

<b>Committee(s)</b>	<b>Dated:</b>
<b>Culture, Heritage and Libraries – For Decision</b>	23 November 2020
<b>Subject:</b> City Arts Initiative: recommendations to the Culture, Heritage & Libraries Committee	<b>Public</b>
<b>Which outcomes in the City Corporation’s Corporate Plan does this proposal aim to impact directly?</b>	<b>3, 7 and 10</b>
<b>Does this proposal require extra revenue and/or capital spending?</b>	No
<b>If so, how much?</b>	£0
<b>What is the source of Funding?</b>	N/A
<b>Has this Funding Source been agreed with the Chamberlain’s Department?</b>	N/A
<b>Report of:</b> Peter Lisley – Director of Major Projects	<b>For Decision</b>
<b>Report author:</b> Nick Bodger, Cultural and Visitor Development Director	

### Summary

This report presents the recommendations of the City Arts Initiative (CAI) which met on 24 September 2020. At this meeting, the CAI considered the following public art proposal:

- 1. Amulet: An Icon of Future Finance** - approval for the artwork to be installed in Autumn 2021 at Christchurch Greyfriars Churchyard, Newgate Street.

This report also presents the recommendations of the City Arts Initiative since its September meeting following the submission of an application under urgency:

- 2. Monument to Human Trafficking** - decline the application.

### Recommendation(s)

Members of the Culture Heritage and Libraries Committee are asked to:

- Ratify the City Arts Initiative’s recommendations in relation to proposal 1-2 above as follows:
  - **Amulet: An Icon of Future Finance:** approve subject to Planning Permission and Scheduled Monument consent being granted, as well as the other recommendations outlined in the main report.

- **Monument to Human Trafficking:** decline the application, noting the technical issues outlined in the main report.

## **Main Report**

### **Background**

1. The City Arts Initiative (CAI) was established to improve the management of public art in the City. It provides advice to your Committee and other service Committees as appropriate on proposals for new public art, the maintenance of the City's existing public art and, if necessary, decommissioning.
2. The CAI comprises elected Members drawn from your Committee and relevant officers across Planning, Highways, Open Spaces, and Cultural and Visitor Development, as well as those with specific expertise in the visual arts including some from external organisations.
3. At your Committee in September 2020, Members reconfirmed that those occupying the roles of Chairman and Deputy Chairman on the Culture, Heritage and Libraries Committee, and the Chairman of the Sculpture in the City Partner Board should have permanent seats on the City Arts Initiative. Your Committee also elected Judith Pleasance and Tom Sleigh to serve on the CAI for the 2020/21 committee year.
4. Apart from officer time handling enquiries and managing the installations, there are no resource implications other than where specifically noted.

### **Current Position**

5. The CAI met on 24 September 2020 to consider the proposals outlined below.
6. Full-colour visual representations of the proposed artworks are circulated electronically with this report and are available in appendix 1. Full details of all the applications to the CAI are available on request from the Director of Major Projects.

### **Proposals**

#### **Amulet: An Icon of Future Finance**

7. The CAI received a proposal for a new artwork to be sited at Christchurch Greyfriars Churchyard, Newgate Street, in Autumn 2021 on a temporary basis.
8. The proposal is being submitted by Modus Operandi Art Consultants on behalf of The Sustainable Finance Sculpture Project - a project of CDP Worldwide.

9. The artwork has been commissioned with the aim to promote and raise awareness of the transformative power of sustainable finance.
10. Following an invited competition, artists Dalziel + Scullion were selected by the Sustainable Finance Committee (led by experts in sustainable finance, climate change and art) to develop their Amulet sculpture concept design.
11. Sited in the heart of the City, the artwork's design and message will seek to inspire all of those who encounter it and especially those working in financial institutions nearby that are trying to deliver on the Sustainable Development Goals and the Paris Agreement.
12. This project is inspired by the work of the late Tessa Tennant, a pioneer of sustainable finance who died in 2018.
13. The proposed artwork, The Amulet, monumentalises a simple gesture: a twisted loop of grass. The circle is gilded, evoking monetary wealth but binding this to the earth and the notion of sustainability, as well as to the possibilities of other types of 'wealth'.
14. Binding together strands of plant fibre into cordage or rope dates back 30,000 years, enabling hunting, fishing, fastening and activities that physically bound the maker to the indigenous plants and animals within their habitat.
15. The Amulet sculpture will be hand-finished in liquid gold leaf. It will stand at 3700mm diameter, affixed to a reinforced concrete plinth 4700mm width, 1600mm depth, 490mm height. Full dimensions are available in appendix 1.
16. A regular maintenance and cleaning programme for the sculpture and plinth will be managed by the organisers and be in place for the duration of its time on site (until 2026, see item 24).
17. The proposed location for the artwork is Christchurch Greyfriars Churchyard, to the mid-south of the garden, set back from the site's railing boundary wall.
18. The land is owned by the Diocese of London, however it is managed by your Open Spaces Department using public funds. Applicants therefore require ratification from this Committee, as well as from the Diocese via a Faculty application.
19. It was noted in the application that in-principle support from the Archdiocese of London to apply for a site Faculty has been granted.
20. It is the applicant's plan for Amulet to be launched around the time of the UN Climate Summit (COP26) in November 2021.
21. The overall project costs are expected to be £250,000. To date, £80,000 has been raised and this has funded work involved in commissioning the artwork concept design, the subsequent detailed design and the archaeological and arboriculture reports required to inform the technical design and placement of

