

GREATER LONDON AUTHORITY

REQUEST FOR MAYORAL DECISION – MD2815

Title: Fourth Plinth Programme 2021-24

Executive summary:

For 19 years, the Fourth Plinth has been a designated space for a rolling programme of contemporary art. Its use was determined through extensive public consultation and an in-depth review by the Department for Culture Media and Sport in 2000, which received over 8,000 submissions. The Fourth Plinth has become a powerful symbol for London. It brings contemporary art and debate to millions for free, casting a new light on London's most celebrated historic square.

Before COVID-19, the Fourth Plinth commissions were seen by 40,000 people a day. The most recent unveiling had a media reach of 324m people. Along with London's world-class cultural activities and attractions, the Fourth Plinth will play a key role in the city's recovery once COVID-19 restrictions end.

At a time of global debate on the role of statues and monuments, the Fourth Plinth has been cited by international commentators as a leading example of how to broaden out representation, and address contemporary history and storytelling in civic spaces. It supports the work of the Mayor's Commission for Diversity in the Public Realm.

This Mayoral decision seeks approval of expenditure of £672,000 between 2021-24 to deliver:

- two Fourth Plinth commissions to be unveiled in 2022 and 2024, selected by an independent panel of experts drawn from a diverse and international shortlist of artists
- three iterations of the Fourth Plinth Schools Awards, reaching students aged 5-15
- a public engagement programme including the seventh Fourth Plinth Shortlist Exhibition and a wider digital engagement strategy.

Decision:

That the Mayor approves the following:

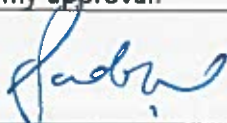
1. revenue expenditure of up to £522,000 between 2021-24 to deliver the Fourth Plinth Programme, including commissions unveiling in 2022 and 2024, the seventh shortlist in February 2024, the annual Schools Awards Competition and digital content to engage new audiences;
2. the receipt and expenditure of Arts Council England grant income of up to £100,000 to supplement the programme and up to £250,000 sponsorship from alternative sources to support the programme; and
3. capital expenditure of up to £150,000 between 2021-24.

Mayor of London

I confirm that I do not have any disclosable pecuniary interests in the proposed decision and take the decision in compliance with the Code of Conduct for elected Members of the Authority.

The above request has my approval.

Signature:



Date:

8/7/21

PART I – NON-CONFIDENTIAL FACTS AND ADVICE TO THE MAYOR

Decision required – supporting report

1. Introduction and background

- 1.1 The Fourth Plinth Programme is a powerful manifestation of London's leading position as a world-class cultural capital, referred to as the 'UK's biggest sculpture prize'. Over the past 19 years, the Fourth Plinth in the northwest corner of Trafalgar Square has been home to some of the world's most innovative artworks and has become a global exemplar in commissioning public art. Since the previous Mayoral Decision in October 2017, two commissions have been unveiled. In 2018, 'The Invisible Enemy Should Not Exist' by Michael Rakowitz was unveiled to universal praise and five-star reviews. Due to the COVID-19 pandemic, the unveiling of 'THE END' by Heather Phillipson was delayed, and it eventually had to open without public presence. Even so, the unveiling received worldwide media coverage, with a value of over £2.6m and reaching 324m people.
- 1.2 MD2179 approved the annual allocation of £254,000 funding for the Fourth Plinth Programme in the financial years 2018-19, 2019-20 and 2020-21. This funding covered the delivery of the Michael Rakowitz and Heather Phillipson commissions and launch events; long-listing and shortlisting for the next two commissions (commissions 14 and 15); public exhibition and consultation on the shortlist; and associated public-engagement programmes including the annual Fourth Plinth Schools Awards competition.
- 1.3 In May 2021, the delayed Fourth Plinth Shortlist Exhibition for the 2022 and 2024 commissions was unveiled at the National Gallery. The previous shortlist exhibition took place at the National Gallery in winter 2016-17 for eight weeks and was seen by 670,000 people, generating huge press interest and over 10,000 public comments. The evaluation of public comments concluded that the programme receives an unusually high level and quality of engagement from the public, with overwhelmingly positive responses (98 per cent).
- 1.4 The 2021 shortlist is the most international and diverse yet, with artists from America, Germany, Ghana, Mexico and the UK. The proposals address themes of LGTBQ+ and transgender visibility, racial equality, sustainability, and health and wellbeing.
- 1.5 In June 2021, following an assessment of public comments and feasibility studies on the six presented proposals, the 14th and 15th commissions will be announced. These will be installed in 2022 and 2024, respectively. The longlisting process for the following round begins in Autumn 2022, concluding with new shortlisted proposals in Winter 2023.
- 1.6 GLA funding for 2021-24 will be used to provide grants to the 14th and 15th commissioned artists of up to £170,000 each. This comprises a £30,000 artist fee and £140,000 production costs. Artists are required to provide proof that production costs over and above the grant amount will be met. However, additional sponsorship funding may be sought by the GLA to assist in meeting the costs of delivering and enhancing this project.
- 1.7 If, after display on the Fourth Plinth, the sculpture is sold, the GLA is entitled to recoup its production costs. Income from sales will go back into the Fourth Plinth Programme.
- 1.8 Each round of the Fourth Plinth Programme covers a four-year period, to allow for the significant fabrication period for each commission and appropriate lead-in time for installation and unveiling. Grant agreements with artists extend across this period with appropriate break clauses relating to the GLA budget-setting processes.
- 1.9 In January 2019, Westminster City Council took the unprecedented step of awarding planning permission to the Fourth Plinth Commissions for 2022 and 2024, without knowing the artists or the

work, demonstrating significant confidence in the Fourth Plinth Programme's track record. On selection of the 14th and 15th works, specifications of the works will be submitted to Westminster City Council, but no further permission is required.

- 1.10 The GLA will be responsible for procuring and entering into contracts for the decommissioning of the current sculpture, and the production and safe installation of the 14th and 15th commissions. The GLA will also begin the process of assembling the next longlist and shortlist for the seventh commissioning round.
- 1.11 Arts Council England supported the Fourth Plinth Programme to deliver the Heather Phillipson commission and a programme of public engagement. This grant will be closed, with all monies received by the end of 2021-22, and a further application to Arts Council England will be made in 2022.
- 1.12 Grant funding from Arts Council England cannot be guaranteed. However, Arts Council England has a continuing relationship with the programme and an application will be developed in line with officer advice. The engagement aspects of the programme can be scaled if the grant is not received. In addition, funding will be sought from other sources, such as from trusts and foundations, to ensure that engagement activity continues and the objectives of the programme are met.
- 1.13 The annual Mayor of London Fourth Plinth Schools Awards engages schools across London with the Fourth Plinth Programme, by inviting students to respond with their own ideas for the plinth, with the winning entries exhibited at City Hall. The programme is a city-wide conversation about what stories this younger generation would like to see celebrated in London's public realm. It reaches all boroughs in London and encourages children to engage with the commissioning process, and to consider who and what we celebrate in our public spaces, and the impact of public sculpture on those spaces. The number of submissions has grown each year: in 2020 there were entries from 5,000 students, a 20 per cent increase on the previous year. Further resources will be developed for teachers and students, including packs for teacher inset sessions.
- 1.14 In consultation with the Fourth Plinth Commissioning Group and international nominators, a longlist of up to 25 worldwide artists will be drawn up for 2026 and 2028 commissions. Up to six artists will then be given a grant to produce a maquette of their works, which will be displayed as part of a public engagement programme (shortlist exhibition). Each of the six shortlisted artists will receive grant funding of up to £6,000 towards the cost of producing the maquette. A Memorandum of Understanding has been drawn up with the National Gallery, who have committed to a continuing relationship with the Fourth Plinth Programme and to hosting future shortlist exhibitions. The shortlisting process has been independently assessed and shown to be a model of best practice; as such, the process has been replicated by the High Line Art Program in New York.
- 1.15 The following table outlines the Fourth Plinth Programme costs from 2021 to 2024. This covers the production and delivery of the 14th and 15th commissions. Fabrication of both works commences in Summer 2021. This also covers the annual Fourth Plinth Schools Awards and costs related to the shortlist of the 16th and 17th commissions, but not their delivery.
- 1.16 Owing to COVID-19 the commissioning process has been delayed by approximately six months. Therefore £120,000 of 2020-21 was unspent and reprofiled into expenditure in 2021-22, with the balance coming from the Culture and Creative Industries budget.

