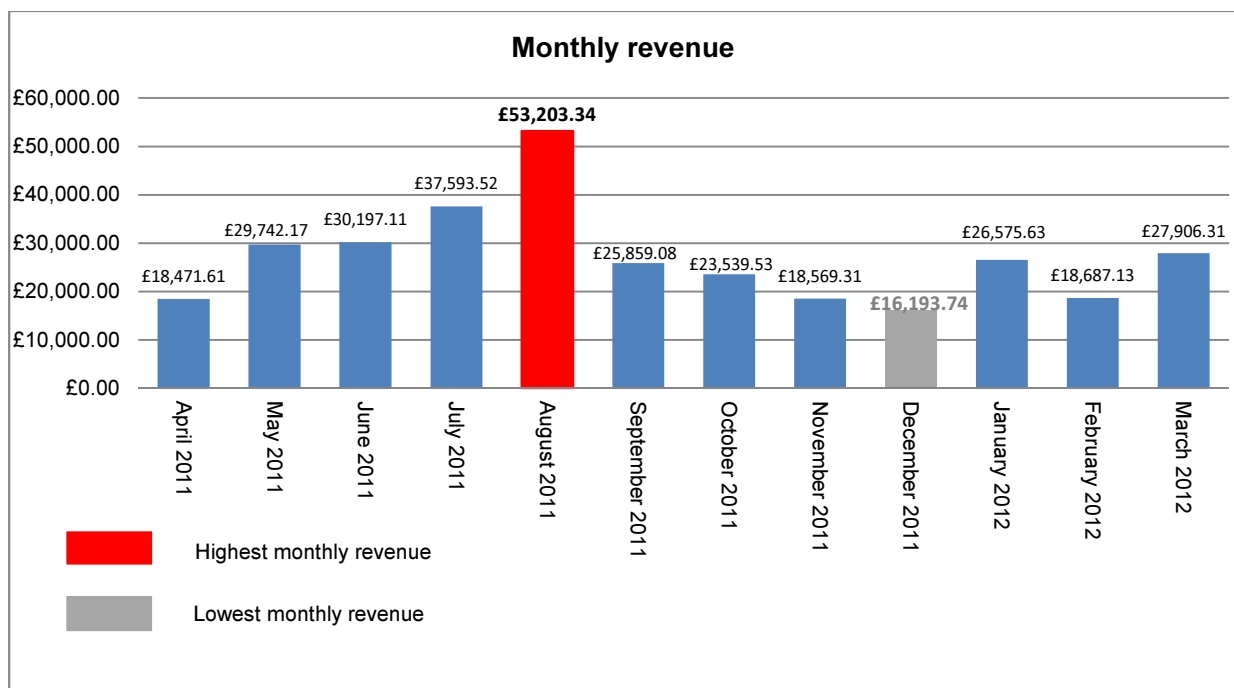


4. SALES

4.1 Monthly sales figures

The CIC generated £326,538.48 worth of sales in 2011/2012, which is 22.9% more than sales in 2010/2011 (£265,710.16). As you can see from the following graphics, this was largely due to high sales figures during the summer months; August saw the highest revenue with £53,203.34, second highest was July with £37,593.52 and June was third - £30,197.11.

There are many factors behind increased sales in the summer months. Among these is the tendency for the Centre to sell more outside London trips such as those offered by Evan Evans and Golden Tours. Also visitors tend to use sightseeing buses more during summer months. Lastly, there have been new additions to our product range that mean we can sell more products to the same size customer base Oyster cards, stamps, postcards, British Heritage Passes and river cruises.



4.2 Sales breakdown

Product	Sales total	%
Barbican	1428.95	0.4
Big Bus Tours	£31,627.51	9.7
British Heritage Passes	£4,056.24	1.2
City Cruises	£1,868.95	0.6
Encore Tickets	£32,048.13	9.8
Evan Evans Tours	£37,058.60	11.3
Golden Tours	£41,010.06	12.6
Leisure Pass Group	£101,927.37	31.2
Maps, books, postcards and Olympic badges	£8,119.77	2.5
Original Sightseeing Tours	£42,074.38	12.9
Oyster cards	£17,222.63	5.3
Royal Mail (stamps)	£504.71	0.2
St Paul's Cathedral	£7,591.18	2.3
Total	£326,538.48	100.0

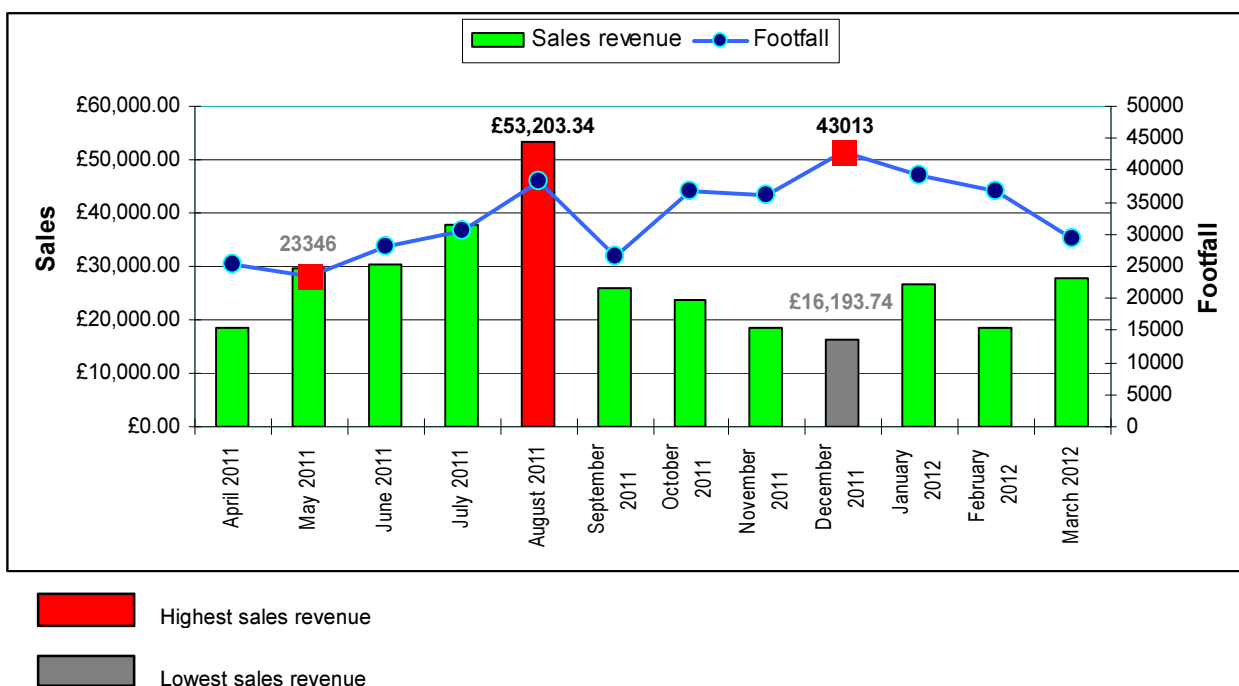
The biggest contributor to the total revenue in 2011/2012 was Leisure Pass Group (London Pass) with £101,927.37, which accounts for 31.2% of all sales. The second highest contributor to sales was The Original Sightseeing Tours with £42,074.38 and in third place was Golden Tours – £41,010.06.

