



Barbican Centre Board

Date: WEDNESDAY, 13 JULY 2016
Time: 11.00 am
Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

Members: Deputy John Tomlinson (Chairman)
Deputy Dr Giles Shilson (Deputy Chairman)
Deputy John Bennett
Lucy Frew
Stuart Fraser
Tom Hoffman
Emma Kane
Roly Keating
Vivienne Littlechild
Deputy Catherine McGuinness
Brian McMaster
Wendy Mead
Cllr Guy Nicholson
Trevor Phillips
Judith Pleasance
Keith Salway
Tom Sleigh

Enquiries: Gregory Moore
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Lunch will be served in the Guildhall Club at 1pm
N.B. Part of this meeting could be the subject of audio or visual recording

John Barradell
Town Clerk and Chief Executive

AGENDA

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3. **A) BOARD MINUTES**
To approve the public minutes and summary of the Barbican Centre Board meeting held on 18 May 2016.

For Decision
(Pages 1 - 6)
- B) MINUTES OF THE FINANCE COMMITTEE**
To receive the draft public minutes and summary of the Finance Committee of the Barbican Centre Board meeting held on 29 June 2016.

For Information
(Pages 7 - 10)
- C) MINUTES OF THE RISK COMMITTEE**
To receive the draft public minutes and summary of the Risk Committee of the Barbican Centre Board held on 29 June 2016.

For Information
(Pages 11 - 14)
4. **OUTSTANDING ACTIONS AND WORK PLAN**
Report of the Town Clerk.

For Information
(Pages 15 - 18)
5. **MANAGEMENT REPORT BY THE BARBICAN'S DIRECTORS**
Report of the Managing Director.

For Information
(Pages 19 - 34)
6. **VISUAL ARTS BOARD REPORT 2016**
Report of the Director of Arts.
N.B. – to be read in conjunction with the non-public sections and appendices of this report at Item 12.

For Information
(Pages 35 - 44)
7. **CREATIVE LEARNING: ANNUAL PRESENTATION**
Report of the Director of Creative Learning.
N.B. – to be read in conjunction with the non-public appendices of this report at Item 13.

For Information
(Pages 45 - 60)
8. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**

9. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
10. **EXCLUSION OF THE PUBLIC**
MOTION – That under Section 100A 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 1, of Schedule 12A of the Local Government Act
11. **A) NON-PUBLIC BOARD MINUTES**
To agree the non-public minutes of the Barbican Centre Board meeting held on 18 May 2016.
For Decision
(Pages 61 - 64)
- B) NON-PUBLIC MINUTES OF THE FINANCE COMMITTEE**
To receive the draft non-public minutes of the Finance Committee of the Barbican Centre Board held on 29 June 2016.
For Information
(Pages 65 - 70)
- C) NON-PUBLIC MINUTES OF THE RISK COMMITTEE**
To receive the draft non-public minutes of the Risk Committee of the Barbican Centre Board held on 29 June 2016.
For Information
(Pages 71 - 74)
12. **VISUAL ARTS UPDATE: NON-PUBLIC APPENDICES**
To be considered in conjunction with Item 6.
For Information
(Pages 75 - 82)
13. **CREATIVE LEARNING UPDATE: NON-PUBLIC APPENDICES**
To be considered in conjunction with Item 7.
For Information
(Pages 83 - 88)
14. **BUSINESS REVIEW**
Report of the Chamberlain.
For Information
(Pages 89 - 96)
15. **DEVELOPMENT UPDATE**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 97 - 100)
16. **BARBICAN CENTRE SECURITY REVIEW PROPOSALS**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 101 - 108)

17. **RISK UPDATE**
Report of the Chief Operating & Financial Officer.
N.B. – this was previously considered by the Risk Committee of the Barbican Centre Board at their meeting on 29 June 2016.
For Information
(Pages 109 - 144)
18. **CAPITAL CAP ANNUAL REPORT**
Report of the Managing Director.
For Decision
(Pages 145 - 156)
19. **GATEWAY 7 OUTCOME REPORT: CONCERT HALL RIGGING**
Report of the Managing Director.
For Decision
(Pages 157 - 160)
20. **GATEWAY 5 ISSUES REPORT: BARBICAN EXHIBITION HALL 1 - ENABLING WORKS**
Report of the City Surveyor.
For Information
(Pages 161 - 166)
21. **BARBICAN CAMPUS PROJECTS UPDATE**
Report of the Director of Operations & Buildings.
For Information
(Pages 167 - 172)
22. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
23. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**

BARBICAN CENTRE BOARD

Wednesday, 18 May 2016

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 18 May 2016 at 1.45 pm

Present

Members:

Tom Hoffman
Vivienne Littlechild
Deputy Catherine McGuinness
Sir Brian McMaster
Wendy Mead
Cllr Guy Nicholson
Keith Salway
Deputy Dr Giles Shilson
Tom Sleigh
Deputy John Tomlinson

In Attendance

Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Michael Dick	- Director of Operations & Buildings, Barbican Centre
Sean Gregory	- Director of Creative Learning, Barbican Centre
Louise Jeffreys	- Director of Arts, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Lorna Gemmell	- Head of Communications, Barbican Centre
Jacqui Boughton	- Head of Sales, Barbican Centre
Adam Thow	- Head of Retail, Barbican Centre
Jim Turner	- Head of Projects, Barbican Centre
Jo Daly	- PA to the Managing Director, Barbican Centre
Niki Cornwell	- Head of Barbican Finance, Chamberlain's Department
Debbie Hackney	- Group Accountant, Chamberlain's Department
Michael Bradley	- City Surveyor's Department
Gregory Moore	- Town Clerk's Department

1. APOLOGIES

Apologies for absence were received from Deputy John Bennett, Lucy Frew, Emma Kane, Roly Keating, Trevor Phillips, Judith Pleasance and Michael Welbank.

2. MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA

There were none.

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

The Order of the Court of Common Council appointing the Board and setting its terms of reference was received.

4. **ELECTION OF CHAIRMAN**

In accordance with Standing Order No.29, the Board proceeded to elect a Chairman for the year ensuing. The Town Clerk read a list of Members eligible to stand and Deputy John Tomlinson, being the only Member expressing his willingness to serve, was duly elected as Chairman.

The Chairman thanked Members for their support and took the opportunity to welcome Vivienne Littlechild to her first meeting as a full Board Member, having previously served in an ex-officio capacity.

5. **ELECTION OF A DEPUTY CHAIRMAN**

In accordance with Standing Order No. 30, the Board proceeded to elect a Deputy Chairman for the ensuing year. The Town Clerk read out a list of Members eligible to stand and Deputy Dr Giles Shilson, being the only Member expressing his willingness to serve, was duly elected as Deputy Chairman.

The Deputy Chairman thanked Members for their continued support.

6. **MINUTES**

The public minutes and summary of the Board meeting held on 16 March 2016 were approved.

7. **OUTSTANDING ACTIONS AND WORKPLAN**

The Board received a report of the Town Clerk setting out the outstanding actions list and noted the various updates and additions. The forthcoming workplan for Board meetings in 2016 was also noted.

8. **APPOINTMENT OF SUB-COMMITTEES**

The Board considered a report of the Town Clerk concerning the appointment of its various sub-committees for the coming year.

Following the receipt of various expressions of interest, it was agreed that the composition of the Nominations Committee should be altered to allow for an additional Member (i.e. up to five) to serve. It was also agreed that absent Members should be further canvassed in respect of the vacancies which remained on the Finance and Risk Committees, with appointments to be made at the next meeting. Consequently, there being no ballots, it was:

RESOLVED: That:-

- The Reference Sub-Committee be suspended until further notice;
- The Terms of Reference for the Finance Committee, Risk Committee and Nominations Committee of the Barbican Centre Board be agreed (subject to the number of Members on the Nominations Committee being increased by one); and
- the following Memberships be agreed: -

Finance Committee of the Barbican Centre Board

Deputy John Tomlinson (Chairman of the Board)
Deputy Dr Giles Shilson (Deputy Chairman of the Board)
Lucy Frew (City of London Finance Committee representative)
Emma Kane (Chairman of the Barbican Centre Trust)
Vivienne Littlechild
Keith Salway
Tom Sleigh
Vacancy

Nominations Committee of the Barbican Centre Board

Chairman of the Board (Deputy John Tomlinson)
Deputy Chairman of the Board (Deputy Dr Giles Shilson)
Tom Hoffman
Deputy Catherine McGuinness
Guy Nicholson
Trevor Phillips
Keith Salway

Risk Committee of the Barbican Centre Board

Deputy Dr Giles Shilson (Deputy Chairman of the Board)
Deputy John Tomlinson (Chairman of the Board)
Lucy Frew (City of London Finance Committee representative)
Sir Brian McMaster
Keith Salway
Vacancy
Vacancy

9. MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS

Members received a report of the Managing Director providing updates from the Barbican Directors on their respective areas.

The Managing Director provided a brief update in respect of the Centre for Music (CfM), advising that a project director had now been appointed. The successful candidate, Simon Johnson, was highly experienced and had recently delivered major projects including the new Francis Crick Institute building. Familiar with HM Treasury's reporting requirements, he would be working closely with the Barbican's Chief Operating & Financial Officer and the London Symphony Orchestra's (LSO) Director of Finance & Resources to deliver the next phase of the CfM project in the coming period.

The Director of Arts took the opportunity to advise Members that the dates of the Walthamstow Garden Party referred to in her update would be 16 and 17 July. She also informed Members of the plans to install sculptures and other items in the foyer over the coming months to develop it in to a more creative and engaging space.

The Director of Creative Learning informed Members that a co-ordinating committee had now been established across the Barbican, Guildhall School and LSO to bring together the totality of creative learning work. This would

allow for the various bodies to present the volume of activity being undertaken in a coherent and consolidated way. He also informed Members that a new Head of Creative Learning had been appointed, who would help to drive continued progress in the area.

Additional updates were also provided by the Director of Operations & Buildings in respect of the plans to refurbish the “superloos” and install a new retail outlet, both of which had been referred to the National Planning Casework Unit following objections from the 20th Century Society. Permission had now been granted to proceed as planned in the case of the retail outlet; however, the Society’s objection in relation to the slab urinals in the “superloos” had been upheld, necessitating an amendment to the design.

Updating on two issues of concern surrounding evacuation arrangements which had been discussed at the previous meeting, Members were advised that new radios and repeaters had been installed in the cinemas to assist with communication and resolve previous issues there; a second foyer evacuation drill had also now taken place which had further assisted in strengthening planning and mitigation measures.

RECEIVED.

10. DRUM WORKS UPDATE

The Board received a report of the Director of Creative Learning outlining the progress made towards establishing Drum Works as a fully independent Community Interest Company (CIC), following the approvals granted by the Board and the Policy & Resources Committee in May 2015.

It was noted that the intention was for Drum Works to begin trading as a CIC by September and that the cost model was such that worse than anticipated fundraising results would not prevent the company from being established.

