

<b>Committee(s):</b> Culture, Heritage and Libraries – For Decision	<b>Dated:</b> 07/07/2025
<b>Subject:</b> City Arts Initiative – Recommendations to the Committee	<b>Public</b>
<b>Which outcomes in the City Corporation's Corporate Plan does this proposal aim to impact directly?</b>	<ul style="list-style-type: none"> <li>• Vibrant Thriving Destination</li> <li>• Flourishing Public Spaces</li> </ul>
<b>Does this proposal require extra revenue and/or capital spending?</b>	<b>N</b>
<b>If so, how much?</b>	<b>n/a</b>
<b>What is the source of Funding?</b>	<b>n/a</b>
<b>Has this Funding Source been agreed with the Chamberlain's Department?</b>	<b>n/a</b>
<b>Report of:</b> Gregory Moore, Deputy Town Clerk	<ul style="list-style-type: none"> <li>• For Decision – Butterfly for Tea, St Magnus House Artworks</li> <li>• For Information - Peggy Jones Statue, City Views Project</li> </ul>
<b>Report author:</b> <ul style="list-style-type: none"> <li>• Emma Markiewicz, Head of Profession for Culture</li> <li>• Joanna Parker, Principal Planning Officer, Environment</li> </ul>	

### Summary

This report presents the recommendations of the City Arts Initiative (CAI) which met on 12 June 2025. At this meeting CAI considered the following proposals:

1. Butterfly for Tea (for decision)
2. St Magnus House – Chronos Artworks (for decision)
3. Peggy Jones Statue (for information)
4. City Views Project (for information)

### Recommendation(s)

CAI recommends that members of the Culture, Heritage and Libraries Committee do not support:

1. **Butterfly for Tea:** A proposal for a seated bronze sculpture of a gentleman drinking tea.

CAI recommends that members of the Culture, Heritage and Libraries Committee support:

2. **St Magnus House Artworks:** The designs for Chronos at St Magnus House, noting CAI feedback on the public art planning condition.

CAI recommends that members of the Culture, Heritage and Libraries Committee are informed on the following:

3. **Peggy Jones Statue:** The initial designs and plans for a bronze statue commemorating the local mudlarker Peggy Jones. Noting that this will be brought back to the committee when location and designs are finalised.
4. **City Views Project:** The designs for wayfinding sculptures commissioned by City of London Corporation and the Eastern Cluster Bid which map the City's public rooftops.

## **Main Report**

### **Background**

1. The CAI met on 12 June 2025 to review the proposals outlined below. CAI is a group made up of City Corporation Officers, external arts experts and City of London Members.
2. At the Culture, Heritage and Libraries Committee meeting on 20 May 2024, Members approved the CAI's recommendations on the delegated authority criteria for CAI applications. Items 1 and 2 require referral to the CHL Committee for a decision and item 3 will be brought back to the CHL Committee. Item 4 has been included for information to provide members with an update on CAI feedback on the City Views public realm project.
3. Members should note that the CAI process will be reviewed in line with the forthcoming Cultural Strategy to further improve the delivery of public art in the City and ensure greater cross-collaboration with other key corporation departments.
4. Further background information is available in appendices below. Full details of all the applications to the CAI are available on request from the Cultural Policy & Partnerships Officer (katie.whitbourn@cityoflondon.gov.uk).

### **Proposals**

#### **Butterfly for Tea (for decision)**

5. The CAI panel received an application for 'Butterfly for Tea' from the artist Richard Neergaard. The proposal is for a bronze seated sculpture of a gentleman drinking tea to be placed at Paternoster Square or Festival Gardens for a period of 12 months from October 2025.
6. The proposed potential locations are on City of London Highways and City Walkway. These would require planning permission, and an application has not been submitted.
7. The artwork, installation and maintenance costs would all be self-funded by the artist.