Royal Mail contributed the least to the sales total, but this is due to low unit prices of the products (1st class – £0.46, EU – £0.68 and World stamps – £0.76) and the fact that the centre has only started selling stamps from November 2011. In April 2012 the price of stamps increased so next year's sales from Royal Mail should bring in more revenue.

In 2011/2012 the CIC introduced some new products: City Cruises, Oyster cards, stamps, post cards and British Heritage Passes, which contributed about £25,000 to the total revenue for 2011-2012.

The most impressive product in terms of sales revenue (although the commission level is very low) is the Oyster Card. Having been added to our product range only at the beginning of December 2011, in 4 months the CIC sold £17,222.63 worth of Oyster products which is 5.3% of all sales. Next year Oyster Card sales may well account for £45,000 and generate one of the highest sales revenue.

4.3 Sales against footfall



When comparing visitor numbers against revenue it is clear to see that a high footfall does not mean the CIC generates a lot of revenue. The graph above shows that December 2011 was the busiest month that year (and the busiest since the reopening of the centre with 43,013 visitors), but sales revenue was the smallest in the 2011/2012 Financial year (£16,193.74). The busiest month in terms of revenue and footfall was August.

4.4 Average spend per visitor

Month	Footfall	Sales	Spend per visitor
April	25364	£18,471.61	£0.73
May	23346	£29,742.17	£1.27
June	28188	£30,197.11	£1.07
July	30481	£37,593.52	£1.23
August	38244	£53,203.34	£1.39
September	26395	£25,859.08	£0.98
October	36651	£23,539.53	£0.64
November	35968	£18,569.31	£0.52
December	43013	£16,193.74	£0.38
January	39046	£26,575.63	£0.68
February	36633	£18,687.13	£0.51
March	29435	£27,906.31	£0.95
Total	392764	£326,538.48	£0.83

Calculated per visitor, the average annual spend was £0.86. Because of the discrepancy between visitors and revenue in August and December, the average revenue per visitor in August was £1.39 and December was just £0.38.

As mentioned before summer months tend to generate the most revenue, due to visitors booking more outside London trips, sightseeing tours and river cruises, but the centre receives most visitors in the period between Christmas and New Year.

5. Recommendations for 2012-2013

London and the City are facing probably one of the busiest years in their history, due to the Diamond Jubilee, Olympic and Paralympic games in London this summer

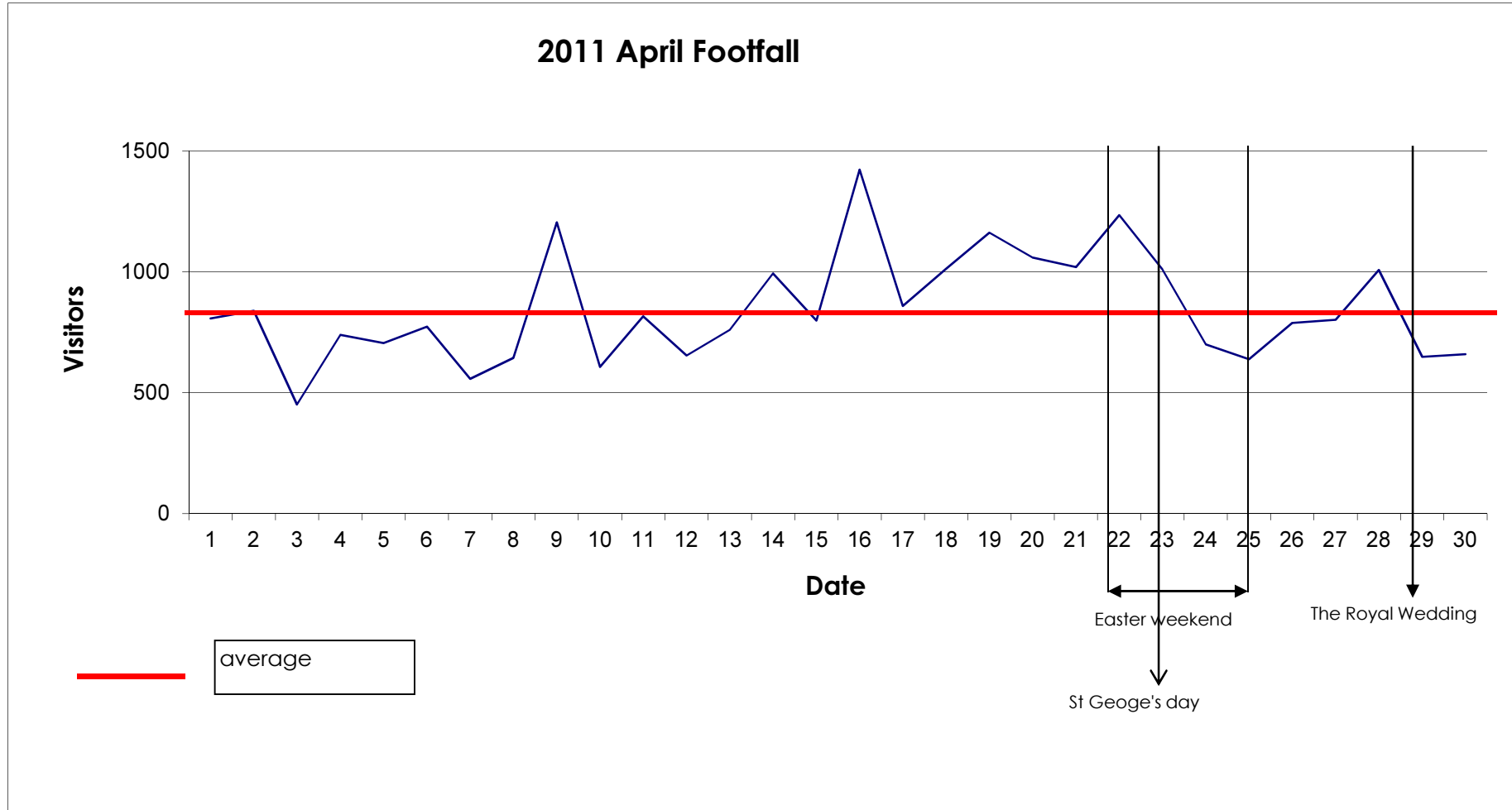
Since the closure of Visit Britain flagship TIC in December 2011 the CIC has had increased expectations in areas such as staff knowledge and expertise about Great Britain as a visitors' destination. So it is very important to train CIC staff and have more available literature on areas outside London. Working closely with Enjoy England is a very good starting point.

To provide a world class service, improving staff knowledge and expertise is essential. This will include GLA, customer service, familiarisation trips and special trainings for the Olympics.

Extended opening hours during the Olympics and Paralympics games will be implemented to meet the needs of all visitors coming to London for the Olympics period.