RECEIVED.

11. QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD

There were no questions.

12. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT

There were no urgent items.

13. EXCLUSION OF THE PUBLIC

RESOLVED – That under Section 100A(4) 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 1 of Schedule 12A of the Local Government Act.

<u>Item No.</u>	<u>Paragraph No.</u>
14 – 18	3
19	3 & 7
20 – 22	3

14. **NON-PUBLIC MINUTES**
The non-public minutes of the Board meeting held on 16 March 2016 were approved as a correct record.
15. **COMMERCIAL STRATEGY**
The Board received a report and accompanying presentation from the Chief Operating & Financial Officer providing an overview of the Commercial team's activities and progress made in meeting the Commercial Strategy over the past year, along with forecasts and plans for future years.
16. **DEVELOPMENT UPDATE**
The Board received a report of the Chief Operating & Financial Officer which set out the latest fundraising results against budget.
17. **SBR AND STRATEGIC PLAN UPDATE**
The Board received a report of the Managing Director providing an update in respect of progress made in meeting the Barbican's Service Based Review targets and Strategic Plan objectives.
18. **BUSINESS REVIEW**
The Board received a report of the Chamberlain presenting the draft year end (Period 12) accounts for 2015/16.
19. **SECURITY REVIEW**
The Board received a report of the Managing Director providing an update on the security recommendations that had arisen from the City of London Police's Counter Terrorisms teams' security assessments of the Centre and setting out how management at the Barbican had considered and were responding to these recommendations.
20. **RISK UPDATE**
The Board received a report of the Chief Operating & Financial Officer updating Members on the key risks facing the Centre and detailing the steps being taken to mitigate these risks.
21. **UPDATE ON CAPITAL WORKS**
The Board received a report of the Director of Operations & Buildings providing an update on the Barbican Centre's Capital Cap programme and a number of non-Capital Cap projects. The report also provided a breakdown of those projects intended to be delivered over the summer period.
22. **BARBICAN CAMPUS PROJECTS UPDATE**
The Board received a report of the Director of Operations & Buildings providing updates on those projects across the Barbican Campus.
23. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
There were no questions.
24. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**

There were no urgent items.

The meeting ended at 3.15 pm

Chairman

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FINANCE COMMITTEE OF THE BARBICAN CENTRE BOARD

Wednesday, 29 June 2016

Minutes of the meeting of the Finance Committee of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 29 June 2016 at 1.45 pm

Present

Members:

Deputy John Tomlinson (Chairman)
Deputy Dr Giles Shilson (Deputy Chairman)
Lucy Frew
Vivienne Littlechild
Keith Salway

Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Michael Dick	- Director of Operations & Buildings, Barbican Centre
Louise Jeffreys	- Director of Arts, Barbican Centre
Jacqui Boughton	- Head of Sales, Barbican Centre
Adrian Morgan	- Head of Catering, Barbican Centre
Adam Thow	- Head of Retail, Barbican Centre
Niki Cornwell	- Head of Barbican Finance, Chamberlain's Department
Debbie Hackney	- Group Accountant, Chamberlain's Department
Gregory Moore	- Town Clerk's Department

1. APOLOGIES

Apologies were received from Emma Kane and Tom Sleigh.

2. MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA

There were none.

3. MINUTES

The public minutes and summary of the meeting held on 1 March 2016 were agreed.

4. OUTSTANDING ACTIONS

The Committee received a report of the Town Clerk setting out the outstanding actions list and noted the various updates and additions.

It was noted that invacuation training for Members would now be scheduled in late September or early October.

RECEIVED.

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

There were no questions.

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

There were no urgent items.

7. **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.

Item No.

8-14

Exemption Paragraph(s)

3

8. **NON PUBLIC MINUTES**

The non-public minutes of the meeting held on 1 March 2016 were agreed.

9. **BUSINESS REVIEW**

The Committee received a report of the Chamberlain setting out the Business Review for the Period 2 Accounts 2016/17.

10. **SBR / STRATEGIC PLAN UPDATE**

The Committee received a report of the Managing Director providing an update in respect of the Barbican's Strategic Plan and Service Based Review Targets.

11. **DEVELOPMENT UPDATE**

The Committee received a report of the Chief Operating & Financial Officer which set out the latest fundraising results against budget.

12. **COMMERCIAL STRATEGY**

The Committee received a report of the Chief Operating & Financial Officer providing an overview of the Commercial team's activities and progress made in meeting the Commercial Strategy over the past year, along with forecasts and plans for future years. This report had been received by the Board at its May meeting and was now being presented to the Finance Committee to provide an opportunity for further more detailed discussion.

13. **CAPITAL CAP ANNUAL REPORT**

The Committee considered and approved a report of the Managing Director setting out the final outturn position for the third year (2015/16) of the Cap 3 period and presenting a revised project programme and expenditure plans for the final year of Cap 3 (2016/17).

14. **GATEWAY 7 OUTCOME REPORT: CONCERT HALL RIGGING**

The Committee considered and approved a report of the Managing Director providing the outcomes and lessons learnt from a project to replace the Concert Hall rigging system.

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

There were two questions.

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

There were no urgent items.