GLA foundation/mission	Programme activity	2021-22	2022-23	2023-24	Total
Engaging Londoners	Fourth Plinth commissions delivery costs (not including production)	23,000	67,360	101,460	191,820
Engaging Londoners	Artist award (Commission 14) Artist award (Commission 15)	20,000 10,000	10,000 10,000	10,000	60,000
Engaging Londoners	Fourth Plinth Schools Awards	21,520	21,520	17,220	60,260
Engaging Londoners	Fourth Plinth community engagement and consultation	7,480	55,120	57,320	119,920
Engaging Londoners	Production (Commission 14) Production (Commission 15)	80,000 10,000	60,000 40,000 (capital)	50,000 (capital)	240,000
	TOTAL EXPENDITURE	172,000	264,000	236,000	672,000

2. Objectives and expected outcomes

2.1 The objectives of this investment are to:

- promote and support an enhanced public realm in London and make world-class art available for free
- demonstrate how London's public realm is inclusive, safe and accessible, and these values are reflected in the policies, processes and people that create, inform and adapt the city's public spaces
- engage Londoners with the cultural and community life of their city
- provide a visible signifier of a best-practice approach to representation in the public realm
- maintain the global significance of the Fourth Plinth Programme as an exemplar of best practice for commissioning in historic and high-profile heritage sites
- promote London nationally and internationally, encouraging tourism through high-quality cultural activity, once COVID restrictions are lifted.

2.2 The outputs of the Fourth Plinth Programme include:

- production and launch of the 14th and 15th Fourth Plinth commissions
- delivery of annual Schools Awards and related public engagement programme

- delivery of wider public engagement activity including digital and online resources, to build in-depth engagement with the Fourth Plinth Programme and built environment, particularly Trafalgar Square
- delivery of commissioning round 7 including scoping for other routes for further public engagement
- delivery of the next Fourth Plinth shortlist and shortlist exhibition in Winter 2023 to support the development of the 16th and 17th commissions
- providing a positive exemplar for good practice for commissioning public art that promote inclusive and representative public spaces.

2.3 The outcomes of this investment are:

- a more representative and diverse public realm
- Londoners of all ages engaging with the cultural and community life of their city
- bringing high-quality, international art to the centre of the city, and making it free and accessible for all
- championing London's position as a creative capital and supporting creative careers
- promoting ownership of London's public realm
- connecting young people with the public spaces they are growing up in
- supporting messages of the Mayoral campaign Let's Do London by contributing to vibrant public spaces and promoting confidence in the Central Activation Zone.