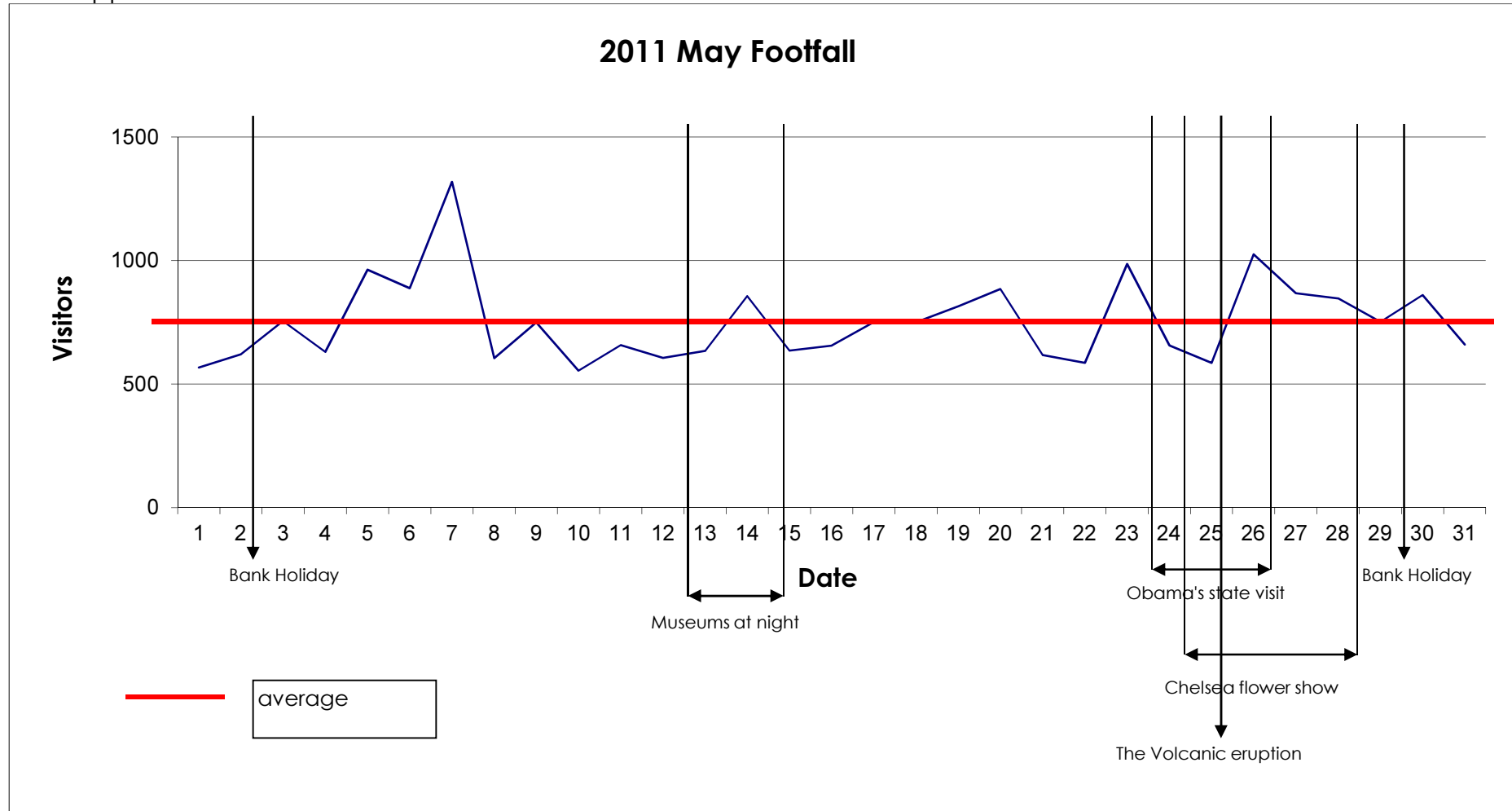
A review of the Centre's retail offering has begun and this will continue into 2012-2013. This is already giving results, with an accommodation booking service being introduced imminently, and the Centre being the only official outlet for Open Garden Squares Weekend 2012. With regards to literature, the review will focus on replacing the unpopular titles with others deemed more appropriate to visitors, and the addition of some souvenirs. In terms of new products there will be some business case analysis carried out on introducing new products such as National Express coaches and Hudson's heritage passes, especially given the recent demise of BLVC.

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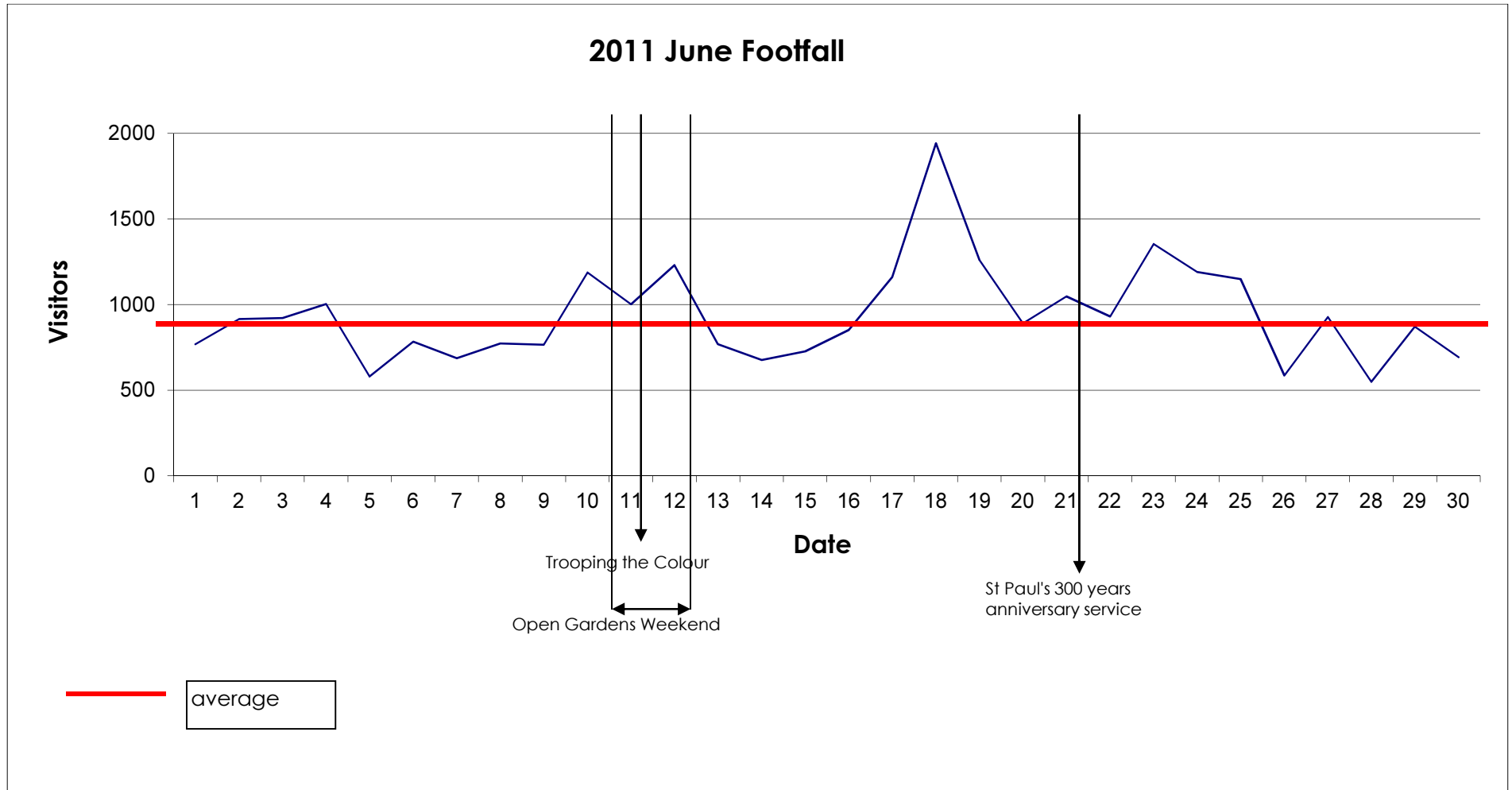