The meeting ended at 3.00 pm

Chairman

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RISK COMMITTEE OF THE BARBICAN CENTRE BOARD

Wednesday, 29 June 2016

Minutes of the meeting of the Risk Committee of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 29 June 2016 at 3.15 pm

Present

Members:

Deputy Dr Giles Shilson (Chairman)
Deputy John Tomlinson (Deputy Chairman)
Lucy Frew
Brian McMaster
Keith Salway

Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Michael Dick	- Director of Operations & Buildings, Barbican Centre
David Duncan	- Head of Customer Experience, Barbican Centre
Nigel Walker	- Head of Security, Barbican Centre
Niki Cornwell	- Head of Finance (Barbican), Chamberlain's Department
Debbie Hackney	- Group Accountant, Chamberlain's Department
Pat Stothard	- Head of Internal Audit, Chamberlain's Department
Gregory Moore	- Town Clerk's Department

1. APOLOGIES

There were no apologies.

The Chairman took the opportunity to welcome Pat Stothard, the new Head of Internal Audit, to the meeting.

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

There were no declarations.

3. MINUTES

The public minutes and summary of the meeting held on 20 January 2016 were agreed.

4. OUTSTANDING ACTIONS

The Committee noted the outstanding actions list and received the updates thereon.

5. INTERNAL AUDIT UPDATE

The Committee received a report of the Head of Internal Audit and Risk Management providing an update on Internal Audit activity undertaken at the

Barbican Centre since January 2016 and in summary for 2015-16, and presenting details of the 2016-17 delivery position.

It was noted that there were four audit reports currently in draft status, of which one was specific to the Barbican. This concerned Box Office income and pricing and the Head of Internal Audit was able to advise that there was only one minor recommendation arising from this review. Three other corporate reviews, which were not solely specific to the Barbican but might have some impact, were also in draft status; the Head of Internal Audit undertook to check outside the meeting if there were any outcomes relevant to the Barbican and communicate these to the Committee through the Town Clerk.

The Committee discussed the wider implications of the European Union Referendum result and the likely risks associated; whilst there were potentially a number of significant risks, it was agreed that it was simply too early to accurately assess these with any confidence at this stage. It was also observed that any discussion, once the situation had crystallised sufficiently, would be more appropriate for the full Board to participate in. It was also noted that the Referendum result could offer a number of opportunities for the Centre, for instance through a weaker pound and the likely increase in tourism and international visitors to London that might result, whom the Barbican might be able to attract in large numbers to shows. Responding to queries, it was confirmed that there had been no noticeable negative effect on the box office at the present time, with it added that the box office had also remained buoyant in 2007/08 at the time of the banking crash.

In respect of the Barbican's allocated funding from the City Corporation, the Deputy Chairman confirmed that the position was secure for the immediate period unless there was a significant further reduction in funding from central Government.

The Committee thanked the Head of Internal Audit for his report and also confirmed that it was content with the proposed future work schedule set out in the report.

RESOLVED: That the final delivery position for the 2015-16 Internal Audit Plan, including audit review outcomes since the last Internal Audit Update Report in January 2016 and the details of the 2016-17 delivery position, be noted.

6. **BRIBERY AND CORRUPTION: POLICIES**

The Committee received a report of the Chief Operating & Financial Officer concerning the implications of the Bribery Act on the Centre, particularly in the context of touring exhibitions and the potential situations that Barbican International Enterprise (BIE) staff might find themselves in.

The report set out the clauses included in all BIE contracts in order to safeguard against the risks related to the Bribery Act 2010, and denoted the uptake of required training in order to ensure that the team which oversees the

touring enterprise are adequately informed and equipped to deal with potential threats which may arise during their usual course of Business.

Members discussed the contract clauses set out, expressing concern that they did not provide entirely comprehensive cover and observing that there was scope for tightening up the provisions, particularly in respect of the actions of sub-contractors and the requirements of foreign governments. It was asked that the Town Clerk facilitate discussions between Members on the Committee with expertise in this area and the relevant individuals in the Comptroller & City Solicitor's department to further strengthen the contracts.

Members also expressed disappointment that the full complement of BIE staff had not undertaken their mandatory fraud awareness training. Whilst the Head of Finance advised that this was in part due to recent turnover of staff, Members were clear that they expected all the relevant individuals to have completed this training by the next Board meeting on 13 July. It was also asked that new members of the team be required to complete the training as part of their induction process in future.

RECEIVED.

7. QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE

There were no questions.

8. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT

There were no urgent items.

9. 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>
10, 11, 13	3
12	3 & 7
14	2 & 3

10. NON PUBLIC MINUTES

The non-public minutes of the meeting held on 20 January 2016 were agreed, subject to the correction of a minor typographical error in the preantepenultimate word.

11. RISK REGISTER

The Committee received a report of the Chief Operating & Financial Officer advising Members of the risk management system in place at the Barbican, updating on the significant risks that had been identified and outlining measures for mitigation of these risks.

12. **BARBICAN CENTRE SECURITY REVIEW PROPOSALS**
The Committee received a report of the Chief Operating & Financial Officer outlining the various recommendations from recent security reviews of the Barbican and setting out the Centre's implementation plan.
13. **EVACUATION DRILLS - FOYER**
The Committee received a report of the Managing Director providing a further update in respect of recent evacuation exercises in the foyer spaces, setting out the various lessons learnt, recommendations for future improvements, and conclusions.
14. **CINEMA EVACUATION UPDATE**
The Committee received a report of the Managing Director providing further detail and lessons learnt in respect of the erroneous evacuation of Cinema One in January 2016.
15. **NON PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**
There was one question.
16. **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 ended at 4.05 pm

Chairman

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Outstanding Actions List Barbican Centre Board and Finance Committee