the sculpture within the proposed location.

22. Funds for the commissioning of the artwork, to include further technical revisions where needed, fabrication and installation, interpretation (plaque, information panel) maintenance and insurance, are yet to be raised. However, the applicant noted that several leading financial companies have stated their commitment to fund the commission.
23. Your CAI have recommended that all funds for the project need to be raised before any groundwork on the proposed site commences.
24. The applicant is seeking permission for the artwork to be on site for five years from the end of 2021 through to the end of 2026. However, given one of their objectives is to raise awareness on investing in the Sustainable Development Goals that end in 2030, they may aim to extend this to 2030 (subject to necessary permissions being granted, including Planning).
25. Your CAI supported the themes of this artwork, noting the City's new Climate Action Strategy and leading role in advocating for Green Finance initiatives.
26. However, officers agreed that the applicant would need to demonstrate that carbon offsetting will be integrated into the project, noting that the project would create a carbon total of 16,622kg of CO<sub>2</sub> during its lifetime.
27. Both the applicant and officers acknowledged the historic nature of the site as a Scheduled Monument. Planning Permission and Scheduled Monument Consent will be required.
28. An Arboriculture Impact Assessment & Method Statement and a Written Scheme of Investigation for an Archaeological Survey were both provided with the application.
29. **The CAI agreed to recommend the application for approval subject to all other permissions including Planning Permission and Scheduled Monument consent being granted, as well as the following:**
  - **Assurances that the foundations of the installation will not impact on the scheduled status of the site**
  - **Carbon offsetting is implemented into the project plan to render the installation carbon neutral**
  - **Regular cleaning and maintenance to be managed by the organisers**
  - **Full funding to be realised before any groundwork commences**

### **Monument to human trafficking: Let the Oppressed Go Free**

30. The CAI received a proposal for a new artwork, Monument to human trafficking, by Timothy Schmalz
31. The artist describes the artwork as depicting 'all the various forms of human trafficking today'.
32. A bronze plaque would be installed near the sculpture providing up to date information via QR code about human trafficking, given by various local and international organisations
33. The artwork is funded by the Rudolph Bratty Family Foundation, which supports many charitable organisations with a focus on family, health and wellness, and cultural initiatives.
34. The installation weighs 2.5 tons and is cast in silicon bronze.
35. Its dimensions are: Length: 20ft. Width:4ft. Height: 7.5 ft.
36. The applicant noted that the sculpture would sit flush on the ground, creating the illusion that the figures are coming out from the natural city street. However, officers in Planning advised that a plinth would likely be necessary to ensure accessibility requirements are met.
37. There was no specified location in the application and your CAI advised that there were very limited spaces in the City that could accommodate an artwork of this size. Indeed, none could be identified where the installation could be accommodated together with a suitable viewing distance.
38. The weight of the structure was also of concern, noting that footways are not constructed to withstand over 2 tons. This further limits suitable locations in the City.
39. Officers noted that the project had not budgeted for maintenance costs, which may place further pressure on Departmental budgets if these are not met by the organisers.
40. From a statutory conservation perspective, officers also advised that the proposed bronze materials for the sculpture would not look aesthetically appealing in 3-5 years due to natural weathering within the City's environment.
41. **The CAI recommended that this proposal be declined.**

## **Corporate & Strategic Implications**

42. The City Arts Initiative was formed to support the City's management of public art which supports the delivery of the City's Cultural and Visitor Strategies.

## **Conclusion**

43. This report summarises the discussions of the City Arts Initiative and presents recommendations in relation to the public art applications considered on 24 September 2020 and after this meeting.

## **Appendices**

- Appendix 1: CAI Images, 24 Sep 2020

## **Background Papers**

Full details of the applications received by the City Arts Initiative are available on request from the Director of Major Projects.

### **Nick Bodger**

Cultural and Visitor Development Director

T: 020 7332 3263

E: [Nick.Bodger@cityoflondon.gov.uk](mailto:Nick.Bodger@cityoflondon.gov.uk)