April 2011 figures comparing the Easter weekend were disappointing; the peak of visitor numbers in 2011 barely registered half of the daily numbers from the Easter peak of 2009 or 2010. The group of four Bank Holidays towards the

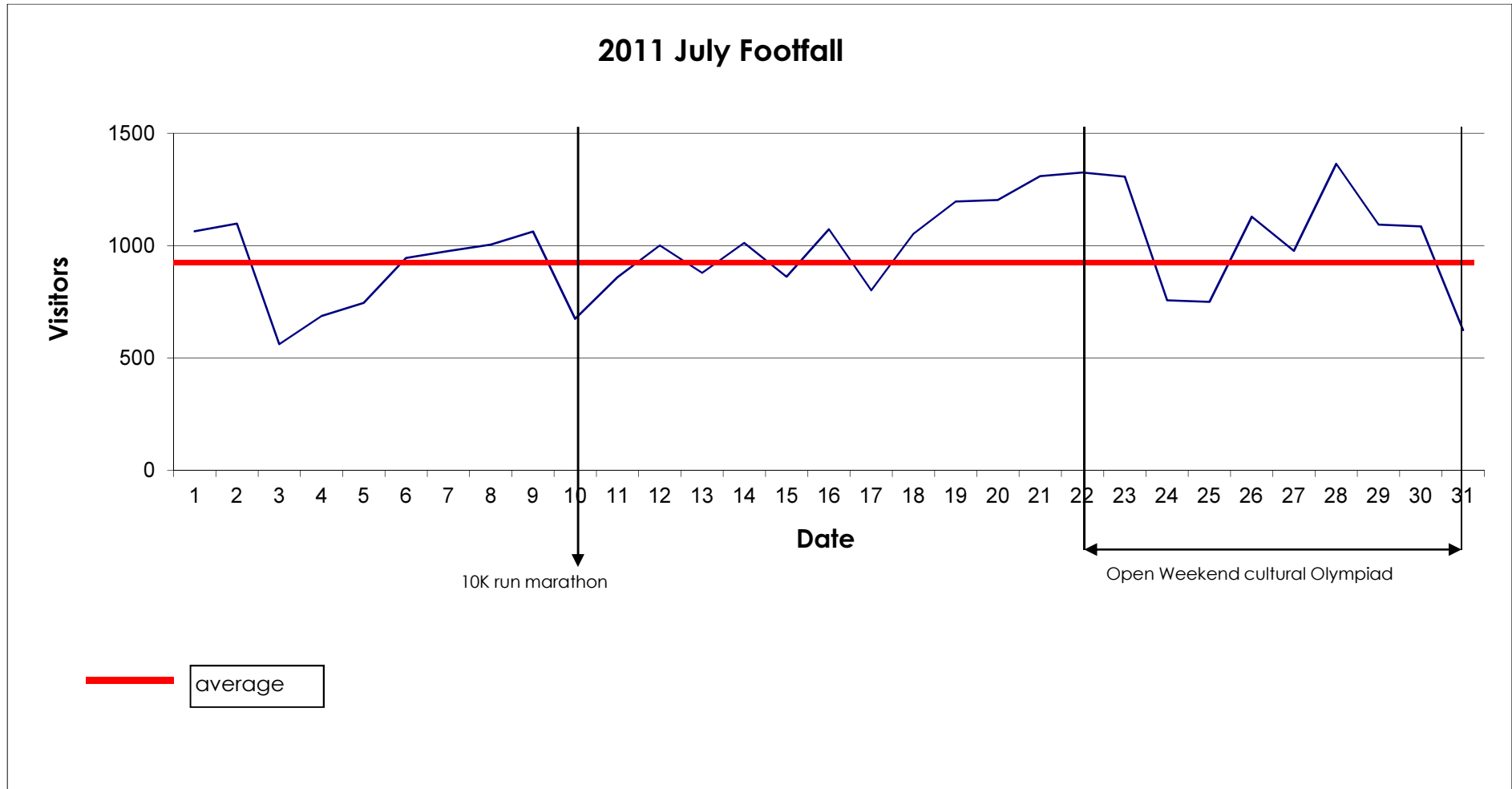
end of April 2011, especially when one was a Royal Wedding, might be expected to boost visitor numbers, but this did not happen.



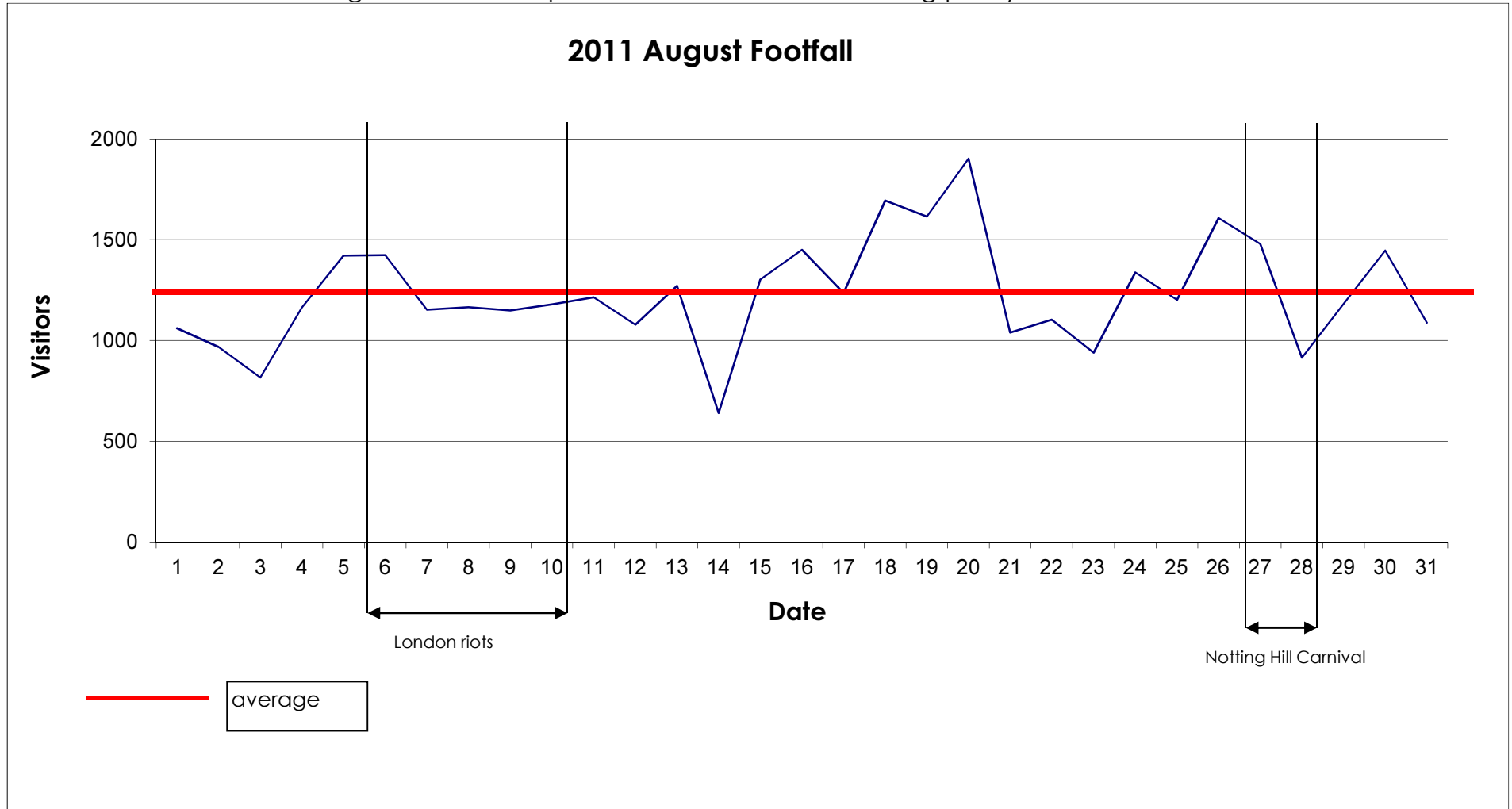
The Volcanic eruption on the 25th caused some airports to close in some parts of Germany and Scotland. Neither of the May Bank Holidays seemed to have any marked effect, nor did the Museums at Night weekend (13th-15th), neither the US President's state visit (24th-26th), nor the Chelsea Flower Show (24th-28th).