8. The artwork would be an interactive piece designed to attract tourists for photo opportunities and connect them to the heritage of London, in this instance Saville Row tailors. Artwork designs can be viewed in appendix 1.
9. The CAI panel noted that the aesthetic and narrative of the piece is not contextually appropriate for the City of London, noting Saville Row is based in Westminster. The proposed locations are of high townscape value with historic connections to the Cathedral and partly within the St Paul's conservation area.
10. The panel members also noted potential negative connotations of the tea element and possible connections to the City of London's colonial history and the tea trade. The panel also noted a desire for something more contemporary which reflected a broader audience.
11. In terms of the proposed locations, CAI noted that both Paternoster Square and Festival Gardens are significant and popular locations in the City which already host artworks and activations and therefore would not be able to host this artwork.
12. The panel were unanimously not in support of the application and have recommended the applicant pursues other London locations which are more contextually appropriate.

### **St Magnus House Artwork (for decision)**

1. At the CAI meeting on 12 June 2025, CAI reviewed the public art planning condition for a permanent artwork to be installed at St Magnus House on 3 Lower Thames Street. The public art wall at Fresh Wharf presents a significant opportunity to make a lasting visual impact. It is in a prominent location on private land which can be viewed by passersby from across the Thames along London Bridge.
2. The artist, George Henry Longly, a renowned London based artist, has been commissioned directly by Buckley Gray Yeoman and Shoreditch Arts.
3. The artwork Chronos fuses historic architectural references with a contemporary aesthetic. The primary material used in the artwork is marble which are integrated with metal inlays and engravings to add a playful element to the piece to engage the public. Further information about the designs can be found in appendix 2.
4. The CAI have provided feedback on the artwork planning condition including a request for more information about what will be happening at ground level and to review the heights of the mirror balls to ensure there would be no obstruction to the public. The panel also noted that there could be an opportunity to engage with the Royal Society for Blind Children which is situated close by, due to the tactile and interactive nature of the piece.

5. The CAI panel has also requested further information on maintenance responsibility as well as information around interpretation and engagement.
6. Subject to the clarification of the matters raised the panel were supportive and would recommend the panel supports the application. Overall, the dynamic style of the proposals was considered to be compatible to the modernist Richard Seifert Building and the mirrors and granite were reflective of materiality of the overall building.

### **Peggy Jones Statue (for information)**

7. On 12<sup>th</sup> June 2025, the CAI reviewed the initial plans for a permanent life and a quarter sized bronze statue of the early 19<sup>th</sup> century mudlark and City local Peggy Jones (c.1765-1805), who scavenged for coal on the foreshore of the River Thames at Blackfriars as her only means of economic survival.
8. The story of Peggy Jones has been revived in the recent decades by modern London mudlarks. The applicant, Lara Maiklem (an acclaimed mudlarking author) notes that her determination to survive in desperate circumstances made her a local legend during her lifetime, she is emblematic of the millions of mostly anonymous people who built the City through hard work and sacrifice. There are relatively few statues of women in London and even fewer which honour the ordinary working poor.
9. The applicant has been working with British life sculptor Denise Dutton who is known for the crowd funded statues of Mary Anning and Annie Kenney. The design would incorporate representations of archaeological artifacts recovered from the Thames foreshore. Specialist architecture firm Renzio & del Renzio (who installed Anthony Gormley's 'Another Time' in Margate) have been lined up to assist with planning and installation. Initial design details can be viewed in appendix 3.
10. The aim is to fund the project through crowdfunding and grants, with the vision that the statue should be funded by the people and not by a single business or donor. This will be done via publicity and a social media campaign. Lara Maiklem has over 350k highly engaged social-media followers and has already garnered support for the statue.
11. The proposed location is east of Blackfriars Bridge on the north bank of the Thames. The intention would be to place the statue as close to the river wall as possible to emphasise Peggy Jones' connection to the river, since it is where she worked and died.
12. The City Arts Initiative panel and Highways team have advised the applicant about the constraints of this location in terms of weight restrictions and pedestrian flow. Furthermore, they have advised that the Thames Tideway project will be opening in that location later this year and the site will not be available. The applicant is now seeking potential alternative river-based

locations supported by City of London officers and will come back to both the CAI panel and the Committee once this has been secured.