Action	Notes	Officer responsible	Date added	To be completed/ progressed to next stage
Staff terms and conditions	To pursue conversations around potential changes to staff terms and conditions associated with SBR targets.	Head of HR	May 2015 (Board)	Updates to be provided as work progresses.
INVAC arrangements for Members	Member Development Steering Group to be asked to consider offering INVAC training to all Members. Update: Steering Group considered request at 17 Feb 2016 meeting, City Surveyors' asked to progress with Town Clerk.	Town Clerk	Jan 2016 (Board)	City Surveyor advises session to be scheduled for late September / early October
SBR Update	Financial data to be added in respect of the mapping of savings across years.	Managing Director	March 2016 (Finance)	Table included in new version of report.
Security Update	Update on implementation of security recommendations and business continuity plans to be provided.	Managing Director	March 2016 (Board)	Informal meeting held on 19 April; update report and business continuity plan was on agenda for May Board meeting, further security update on July Board agenda.
Foyer Tour	To arrange tour of revamped foyer spaces once upgraded.	Managing Director	May 2016 (Board)	Date to be arranged once pieces installed.
Frobisher refurbishment	Frobisher residents to be invited to attend opening of newly refurbished area	Head of Business Events	June 2016 (Finance)	To be invited once launch date determined.
Theatre Bar	Note on situation concerning failed shutter and effect on bar income to be provided	Chief Operating & Financial Officer	June 2016 (Finance)	Included as appendix to Business Review item

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Barbican Centre Board
Work Programme 2016/17
(changes since the last meeting in italics)

Standing Items

- Outstanding Actions
- Directors' Management Report
- Service Based Review Update
- Strategic Plan Update
- Business Review (Period Accounts)
- Development Update
- Update on Capital Works
- Risk Update
- Projects Status (Red/Amber List)

Date	Items
13 July	<ul style="list-style-type: none"> • Creative Learning Presentation • Art Gallery Presentation • Capital Cap Annual Report • Barbican Exhibition Hall 1 – Enabling Works
21 September	<ul style="list-style-type: none"> • Performance Review • Equality & Diversity Strategy • Strategic Plan (6 monthly full update) • Digital Presentation • CWP prioritisation outcomes report • Centre for Music Update
23 November	<ul style="list-style-type: none"> • Music and LSO Presentation • Development Presentation

2017

25 January 2017	<ul style="list-style-type: none"> • Cinema Presentation • Theatre Presentation • Health & Safety report • Catering Update • Strategic Plan (6 monthly full update)
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24 May	<ul style="list-style-type: none"> • Election of Chairman/Deputy Chairman • Appointment of Sub-Committees • Business Plan • Commercial Strategy • Marketing & Communications Presentation • Bad Debts/Write-offs Annual Update
12 July	<ul style="list-style-type: none"> • Creative Learning Presentation • Art Gallery Presentation • Capital Cap Annual Report
27 September	<ul style="list-style-type: none"> • Performance Review • Equality & Diversity Strategy • Strategic Plan (6 monthly full update) • Digital Presentation
22 November	<ul style="list-style-type: none"> • Music and LSO Presentation • Development Presentation

Committee:	Date:
Barbican Centre Board	13 July 2016
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Information
<p>Summary</p> <ul style="list-style-type: none"> • The Management Report comprises current updates under five sections authored by Barbican Directors. • Updates are under the headlines of: <ul style="list-style-type: none"> ○ Strategy and Cultural Hub ○ Arts Programming, Marketing and Communications ○ Creative Learning ○ Operations and Buildings ○ Business and Commercial. • Each of the five sections highlights 'progress & issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview and planning'. • Reported activity is marked, where relevant, against our Barbican Centre strategic goal areas. For reference, the full list of strategic goals is attached at Appendix A. <p>Recommendation</p> <p>Members are asked to:</p> <ul style="list-style-type: none"> • Note this report. 	

Main Report

1. REPORT: STRATEGY AND CULTURAL HUB	
	Strategic Goal
<p>1.1 Progress and Issues</p> <p>The Centre for Music project has completed its Strategic Outline Business Case which has been submitted to the ACE Programme Board, in preparation for the DCMS Finance Committee shortly after this Board meeting. The outcome has then to be taken forward to the Treasury in due course. The project has reviewed the options, costs and benefits and has recommended one option to take forward to the next stage of business planning. Further work has been done on hall utilisation, audience demand, stakeholder engagement and fundraising strategy, and a newly detailed analysis of construction costs and income has been made as part of the study.</p> <p>Shortly after the completion of this work, the referendum result was announced, and it is yet to be assessed what if any impact the outcome will have on the project. It is however a major challenge for all areas of the arts and for the subject of European collaboration and co-production in particular. Our stance is one of confidence that we can continue our work with our objectives unchanged; in the wake of the uncertainty surrounding many areas, and the already serious impact on some arts organisations, we will continue to monitor and discuss the situation. A further important element is to reassure our staff, including EU nationals, as to their future.</p> <p>The identity and branding exercise on the Cultural Hub arrived at a short list of three potential agencies to undertake the work, and one will have chosen shortly before this Board meeting: a verbal update will be provided. This will ensure that by October we have a proposal to bring to the Cultural Hub Working Party, and this can therefore begin the public phase of engagement with the Hub with a compelling identity. Over the summer further work will be undertaken to engage potential partners and to assess their level interest and involvement: this will include groups such as churches, liveries, business and education within the core area of the Hub: any relationships Board members would advise us to explore will be welcome</p> <p>Progress across the strategic goals has continued, and the first fruits of the foyer project are beginning to appear with two installations, and a study of renovation and furniture design options for the spaces. The launch of the 2017 programme (see later under Marketing and Communications) was successful and resulted in newspaper pieces around the Science Fiction exhibition and other these in the Evening Standard, Guardian, etc as fellas a great deal of on-line coverage. Board members should have received a summary and links to this activity.</p>	

1.2 Preview and Planning

Over the summer a significant number of capital projects will be undertaken in the Centre (see Operations and Buildings) of which the most prominent to visitors will be the new Retail Shop in the foyer area and the work on the -1 loos. Both these are extremely important developments for the Centre, and it is worth noting that both were objected to by the 20th century Society but the objections were overcome, in one case by negotiation and a change of design, and in the other by the Society being overruled by the Secretary of State. This is significant as we move forward with proposals to improve the Centre for the future.