Trooping the Colour, Open Gardens weekend, Wimbledon Championship, St Paul's 300 years anniversary and Race for Life passing by the CIC have contributed to these high visitor numbers in June 2011.

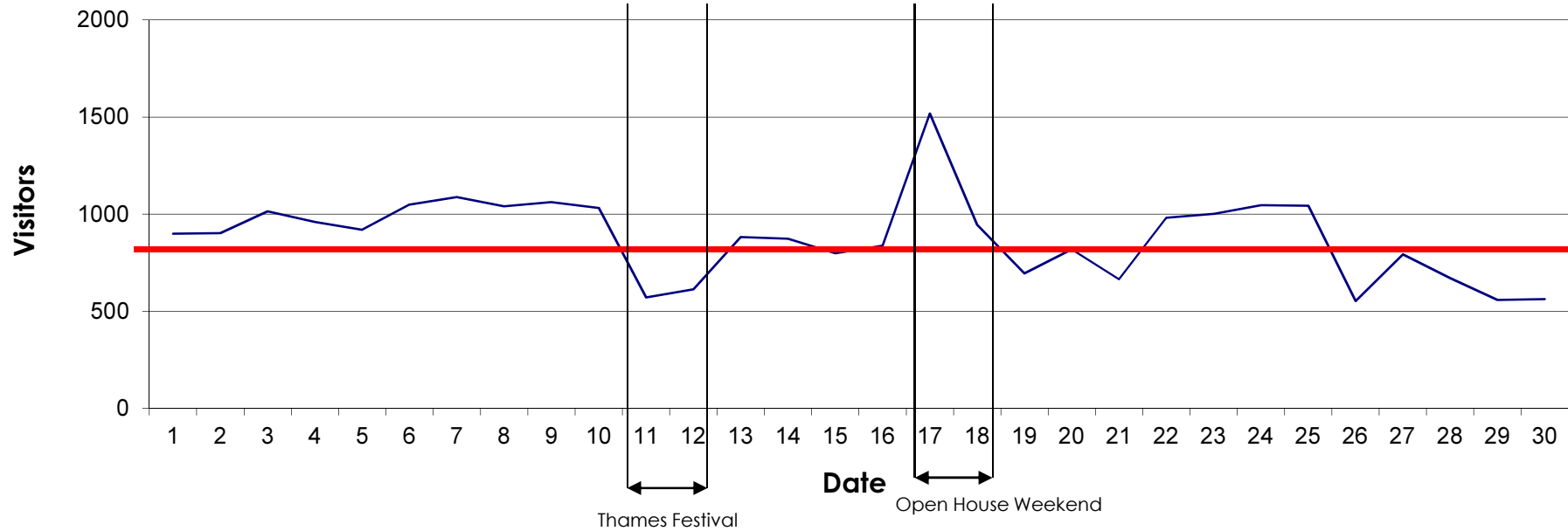


The Open Weekend Cultural Olympiad (22-31 July) contributed to a significant rise in visitors over the same weekend. It is also worth mentioning that when it rains, more people tend to come into the centre to find inspiration and ideas on what to do during rainy days. 19-24 of July saw heavy rainfall almost every day: the graph above shows this as the CIC recorded more visitors during this week compared to the same week during past years.



August 2011 was 5th busiest month since the reopening of the Centre.

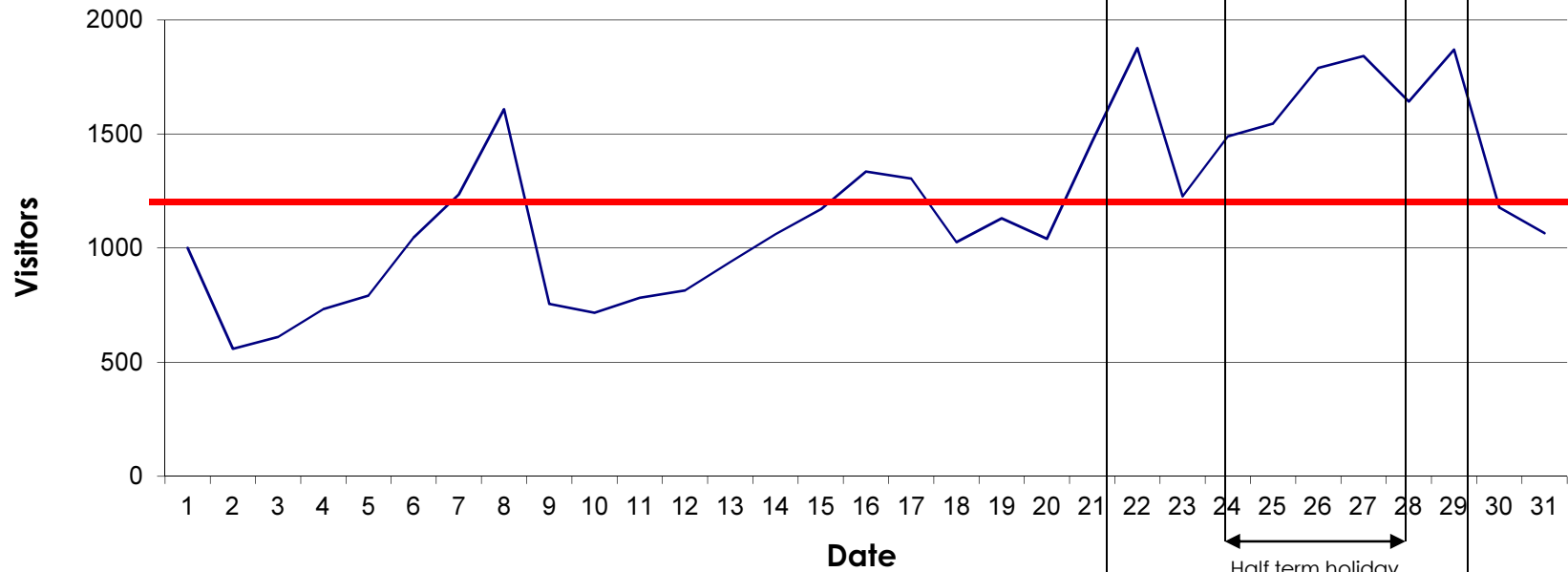
2011 September Footfall



— average

September saw a high visitor numbers at the beginning of the month followed by the Open House weekend (17/18) bringing more people to the CIC.