3 Equality comments

- 3.1 Under Section 149 of the Equality Act 2010, as a public authority, the Mayor of London must have 'due regard' to the need to eliminate unlawful discrimination, harassment, and victimisation as well as to advance equality of opportunity and foster good relations between people who have a 'protected characteristic' as defined in the Equality Act 2010 and those who do not.
- 3.2 The proposed programme outlined in this report will enable the continued creation of opportunities for Londoners, generating positive social and economic impacts in the capital. The programme seeks to ensure that all Londoners, regardless of whether they have protected characteristics or not, are able to enjoy, experience and benefit from being creative and taking part in London's cultural offering.
- 3.3 The Fourth Plinth commissioning process has been independently evaluated and recognised as operating a model of best practice for commissioning public art. For the 2017 shortlist, in addition to the Commissioning Group a further 20 senior arts professionals from around the world were invited to be part of the nomination process. Each nominator was asked to supply a gender-balanced list of the best artists that is representative of their region. This ensured the shortlisting process drew nominations from every continent. This approach was extremely successful and was replicated for the 2021 shortlist.
- 3.4 The current 13th Fourth Plinth commission is the first that is fully accessible. A braille panel is included on the plaque, including a tactile image of the work, with an additional audio description on the GLA's website. Specialist advice will be taken to ensure future commissions are fully accessible in line with or exceeding industry standards.

- 3.5 The shortlist exhibition is situated in an accessible venue and encourages all equality groups to participate in public life.
- 3.6 The programme will ensure that more children and young people in London have an opportunity to access free arts and cultural activities through the delivery of the Fourth Plinth Commissions in Trafalgar Square and the Schools Awards, an art competition for children in London's primary and secondary schools across all London boroughs.

4. Other considerations

Links to Mayoral strategies

- 4.1 The Fourth Plinth Programme outlined in this decision supports a number of the missions in the London Recovery Programme and the GLA's Recovery Foundations, and specifically delivers on the following:
- building strong communities to help Londoners recover from COVID-19
 - engaging Londoners so all can engage with and contribute to the capital's rich cultural offering on their doorsteps
 - spatial development of the city so that it is representative of and welcoming to all Londoners.
- 4.2 The programmes and policies outlined in this decision also link to the following Mayoral strategies:
- Culture for all Londoners, the Mayor's landmark strategy for culture, which outlines an ambitious vision to ensure all Londoners can engage with and contribute to the capital's rich cultural offering on their doorsteps.
 - Inclusive London, the Mayor's equality, diversity and inclusion strategy, which sets out that a successful city needs to work well for all residents. Everyone should be able to share in its prosperity, culture and community life regardless of age, social class, disability, race, religion, gender, gender identity, sexual orientation, marital status, or whether they are pregnant or on maternity leave.
 - The Mayor's Social Integration Strategy, which aims to improve social integration in London. This means enabling people to have more opportunities to connect with each other positively and meaningfully and supporting Londoners to play an active part in their communities and the decisions that affect them. It involves reducing barriers and inequalities, so that Londoners can relate to each other as equals.

Impact assessments and consultations

- 4.3 The programme aims to facilitate maximum public engagement in the Fourth Plinth commissioning process. The public was asked to express preferences on the previous shortlisted sculptures within the context of participation in art. In both rounds, the culture team worked closely with both the consultation and marketing teams to ensure maximum engagement. A similar process will take place during the shortlisting of the artists for the future commissioning round.
- 4.4 Consultation will also take place with the Fourth Plinth Commissioning Group. The group consists of professionals from across the arts, broadcasting and engineering. The group is chaired by Ekow Eshun, and attended by Justine Simons OBE, Deputy Mayor for Culture and Creative Industries.

- 4.5 The GLA's Cultural Strategy Group for London (known as the Mayor's Cultural Leadership Board) is a statutory group comprising of senior leaders from across the creative and cultural industries. These ambassadors shape the Mayor's Culture Strategy and represent diverse voices across the industry. The Board has continued to meet over the past year to advise on the GLA's recovery response.
- 4.6 During 2018-19, the Mayor's Culture Strategy was subject to a 12-week consultation with stakeholders and the public. Feedback was gathered through events, roadshows and written feedback, and via Talk London. The Culture Strategy also underwent an integrated impact assessment during the initial drafting, and a further review following consultation feedback. A key positive finding from the strategy consultation was that arts and culture have a positive influence on health and wellbeing, and that this link should be promoted and better facilitated. It also found that participation in culture supports social cohesion, inclusion and sense of identity, and creates vibrant places and communities.