When the Cultural Hub identity work is complete, hopefully by October, there will then be a chance to plan public engagement probably for the early part of 2017, supported by marketing, programming, enterprise and education activities. As those involved at present are collaborating on the basis of their existing work, it will be necessary to seek a more professional set-up to take the initiatives forward and maintain momentum.

The Culture, Heritage and Libraries department has set up a consultation process on what should succeed the City of London Festival, which will not take place this year. Relevant Members and officers are being consulted with a view to a proposition being developed for a future meeting of the Committee.

Prominent in our priorities is the continuing review of security and our bid to the central City Corporation fund that has been established for improvements. The outcomes of this will be assessed as soon as available.

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS

	Strategic Goal
<p>2.1 Progress & Issues</p> <p>Gallery: Martin Parr's <i>Strange and Familiar</i> closed on 19 June, and Imran Qureshi's <i>Where the Shadows are so Deep</i> closed on 10 July. <i>Strange and Familiar</i> broke visitor records and is now the best attended photography show we have ever staged. The show will open in Manchester Art Gallery on 25 November. The Qureshi show also exceeded visitor targets and received wide-spread critical acclaim throughout the run. The Barbican's event with The Architecture Foundation, <i>Architecture on Stage: Papers</i>, was the subject of a major feature in The Guardian. Ragnar Kjartansson in Barbican Art Gallery will open to the public on 14 July – the first ever survey show in the UK of this internationally acclaimed Icelandic artist. <i>The Vulgar: Fashion Redefined</i> which will then open in the Gallery from 13 October has already been featured online in The Guardian, Dazed and i-D Magazine.</p> <p>Music: Although there have been few Barbican classical promotions during this period, we welcomed Sir Simon Rattle's LSO Discovery concert, Peter Maxwell Davies' children's opera, <i>The Hogboon</i>, and we saw a successful close of the LSO and Academy of Ancient Music seasons. Paul Driver reviewed Murray Perahia's recital in the Sunday Times, noting that "Murray Perahia's packed-out Barbican recital enshrined classical intensity with its every moment."</p> <p>The Contemporary programme saw a highly successful Marathon Weekender from Nils Frahm, which included a complimentary foyer installation, <i>Possibly Colliding</i> which will remain in place throughout the summer. The Guardian newspaper featured Arthur Jeffes (Penguin Cafe founder and frontman) in their new feature slot ahead of Penguin Cafe's Barbican Hall concert as part of the Weekender. The Barbican also played host to seminal Jamaican artist Ernest Ranglin's farewell concert featuring renowned Senegalese and UK artists.</p> <p>Joleigh Saunders, who previously held the Maurice Adamson Fellowship placement, has now been appointed as a technician in the Music Department.</p> <p>Theatre: <i>Dark Mirror</i> received strong reviews and exceeded target. We are now planning for it to tour in 2017 and 2018 to Taiwan, Australia and the US. The show received lots of interest from international producers who attended the world premiere here, and it served to further deepen our</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>

<p>relationship with Artistic Associates Britten Sinfonia. Forbidden Zone received wonderful responses from audiences. The show was our biggest ever set on the Barbican stage and achieved excellent reviews and exceeded attendance targets. We co-presented the work with 14-18 Now, which has strengthened our relationship leading to possible future projects for 2018.</p> <p>Phaedra(s) was co-commissioned and co-presented with LIFT, and featured a main stage show plus two Pit shows from Greece and Japan. The play itself has had mixed reviews and did not sell as well as hoped, but critics were unanimous about the mesmerising performance given by Isabelle Huppert. Pre-opening press coverage was very strong, including a huge cover story in the Observer and an interview with Huppert on Women’s Hour.</p> <p>Shadow King unfortunately performed substantially under target. In retrospect this is likely in part due to too many dates scheduled for the performance.</p> <p>Cinema: Although sales have not reached target, there have been a number of successful events and screenings for Barbican Members and the general public. Film London CEO Adrian Wootton joined us for an exclusive Members’ presentation on Bette Davis at the end of May, and we staged three sold out screen talks, including two with director Richard Linklater, as part of a successful run of six screen talk events.</p> <p>Continuing our partnership with the London Mathematical Laboratory, we screened James Whale’s classic Frankenstein, accompanied by a presentation from A C Grayling. Our June repertory series, She’s So Giallo achieved sold-out houses and good press coverage, including a feature in AnOther Magazine and Time Out.</p> <p>We look forward to a summer series of upcoming blockbusters alongside our extended film programme at Walthamstow Garden Party, including live music accompaniment by pianists Neil Brand and Stephen Horne for the silent film family programme.</p> <p>Beyond Barbican: The Walthamstow Garden Party takes place on the 16th and 17th July at Lloyd Park in Waltham Forest. We are piloting a new fundraising initiative at this year’s event, through encouraging audiences to donate in order to invest in next year’s programme. Donations will be collected during the event through contactless PDQ payments, text giving, and micro add-ons at the bars with possible cash collections on exit at the end of each day. We have also agreed with Waltham Forest Council to continue to grow and enhance our partnership through developing content for a film element for next year’s Get Together in Leyton which is managed by the council. Alongside continuing the Walthamstow Garden Party, this is a good next step for our work in the borough, supported by Arts Council</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
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<p>England.</p> <p><u>Marketing:</u> At time of writing we will have received pitches from companies for the Audience Research Strategy project initiated as part of the wider Strategic Plan, and hope to have made an offer to the selected provider. This work will be crucial to informing our broader audience strategy across the Centre in the coming months.</p> <p><u>Communications:</u> Our Season Launch took place on the 29th June, focussing on our year of Film in Focus across our 2017 arts and learning programme alongside major programming highlights, including Art Gallery's Japan House. We are focussing now on the campaigns around forthcoming programming throughout the summer and autumn months.</p>	<p>Goals 1,4,5</p> <p>Goals 2,3,4,5</p>
<p>2.2 Preview and Planning</p> <p><u>Strategic Projects</u></p> <p><u>Foyers:</u> The foyers programme is well underway, with Towards The Mean achieving almost 20,000 interactions with the public. Alongside installation of app-based Edgelands which takes users on an audio journey around the centre and Maria Nepomuceno's Cosmic Teta which hangs above and into the lightwell, new installations include Possibly Colliding and David Hunter's Approximate, an interactive sculpture which reimagines itself as the person standing before it through a low resolution grid of lights.</p> <p>At time of writing Wetherford Watson Mann architects have met with internal stakeholders to present their initial proposals for refreshed foyer 'look and feel' including ideas around furniture, palette and finishes. Final proposals are expected early to mid-July.</p>	<p>Goals 1,2,3,4,5</p>