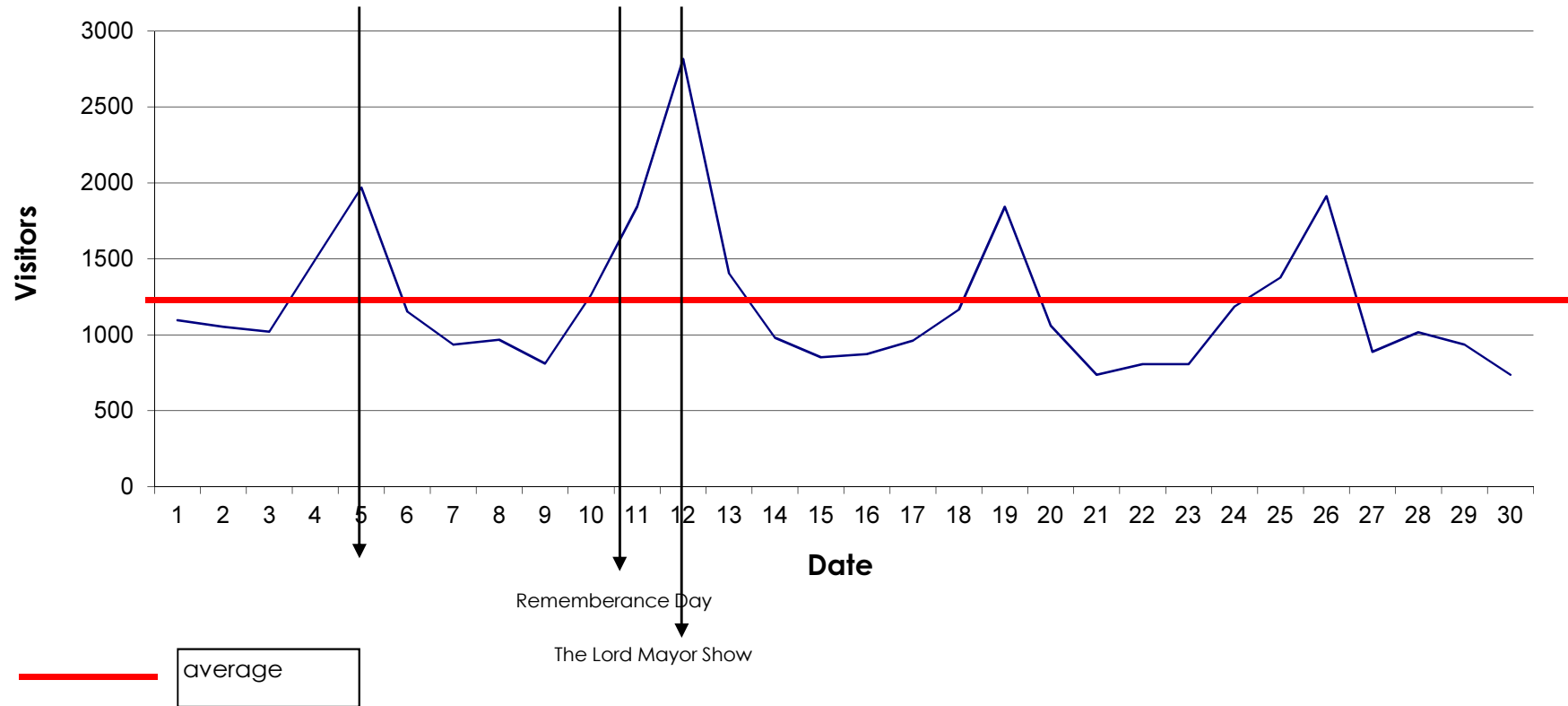
2011 October Footfall



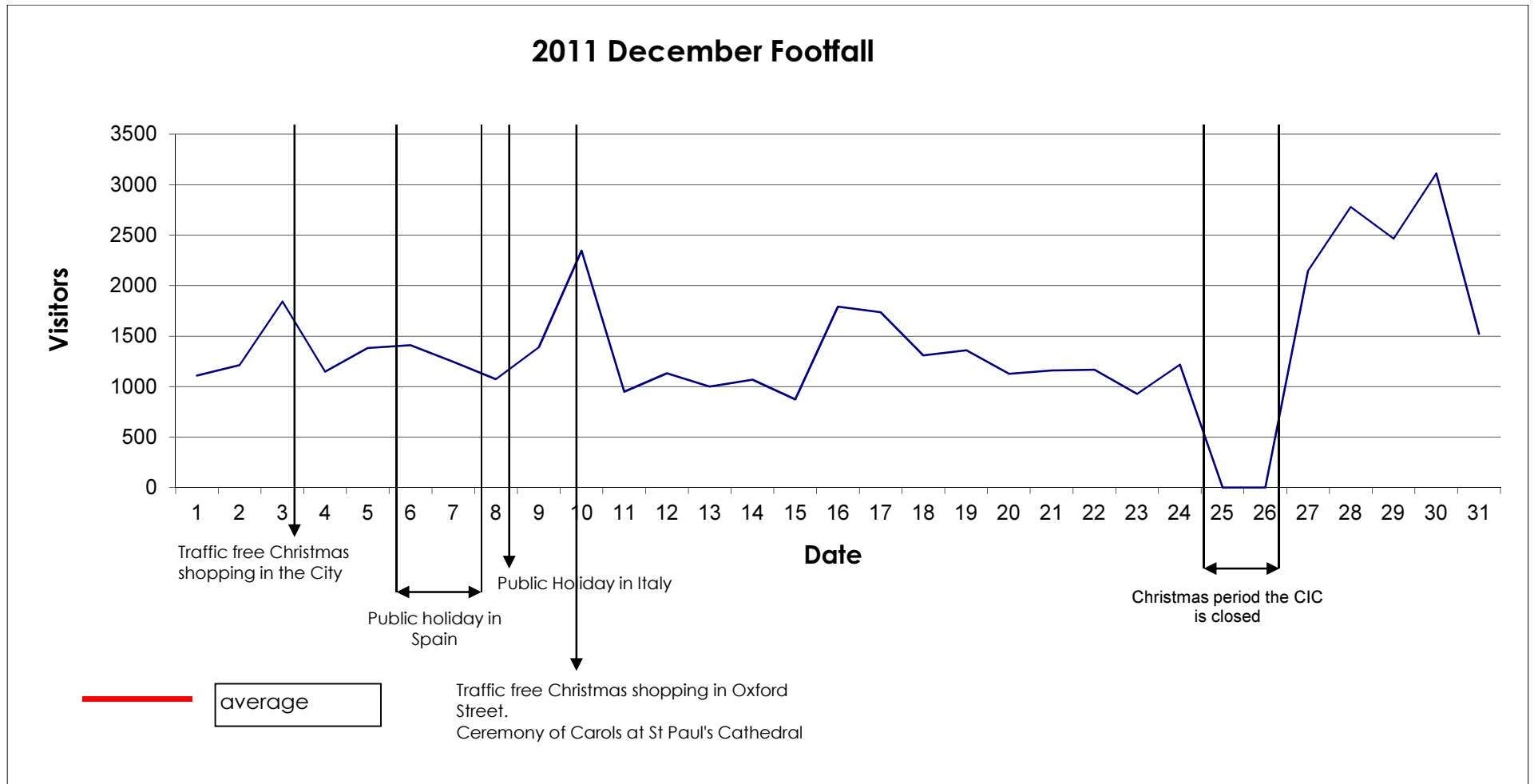
The half term school holiday (24-28 October) in the UK and Europe contributed to these high visitor numbers. Also the closure of St Paul's Cathedral (21-29 October) which due to the lack of information posted at the entrance of the

