

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

Membership

CAI members (by position)	Department	Postholder	Notes
Members			
Chair of the Culture, Heritage, and Libraries Committee	Member	TBC	
Deputy Chairman of the Culture, Heritage, and Libraries Committee	Member	TBC	
Officers			
Principal Planning Officer	Environment	Joanna Parker	Chair October 2023
Cultural Policy & Partnerships Officer	Innovation and Growth	Katie Whitbourn	Supporting Officer 2023 and Deputy Chair 2024
Group Manager (Major Projects & Programmes)	Department of the Built Environment	Clarisse Tavin	
Senior Heritage Estate Officer	Surveyors and Property Services	Susana Barreto	
Planning Officer	Department of the Built Environment	Fiona Williams	
Planning Officer	Department of the Built Environment	Amrith Sehmi	
Traffic Manager	Department of the Built Environment	Michelle Ross	
City Gardens Manager	Environment	Jake Tibbetts	
Access Advisor	Department of the Built Environment	Harriet Bell	
Media Officer	Town Clerks	Andrew Buckingham	
Health and Safety Manager	Environment	Murdo MacMillan	
Visual arts expertise			
Director of Sculpture in the City	Lacuna (external)	Stella Ioannou	
Head of Guildhall Art Gallery & Amphitheatre	Town Clerks	Elizabeth Scott	

Head of Offer	Town Clerks	Laurie Miller-Zutshi	
Programme Events Officer	Town Clerks	Katty Pearce	
Head of Creative Partnerships (Smithfield)	The London Museum (external)	Lauren Parker	
Cultural Programme Curator	Historic England (External)	Tamsin Silvey	
Head of Visual Arts	Barbican	Shanay Jhaveri	

Terms of Reference for City Arts Initiative (CAI)

1. Purpose of the panel

The panel exists to support the City of London in delivering the highest possible quality of public art.

Specific roles:

- a) To evaluate the quality, siting, production, accessibility and deliverability of permanent and temporary public art proposals within the boundary of the City of London: on a public highway; on City owned buildings; and in private locations which have free and easy public access.
- b) To make recommendations on public art applications to Culture Heritage and Libraries Committee (CHL) or a CAI level delegated authority.
- c) To advise, provide feedback, knowledge and expertise on public art within the City of London to Members, officers, and external agencies as appropriate including: emerging cross departmental proposals; proposals at pre-application and planning stage; feedback on relevant City of London policies, strategies and guidance.

2. Definition of Public Art

Public art is usually, but not always, commissioned specifically for the site in which it is situated. Public art can take many forms, it can be permanent or transitory, large-scale place-making works or small intimate pieces which blend into the fabric of their surroundings.

Public art projects within the boundary of the City of London referred to CAI will include but are not limited to:

- Freestanding and integrated artwork within the public realm
- Permanent features as part of buildings
- Feature sculptures.
- Trails and wayfinding features.
- Temporary installations
- Murals
- Pavement artwork
- Facade animation
- Lighting and projections
- Soundscapes
- Statues and memorials

3. Makeup of the Panel

The panel will comprise of City of London Members, officers and external stakeholders with established expertise and skills in art, art commissioning as well as those with complementary skills around delivery and regulatory requirements.

- a) The Chair and Deputy Chair of the Culture, Heritage and Libraries (CHL) Committee are permanent members of the panel and elected annually by CHL Committee.
- b) Permanent members of the panel can be nominated and agreed anytime by CAI, the CAI Chair, and the Chair and Deputy of the CHL Committee.
- c) Officers and external members are reviewed annually by CAI and agreed by the CHL Committee. This annual review process will ensure that the professional remit and expertise of members align with the responsibilities and requirements of the CAI.
- d) The CAI Chair, in consultation with the panel can invite further members to join the established panel to give their expert advice, on a case-by-case basis where their relevant skills and knowledge are required.

4. Diversity of the panel

The panel will aspire to be diverse and reflective of the City's existing and emerging culturally diverse constituencies of visitors, workers and residents.

5. Expectations of CAI members

- a) Members should perform the role as described and attend the majority of meetings (i.e. at least 75% of meetings annually).
- b) Members are expected to review papers in advance of each meeting.
- c) If members cannot attend a meeting, they are expected to advise the Chair and to send any relevant comments in advance, and/or a substitute representative.
- d) The CAI panel membership shall be published on the CAI webpage.
- e) Members are expected to contribute to the annual review of the CAI decision making criteria and the Terms of Reference of the panel.
- f) Members are expected to attend and contribute to any training provided.