13. It is not expected that the installation of the statue would take place until 2027-28 to allow time for a location to be confirmed, crowdfunding, design and manufacturing.
14. The City Arts Initiative advised the applicant that they need to provide a maintenance plan as to how the statue will be maintained as well as who will be responsible.
15. The CAI also requested more detail about the communications and engagement strategy for the project including how Peggy Jones' story would be shared and potential educational opportunities for the wider public.
16. The CAI unanimously supported this proposal, considering it to be of high artistic merit with a unique narrative compared to other statues which exist in the City. The proposal has been brought to committee for information to seek member views at this initial stage and will be brought back for approval when final details have been confirmed.

### **City Views Project (for information)**

17. On the 12<sup>th</sup> June, CAI reviewed the plans for the City Views wayfinding trail by architects Bamidele, Farouk & Livia with Red Collective who were commissioned by Eastern City BID and the City Corporation after a design competition run by London Festival of Architecture.
18. The wayfinding trail connects four public viewing galleries, including The Garden at 120, Horizon 22, The Lookout and The Sky Garden. It aims to enhance the visibility of the four viewing platforms at street level and highlight that they are free for public access. The CAI acknowledged the importance of the award-winning free viewing terraces negotiated through planning which are now central to City placemaking.
19. A key part of the project is the inclusion of seating in the designs which are placed around pillars which have changeable panels with text and patterns which include directions to the different viewing platforms. Further details on the designs can be found in appendix 3.
20. The project is due to be installed for a period of 12 months from late July and will be reviewed to ensure the quality of the structures are maintained. The City Corporation will be responsible for the maintenance. It has been confirmed that planning permission will not be required due to the undercroft locations.
21. The CAI have requested further information on the dimensions of the structures and how they will impact pedestrian flow as well as further detail

on the height of the structures and the readability/content of the signage elements. The CAI highlighted accessibility as an important consideration and asked if there would be a QR code included for alternative interpretation.

22. The CAI also agreed that ongoing monitoring and evaluation would be important for this project so the impact on the City's rooftops and success of the wayfinding project could be measured. The CAI have requested more information on how this data will be collected.

23. The CAI considered this was a wayfinding and seating project rather than public art. This is being shared with the committee as a record of CAI feedback. The panel were concerned about some of the deficiencies of this EC BID/Corporation installation and that there is limited control as the installations are outside of the need for planning. To maintain some level of scrutiny the CAI have requested further information on legibility, access and maintenance. In addition, CAI have requested there is an update on the success of the project in 6 months post installation.

### **Strategic implications**

24. Financial implications – Funding for CAI projects/installations are all fully funded. Funding for the City Views Project has been funded partly through the City's Community Infrastructure Levy Fund.

25. Resource implications – Apart from officer time handling enquiries, providing applicant support and managing the installations, there are no resource implications other than where specifically noted.

26. Legal implications – No legal implications have been identified.

27. Risk implications – No risk implications have been identified.

28. Health & Safety implications – The City Arts Initiative has Health and Safety representation on the panel and is consulted with further where necessary. The RAMs for specific projects will also be reviewed by planning and Highways teams if these permissions are required.

29. Equalities implications – The City Arts Initiative has an access officer present on the panel, and the panel reviews applications in terms of accessibility and inclusivity. The panel's access officer noted the potential opportunity for the Chronos artwork to interact with the nearby Royal Society for Blind Children.

30. Climate implications – No climate implications have been identified.

31. Security implications – No security implications have been identified.

### **Conclusion**

32. This report summarises the discussions of the City Arts Initiative. It presents recommendations in relation to the public art applications considered on 12 June 2025.

**Appendices (in separate pack or via this link: [CAI](#))**

- Appendix 1 – Butterfly for Tea Proposal Design
- Appendix 2 – St Magnus House – Chronos Artwork
- Appendix 3 – Peggy Jones Statue Designs
- Appendix 4 – City Views Plans

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