Cathedral, brought to the CIC many disappointed visitors who instead were seeking further ideas on how to best spend their visiting time in the Square Mile.

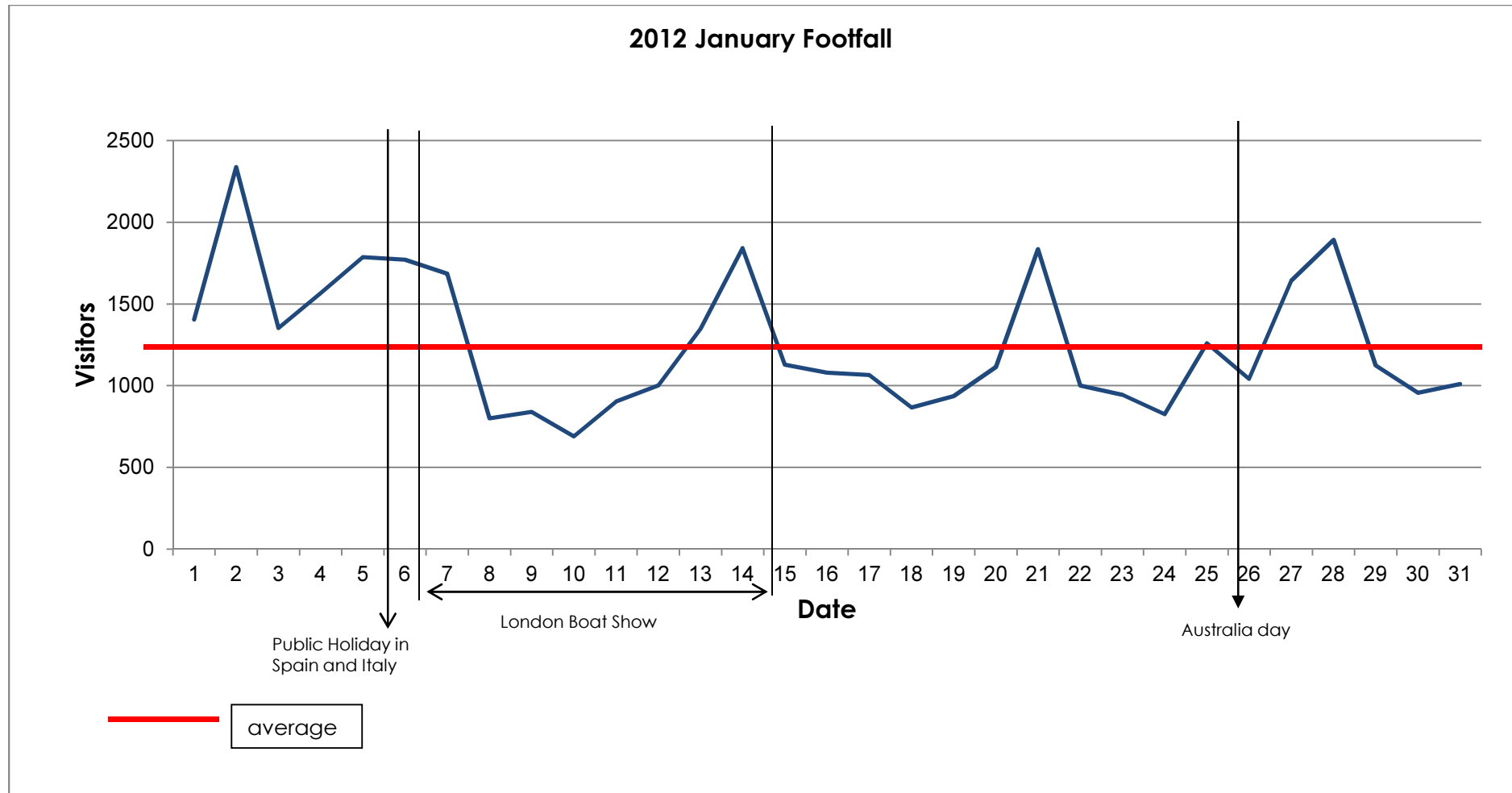
2011 November Footfall



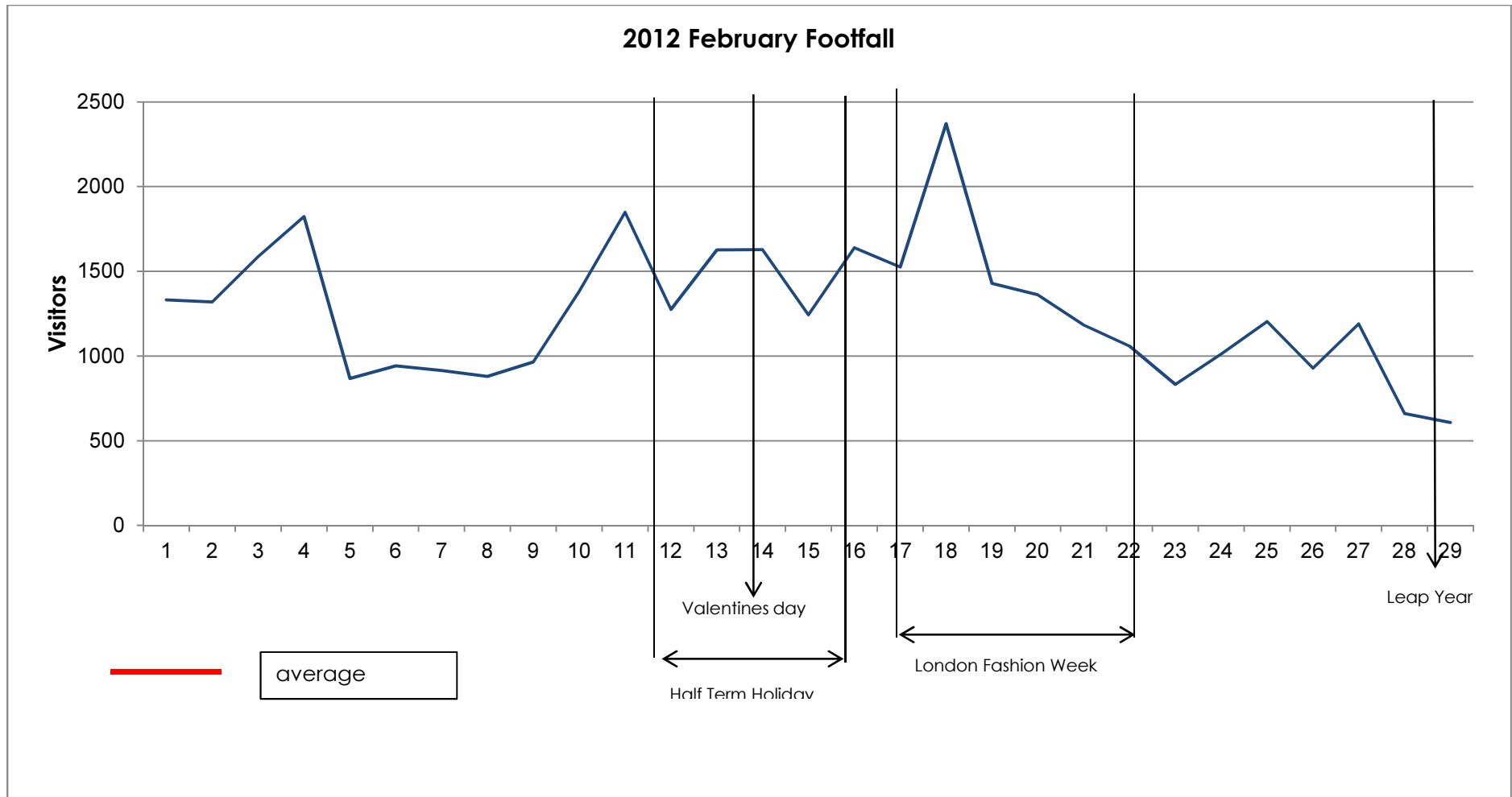
The Lord Mayor Day Parade contributed to these high visitor numbers; we recorded 2817 visitors that day, which was the busiest day this year. Bonfire Night on 5th of November brought more visitors to London and the CIC.



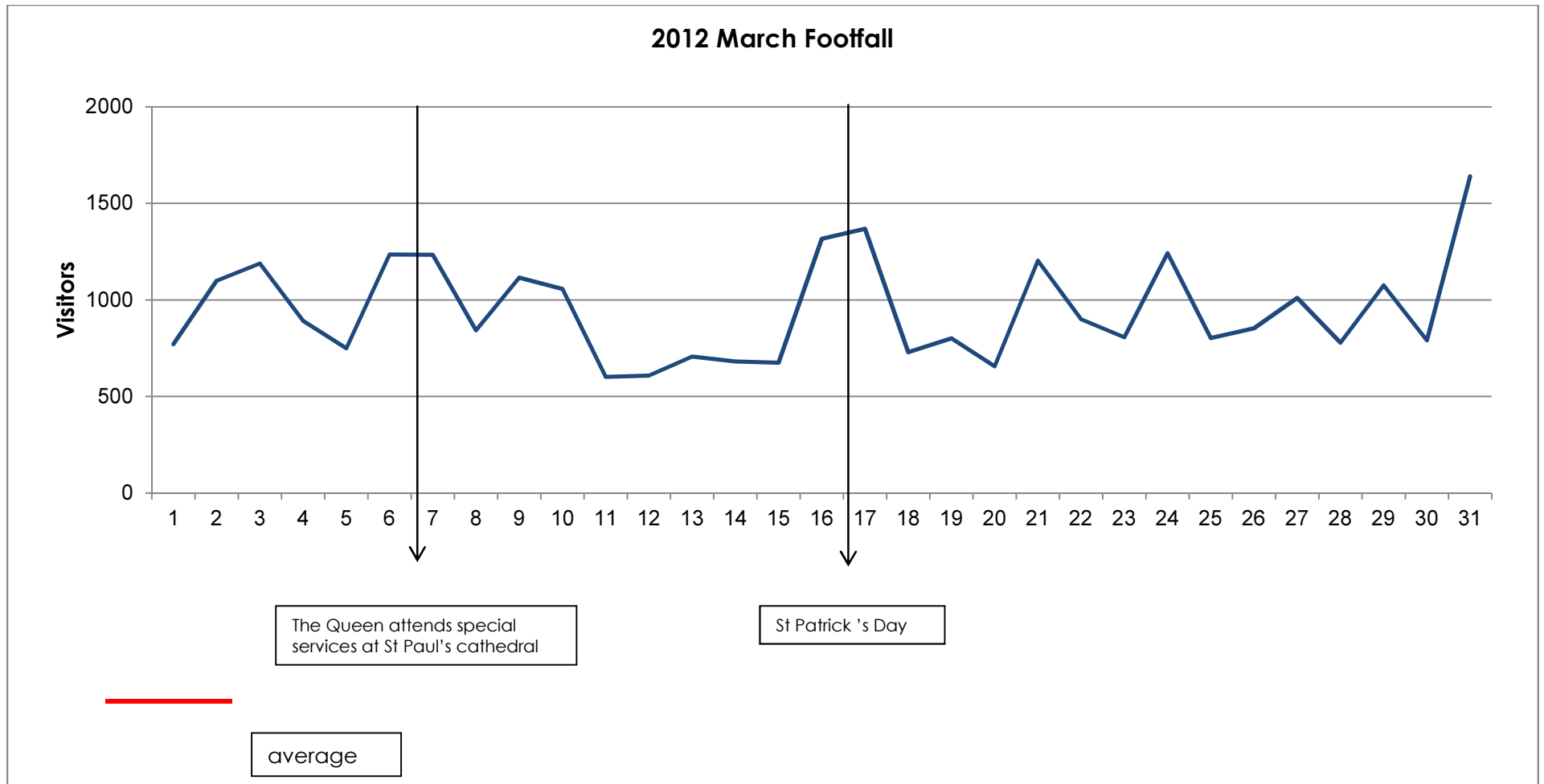
This was the busiest month since the reopening of the CIC in November 2007. The Traffic Free Christmas shopping day in the city on the 3rd, the BLVC closure from 23rd onwards as well as domestic and overseas public holidays contributed to these increased visitor numbers. These high numbers were not affected by the annual Christmas closure of the CIC on the 25th and 26th December.



This was third busiest month since the reopening of the centre in November 2007. Bank Holiday in Spain and Italy (6th), London Boat Show (6-15th) and also the closure the Britain and London Visitor centre have contributed a lot to these high visitor numbers.



The Half Term Holiday and London Fashion Week have contributed to visitor totals. 2012 is a leap year, therefore February had one extra day.



Memorial services at St Paul's Cathedral (7 and 29 March) which saw the Queen and HRH Princess Royal in attendance, St Patrick's day on 16th and the closure of BLVC brought more people to the CIC.

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