6. Chair and Deputy Chair Responsibilities

The position of Chair and Deputy Chair shall be reviewed every two years at an April meeting and be agreed by Senior Reporting Officers for Culture and for Destination City.

The responsibilities are to:

- a) Chair CAI meetings
- b) Attend and present at CHL committee and committee call-over.
- c) Represent the CAI at networking events.

- d) Ensure the CAI properly delivers its responsibilities and that all public art proposals meet the criteria identified by the CAI panel and are subject to the CAI process.
- e) Ensure the membership of the CAI has the relevant expertise to review proposals.
- f) Ensure that due account is taken of all CAI members' views in the meeting.
- g) Ensure that all proposals comply with CoL policies and processes.
- h) Work to ensure all CAI applicants are debriefed and provided with feedback following the panel meeting. As well as signposted to other required permissions and licenses.
- i) Agree and ensure agenda and meeting minutes are recorded and circulated to all CAI members and other parties (7 days before and 1 month after meetings).
- j) Draft committee and delegated reports for CHL and Town Clerk.
- k) Engage with potential public art providers and provide pre-application advice, seeking input from other panel members when required.
- l) Maintain database of the applications and tracking required for annual reviews.
- m) Maintain and update the CAI website, other social media content, application form guidance notes and other relevant public material.
- n) Ensure confidentiality processes are followed.
- o) Adhere to Governance processes.

7. Supporting Officer Responsibilities

- a) Act as the secretariat for CAI panel meetings, organising meeting dates and invitations, preparing CAI agendas and writing meeting minutes.
- b) Keep an overview of all proposals and plans to facilitate a consistent and coordinated approach.
- c) Supported by the Chair, manage the CAI application process.
- d) Supported by the Chair, to act as the point of contact for the CAI for panel members, CoL Departments, Members and applicants on matters relating to CAI/public art.
- e) Supported by the Chair, provide a debrief to the applicants, planning officers, members as relevant on public artwork proposals to ensure compliance with CoL procedures.
- f) Ensure that agendas are published in advance of the meeting and that minutes are recorded and circulated to all CAI members and other parties (7 days before and 14 days after meetings).
- g) Supported by the Chair draft committee and delegated reports for CHL and Town Clerk.
- h) Attend CHL committee and committee call over and record any CAI actions or Member questions that arise.
- i) Supported by the Chair maintain a database and tracker of the applications required for annual reviews.
- j) Supported by the Chair maintain and update the CAI website, other social media content, application form guidance notes and other relevant public material.
- k) Supported by the Chair signpost the applicant to other required permissions and licenses.
- l) Supported by the Chair ensure, as appropriate, the confidentiality of proposals and applicants.

8. Main responsibilities of the panel

- a) To assess proposals for temporary and permanent works of public art in the City, regarding relevant strategic priorities, artistic merit, siting, feasibility, management, accessibility and inclusion and suitability for the City's public realm and/or as part of its cultural programmes.
- b) To make recommendation to the Culture, Heritage & Libraries Committee on public art proposals, and other Committees as appropriate.
- c) To make CAI delegated decisions as relevant.
- d) To make decisions in the context of relevant Corporate policies and strategies, including the Corporate Plan and any future Cultural Strategies (TBC).
- e) To contribute to corporate strategies in relation to public art and input into other relevant plans and policies.
- f) To act as a general advisor, providing feedback, shaping and guiding proposals and initiatives for public art proposals at an early stage, including for planning pre-applications across the City of London for all Departments, officers and Members where relevant.
- g) To provide feedback on public art within the public realm at pre-application and application stage for planning officers.
- h) To develop and strengthen partnerships with the City's Business Improvement Districts (BIDs), Guildhall Art Gallery, Barbican Art Centre and other cultural partners and private sector stakeholders in the context of public art.
- i) To ensure that new art installations are financially sustainable, safe and are supported by a long-term maintenance and dismantling strategy, without undue burden on City corporation resources.
- j) To signpost applicants through the CAI process and website to other permissions and licenses which might be relevant or required and highlight good practice.
- k) To update the application form, guidance notes and any supporting information including evidence supporting the consideration of contested heritage and any inappropriate associations.
- l) Commit to making public art more inclusive and proactively ensure EDI is considered through the procurement and delivery and engagement programmes supporting public art.
- m) To review the appropriateness of applications for the City of London Blue Plaque Scheme in collaboration with the City Surveyors, ensuring their compliance with relevant strategies and any relevant guidance on contested heritage.

- n) To develop a joint taskforce between the CAI secretariat (Innovation & Growth), the Heritage Estates team (City Surveyors) and Design (Environment) to maintain a database on new and existing pieces of public art in the City of London and track their ownership and maintenance.