Risks

Risk	Mitigations in place	RAG rating
Financial mismanagement by any organisation in receipt of GLA grant funding	<p>Responsible GLA officers overseeing grant funded programmes will closely monitor delivery and meet regularly with delivery partners as agreed through an internal audit on the programme in 2017.</p> <p>Robust funding agreements will be put in place, and payments will be made against clearly defined milestones and where appropriate in arrears.</p>	GREEN
The activities set out in this Mayoral Decision do not meet their specific aims and goals	<p>The Fourth Plinth Programme has activities that have been developed and refined over a number of years. Activities detailed in this decision have evolved from previous work and ongoing research. All previous plans have been revisited and revised in the context of COVID-19's impact on the sector to ensure they are necessary and robust.</p> <p>Relevant officers hold relationships and work closely with other GLA teams, such as External Relations and Facilities.</p>	GREEN
Continuing impact of COVID-19 further delays progress with initiatives	The impact of the pandemic has been considered as part of the development of this programme of work. The programme will be continually monitored and adjusted to incorporate government guidelines and respond to developing circumstances.	AMBER
External funding not being realised	A strategic approach to external funding is essential, in a climate of reduced public-sector funding. Smaller funders can be approached for specific activity in order to mitigate this risk. However, if no further funding is received, the Programme will be	AMBER

	scaled back to reflect the lower levels of funding available.	
Impact of increasing costs of building and fabrication materials due to Brexit's impact on cost of commission	Grant agreements with artists will set out that contributions to fabrication cost are restricted, and that the artists must demonstrate that they can raise any additional funding required. There is also a possible impact on the costs of installation and unveiling, which will be assessed continually and captured in the project risk register.	AMBER

4.7 There are no conflicts of interest to note for any of the officers involved in the drafting or clearance of this decision form.

5 Financial comments

5.1 Approval is being sought for expenditure up to £672,000 to deliver the Fourth Plinth Programme between the 2021-22 and 2023-24 financial years, a combination of revenue (£522,000) and capital (£150,000) expenditure. This will cover commissions, unveiling, shortlisting, the annual Schools Award Competition, digital content to engage new audiences, and capital grant for production costs. An estimated expenditure budget for the duration of the programme is detailed below.

	2021-22	2022-23	2023-24	Total
	£	£	£	£
Revenue Expenditure				
Fourth Plinth Commissions - Project Management Costs & installations	23,000	67,360	101,460	191,820
Fourth Plinth Commission Fees	30,000	20,000	10,000	60,000
Marketing & Engagement Activity	7,480	32,620	32,320	72,420
Fouth Plinth School Awards	21,520	21,520	17,220	60,260
Fourth Plinth Public Engagement	0	22,500	25,000	47,500
Commission 14 & 15 costs	90,000	0	0	90,000
Total Revenue Expenditure	172,000	164,000	186,000	522,000
Capital Grant - Production costs	0	100,000	50,000	150,000
Total Programme Costs	172,000	264,000	236,000	672,000

Revenue expenditure

- 5.2 In relation to the revenue expenditure for this programme, the £172,000 costs scheduled to be incurred in 2021-22 will be funded from the 2021-22 Culture & Creative Industries Programme budget, specifically £120,000 carried forward from the 2020-21 budget allocation where the Covid-19 pandemic meant there were delays in commissioning programmes 14 & 15, with the balance of £52,000 allocated to the Fourth Plinth Programme as part of the 2021-22 budget setting process.
- 5.3 The indicative costs of £164,000 and £186,000 will be incurred in 2022-23 and 2023-24 respectively as noted in the table above. The costs of £164,000 scheduled for 2022-23 has been earmarked in the indicative budget plans for the programme as set out as part of the 2021-22 budget setting process. However, as the GLA have only set an indicative budget for two financial years, there is not an

earmarked budget allocation of £186,000 for the Fourth Plinth programme in 2023-24. Both the indicative allocation for 2022-23 and the budget requirement for 2023-24 will be subject to the Authority's budget setting process for 2022-23 and is not guaranteed.