3. REPORT: CREATIVE LEARNING	
	Strategic Goal
<p>3.1 Progress and Issues</p> <p><u>Public Events</u> <i>Sound East</i> A unique collaborative concert, Sound East was co-produced by Creative Learning and our East London music hub partners (across all 8 boroughs) to celebrate both the quality and diversity of music-making in East London. Young musicians from all of these boroughs took part in a day-long festival of rehearsals and foyer performances in May which culminated in an evening showcase of the day’s activity. The event gave a platform to performers at every stage of their musical education, from a first access group, many of whom have been learning their instrument for a matter of months, to a scratch orchestra of mixed ability students. It also crossed genre boundaries, with jazz/funk performances, contemporary pop and steel pans groups sharing the spotlight with classical performances. The day was a tremendous success, with over 350 students taking part and an audience of close to 500.</p> <p><u>Community</u> <i>Ambassador Recruitment</i> We recently recruited 23 new Community Ambassadors to join the Creative Learning team. The purpose of the Community Ambassadors is to make links between the Barbican Guildhall Creative Learning and the diverse communities of East London that we seek to reach. They do this by championing the Barbican in their local area. In addition, the Ambassadors play a crucial role in collecting data from our audiences to help us measure the impact of our investment into East London communities and to ensure that we are reaching the widest audience possible. The Community Ambassadors were recruited through our community partners and as such, represent the types of communities that we want to reach. Within the cohort we have people who speak more than five languages; have trained as artists, teachers or facilitators; volunteer at community allotments; run social enterprises or creative companies; are studying for their GCSE’s; have never visited the Barbican before; are full-time parents; and co-ordinate festivals and art events in their local areas. The youngest is 16 and the oldest is 60, 65% are BAME and 80% are female.</p> <p><u>Schools and Colleges</u> <i>Barbican Junior Poets</i> On 7 June the Barbican Junior Poets marked the culmination of their six-month programme with a celebration of work for an audience of friends,</p>	<p>Goals 2, 5</p> <p>Goals 2, 5</p>

<p>family, teachers, and invited guests. Now in its second year, the programme worked with 25 young people aged 11-14 from 4 schools in Waltham Forest. The students have explored a range of creative writing techniques and genres, and have developed their skills in the performance of their material. The showcase celebrated the work that they have created to date, along with their newly published anthology of work, Spark and Fire.</p> <p><u>Young Creatives</u> <i>Young Visual Arts Group</i> Our new Young Visual Arts Group (YVAG) conceived and curated their first ever showcase, Art Safari: This was the Future in the Barbican's Garden Room and Conservatory on the evening of Saturday 28 May. The event was attended by 254 people, and showcased artworks by YVAG – a collective of like-minded individuals, aged 16 – 25, inquisitive about the world around them and inspired by the visual arts. Taking ideas from around the city as a starting point, the works addressed issues of communication, gentrification, separation, surveillance and togetherness.</p> <p>Junior Guildhall Recruitment Day Creative Learning, with Leadership professor Paul Griffiths, led a highly successful session for young Wind Brass and Percussion players as part of Junior Guildhall's recruitment day. The team led a 2 hour workshop where participants collectively created an original composition which they then performed for parents in a joint concert. Feedback from the session was overwhelmingly positive, with 68% of participants giving it the very highest rating. We are now in conversation with the organisers to suggest future sessions which could be delivered at the Junior School.</p>	<p>Goals 2, 5</p> <p>Goals 2, 5</p> <p>Goal 2</p>
<p>3.2 Preview and Planning</p> <p><u>Public Events & Community</u> <i>Walthamstow Garden Party</i> Our Earthly Paradise tent at the Walthamstow Garden Party will be the focal point for the best of local and Barbican-based young talent, hosting cross-arts work by and for young people. A number of young collectives with a connection to east London, whose work spans poetry, theatre and dance, will showcase their work, with appearances from the Barbican Young Poets, Barbican Junior Poets, and artist associate Boy Blue Entertainment's young dancers. Other highlights include a R.A.P Party from award-winning artist Inua Ellams, short films by Walthamstow emerging young filmmakers, and performances from nitroBEAT.</p> <p><u>Young Creatives</u> <i>Just Jam</i> After a series of intensive training workshops with Tim & Barry of <i>Just Jam</i>, 15 of our Young Creatives have been developing their video, audio production and editing skills in the Just Jam style and will produce the Just Jam: Youth Takeover show at the Broadway Theatre in Barking on 24 June. <i>Just Jam Youth Takeover</i> presents the artists and DJs spearheading the emerging UK afrobeats scene. The genre is evolving</p>	<p>Goals 2, 5</p> <p>Goals 2, 5</p>