9. CAI Meetings

- a) Meetings will take place approximately every 6-8 weeks.
- b) Meetings will usually be 1.5hrs depending on the agenda.
- c) Meetings will take place at the Guildhall, or virtually.
- d) Additional meetings, including meetings on site may also be arranged as necessary.
- e) Agendas will be sent out one week prior to meetings.
- f) Minutes will be circulated within a month of the meeting and agreed at the subsequent meeting.

10. Presentations

The CAI panel may ask the applicant of the proposals to give a brief presentation to the Panel. In such cases, the presentation will be at an allotted a time. The applicant will then answer any questions and be asked to leave the meeting before discussion on the merits of the scheme take place.

11. Declaration of Interests

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

12. CAI Decision Making Criteria and Process for meetings

CAI panel members should refer to the following criteria as a guide to assess the quality and deliverability of public art proposals. Members should identify, with objective but detailed critical observations, the positive and negative features of public art proposals. These criteria are to aid a consistent and structured approach to the assessment process, but it is not a requirement to meet each criterion.

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

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

Where feasible, the panel are encouraged to reach a consensus view in terms of:

Green light: a good proposal, or one which is acceptable subject to only minor improvements.

Amber light: in need of significant improvements to make it acceptable, but not a matter of starting from scratch.

Red light: the proposal is fundamentally flawed, and a fresh start is needed.

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

13. Governance

- a) The panel will recommend applications for approval and those they consider should be declined, with their reasons, to the Culture, Heritage and Libraries Committee and other Committees as relevant; ratification of recommendations is required by that Committee (and any other appropriate Committees).

- b) From 6 June 2024, the group will recommend delegated decisions to the Town Clerk, so long as applications comply with the CHL agreed delegated criteria which can be found in Appendix 1.
- c) The delegated decision will be issued by the Town Clerk in association with CAI Chair, CHL Chair and Deputy Chair.
- d) Delegated decisions will be regularly reported to CHL Committee for information.
- e) The urgency procedure may still be used if it is felt that a quick decision is needed but the whole committee should be consulted with.
- f) The CAI assesses applications based on artistic merit and feasibility; it has no regulatory authority. The approval from CAI and CHL gives the initial green light, but the project can only go ahead if other necessary permissions are obtained. Whilst the CAI will signpost, it is the applicant's responsibility to ensure all sufficient approvals are gained.
- g) The CAI will continue to review and make recommendations on CoL Blue Plaque applications to CHL for decision making.

14. Annual reviews

- a) The Terms of Reference, Membership, Delegated criteria will be reported to the May meeting of the CHL Committee.
- b) CAI internal evaluation meetings will be arranged annually to monitor progress against the CAI's aims and objectives and to review areas for improvement in relation to public art in the City.
- c) Site visits to installations may occasionally be arranged for the CAI group to review the quality and locations of artworks recommended for approval.

Sources:

- [Public Art | Aberdeen City Council](#)
- [Public art at the University of Bristol](#)
- [Public art commissioning toolkit \(brighton-hove.gov.uk\)](#)
- [Public art panel - Cambridge City Council](#)
- [Public art in Camden - Camden Council](#)
- [Microsoft Word - All Committees.doc \(royalacademyofdance.org\)](#)
- [Young-Board-Member-Terms-of-Reference.pdf \(collective-edinburgh.art\)](#)

Appendix 1. City Arts Initiative: Delegated Authority Criteria

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

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

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

Proposal

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

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

Previous examples that would still go to CHL for decision.

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

Previous examples that would not go CHL for decision.

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

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

Proposal

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

- Political reputation – an application which conflicts with, puts into question or biases the City of London Corporation's politically neutral stance and public image.
- Contested heritage – an application which has multiple conflicting viewpoints, interpretations and/or perspectives on a historical subject.
- Stakeholder relationships – an application which may damage the City Corporation's relationship/s with its key stakeholders.

Previous examples (would still go to CHL for decision)

- SHIZO – Alexei Navalny's prison cell
- Hoare's Bank Blue Plaque

3. Timeliness – the speed at which a decision is needed, driven by the date the proposed artwork is to be installed.

Proposal

Temporary applications which need a decision to be made before the next CHL committee meeting and have an urgent timeline where no reputational impact of the installation had been identified but a lack of decision poses a financial or reputational risk will be made under delegated authority.

The urgency procedure may still be used if it is felt that a quick decision is needed but the whole committee should be consulted with.

Previous examples

- Purple Hibiscus (**would be made under delegated authority**)
- Gillie and Marc 'Wild Table of Love' (**would be made under delegated authority**)