Capital expenditure

- 5.4 The proposed capital expenditure of £150,000 is currently scheduled to be incurred between 2022-23 and 2023-24, and relates to capital grant provided to the artist for production costs. The majority of the production costs of the sculpture takes place in the first year, once the successful artist is selected, hence the profile spend of £100,000 scheduled for 2022-23. The balance of the capital grant of up to £50,000 is utilised on the final production and fabrication costs that is scheduled for 2023-24, with a portion retained by the GLA and is only paid once the sculpture is completed.
- 5.5 It should be noted that the GLA's capital strategy, as approved as part of the 2021-22 budget-setting process, has the following indicative capital allocations for the programme, which will require a reprofiling to ensure sufficient resources are earmarked from 2022-23 onwards to finance the proposed capital spend (all of which is containable within the total allocation for financial years 2021-22 to 2023-24):
- 2021-22: £100,000
 - 2022-23: £50,000
 - 2023-24: £50,000.
- 5.6 As per the revenue budget, the capital allocations for 2022-23 and 2023-24 are not currently set and this proposal would constitute a pre-existing commitment against these budgets. In order to mitigate any risk of the programme not being sufficiently resourced in future years to cover costs following the budget-setting process, all contracts and grant agreements will include the usual break clauses that could potentially be exercised if required. If, after display on the Fourth Plinth the sculpture is sold, the GLA is entitled to recoup its production costs. Income from sale will offset the capital costs for the programme.

Third-party grant contributions and sponsorship

- 5.7 The Culture & Creative Industries unit will seek third-party contributions in the form of grant income and sponsorship totalling up to £350,000 to enhance the programme delivery up to the end of 2023-24. At this stage, no third-party contributions have been secured but the receipt and the associated expenditure of any secured income streams will be covered via this approval.
- 5.8 It should also be noted that commitments against third-party income streams will only be entered into once a contractual agreement has been secured with the grantor and/or sponsor. All appropriate budget adjustments will be made.

6 Legal comments

- 6.1 Sections 1 to 4 of this report indicate the following:
- 6.2 The decisions requested of the Mayor fall within the statutory powers of the Authority under the Greater London Authority Act 1999 ('the Act'). Under section 378 of the Act the Authority has a duty to promote tourism to Greater London, and the activities described in sections 1 to 4 of this report can fairly be described as activities that will promote tourism to London.
- 6.3 In formulating the proposals, in respect of which a decision is sought, officers have complied with the Authority's related statutory duties to:

- (a) pay due regard to the principle that there should be equality of opportunity for all people
- (b) consider how the proposals will promote the improvement of health of persons, health inequalities between persons and to contribute towards the achievement of sustainable development in the United Kingdom
- (c) consult with appropriate bodies.

6.4 In taking the decisions requested, the Mayor must have due regard to the Public Sector Equality Duty; namely the need to eliminate discrimination, harassment, victimisation and any other conduct prohibited by the Equality Act 2010, and to advance equality of opportunity between persons who share a relevant protected characteristic (race, disability, gender, age, sexual orientation, religion or belief, pregnancy and maternity, and gender reassignment) and persons who do not share it and foster good relations between persons who share a relevant protected characteristic and persons who do not share it (section 149 of the Equality Act 2010). To this end, the Mayor should have particular regard to section 3 of this report.

6.5 Any works, services or supplies required for the project must be procured in accordance with the Authority's Contracts and Funding Code ('the Code') and in accordance with the Public Contracts Regulations 2015 ('the Regulations'). Officers must liaise with Transport for London's commercial team, which will determine the detail of the procurement strategy to be adopted in accordance with the Code and Regulations.

6.6 Officers must ensure that appropriate contract documentation is put in place and executed by the successful bidder(s) and the Authority before the commencement of the works, services or supplies.

Funding and sponsorship

6.7 Under section 378(9) of the Act the Authority may when exercising the tourism power charge for its services and receive contributions towards its expenses in carrying out any of its functions under that section.

6.8 Officers must ensure that sponsorship is sought in accordance with the sponsorship policy and appropriate sponsorship agreements are put in between and executed by the Authority and sponsor(s) before any reliance is placed on the sponsorship income and/benefits in kind.

6.9 Appropriate agreements must also be put in place and executed with any third parties providing any other funding, including (without limitation) Arts Council England (should the Authority's application prove successful) before any reliance is placed on such funding.

Grant funding to the artists

6.10 Sections 1.5 and 1.13 of this report indicate that the contribution of up to £6,000 to the six shortlisted Artists and up to £170,000 to each of the two successful Artists amounts to the provision of grant funding and not payment for works or services. Officers must ensure that the funding is distributed fairly, transparently, in accordance with the Authority's equalities policy and in a manner which affords value for money in accordance with the Code.

6.11 Officers must ensure that appropriate funding agreements are put in place between and executed by the Authority and recipients before any commitment to fund is made.

7 Planned delivery approach and next steps

Activity	Date
Announce 14th and 15th Fourth Plinth commissions	July 2021
Contract 14th and 15th Fourth Plinth artists	July 2021

Launch the Fourth Plinth Schools Awards Competition	January 2022
Fabrication of 14th Fourth Plinth sculpture	July 2021-August 2022
Unveil 14th Fourth Plinth commission	September 2022
Fabrication of the 15th Fourth Plinth commission	Sept 2022-August 2024
Launch the seventh Fourth Plinth shortlist process	November 2022
Launch the Fourth Plinth Schools Awards Competition	January 2023
Select the seventh Fourth Plinth shortlist	June 2023
Contract the six shortlisted artists	July 2023
Fabrication of the six shortlist maquettes	July 2023-January 2024
Exhibition of the six shortlisted maquettes at the National Gallery	January 2024
Launch the Fourth Plinth Schools Awards Competition	January 2024
Announce the two winning artists for the 16th and 17th commissions	February 2024
Unveil the 15th Fourth Plinth commission	September 2024

Appendices and supporting papers:

None.

Public access to information

Information in this form (Part 1) is subject to the Freedom of Information Act 2000 (FoIA) and will be made available on the GLA website within one working day of approval.

If immediate publication risks compromising the implementation of the decision (for example, to complete a procurement process), it can be deferred until a specific date. Deferral periods should be kept to the shortest length strictly necessary. **Note:** This form (Part 1) will either be published within one working day after it has been approved or on the defer date.

Part 1 – Deferral

Is the publication of Part 1 of this approval to be deferred? NO

Until what date: (a date is required if deferring)

Part 2 – Sensitive information

Only the facts or advice that would be exempt from disclosure under FoIA should be included in the separate Part 2 form, together with the legal rationale for non-publication.

Is there a part 2 form – NO

ORIGINATING OFFICER DECLARATION:

Drafting officer to confirm the following (✓)

Drafting officer:

Christine Cameron has drafted this report in accordance with GLA procedures and confirms the following:

✓

Sponsoring Director:

Philip Graham has reviewed the request and is satisfied it is correct and consistent with the Mayor's plans and priorities.

✓

Mayoral Adviser:

Justine Simons has been consulted about the proposal and agrees the recommendations.

✓

Advice:

The Finance and Legal teams have commented on this proposal.

✓

Corporate Investment Board

This decision was agreed by the Corporate Investment Board on 21 June 2021.

EXECUTIVE DIRECTOR, RESOURCES:

I confirm that financial and legal implications have been appropriately considered in the preparation of this report.

Signature

D. Bone

Date

8 July 2021

CHIEF OF STAFF:

I am satisfied that this is an appropriate request to be submitted to the Mayor

Signature

D. Bellamy

Date

8 July 2021