by the minute, and its full scope and variety will be on display.	
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4. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Goal
4.1 Progress & Issues	
<u>Security Update</u>	
<ul style="list-style-type: none"> The Centre's Operations and Buildings Director and Head of Security attended a training day for Senior Managers and Directors on 23rd May at Wembley Stadium delivered by the Metropolitan Counter Terrorism Security Advisers (CTSAs) Follow up security briefing sessions have been completed with all HoDs by the Centre's Head of Security. The City Police continue to support the Centre by providing ad hoc 'Operation Servator' presence around the Centre. The Centre's Head of Security now sits on the City Police Project Servator Working Group. Enhanced security remains in operation with the bags policy still being operated. The Stay Safe video is now uploaded to the intranet and is available for viewing by all Staff The CTSA re-review of previous security reports has been completed and is now the basis of our security action plan and is under further development. Work on Gateway submissions has commenced. The Barbican was the subject of an incursion by protestors supporting the UVW union on 23 February 2016 on behalf of the cleaners; there was an attempt to enter the Concert Hall. Once again we were well supported by a timely City Police response. High profile visits managed include a private visit to the Art Gallery by Madonna (the singer) and George Soros on another occasion. Security arrangements were made for a visit by the Dalai Lama in May but this was cancelled at the last minute. 	Goal 1, S/E
<u>Facilities</u>	
<ul style="list-style-type: none"> Our cleaning contractor is due to make site operational changes by reducing the number of cleaning hours, but moving timings to better cover Centre requirement. They are now in the last four weeks of their consultation period with staff with intent of implementing the new revised hours and structure from 27th June. We will be monitoring performance and following up when appropriate. 	Goal 1
<ul style="list-style-type: none"> We are reviewing opportunities to enhance income from activities in the Conservatory including Gardening Tours, in conjunction with Customer Experience and Catering. First tours have taken place and received good feedback – unfortunately we are suffering from low numbers at present but this should improve as marketing picks 	Goal 3

<p>up.</p> <ul style="list-style-type: none"> • Review of the cross campus mail service is underway and we are currently working with stakeholders on operational requirements. • Following the loss of our queen bee this winter, a new bee stock has been successfully introduced and they are now busy making honey. 	S/E
<p><u>Ex Hall 1</u></p> <ul style="list-style-type: none"> • Following the withdrawal of the LFS from the lease agreement, an enabling works programme is planned by CSD to prepare the site for future tenancy. • Given the likely long lead time for the implementation of the retail and tenancy proposals, we are pressing the CSD to support the early relocation of the Marketing Team to the space above Côte. Further discussion on this option will take place once the feasibility report that is examining different issues relating to the transformation of Beech Street is finalised in autumn 2016. 	Goal 1
<p><u>Engineering</u></p> <p>Recent works include:</p> <ul style="list-style-type: none"> • Repairs and modifications have been reviewed and trialed for the Concert Hall house lights after a reflector fell from the light fitting on to its safety wire during a show in March. Works now complete. • Theatre monitoring/enabling works for the improvements on controls of the AHU/ventilation system and balancing is underway and wiring for new sensors is in progress in readiness for the summer shutdown. 	Goal 1
<p><u>Customer Experience</u></p> <ul style="list-style-type: none"> • Box office turnover for the first quarter is buoyant at just short of £4.5m. The initial sale for the world premiere of Obsession starring Jude Law generated high levels of business contributing to turnover of £1m in one 2-week period. • Work continues on the temporary advance box office and information point relocation. The unit is scheduled to be in place mid-July. • The foyer 'design' sub group have met with the project teams for the summer projects relating to toilets and hospitality spaces. Although these projects had already commenced, the teams have worked collaboratively to enable an element of influence in the final designs. 	Goal 1
<p>4.2 Preview & Planning</p> <p><u>Projects updated 21/06</u></p> <p>The following headline projects are at the stage where we are in the process of appointing successful contractors:</p> <ul style="list-style-type: none"> • New retail unit in foyer • Level 4 conference suite improvements • Concert Hall stage and backstage refurbishments including 	Goal 1

<p>installation of a new piano lift</p> <ul style="list-style-type: none"> • Curve Gallery ceiling grid and ceiling improvements, Phase 1 • Replace Theatre and Pit Theatre dimmers • Modifications to Theatre Stage • Installation of a Scissor Lift in the Theatre loading dock <p>Tenders have been received for the projects below and are currently being evaluated.</p> <ul style="list-style-type: none"> • Superloo and toilet refurbishments • Hospitality areas including Fountain Room and Lounge Bar West <p>All the above projects are still on programme to be carried out during the summer 2016 period. Both the Superloo and retail proposals received objections from the 20th Century Society; in the case of the retail design the planners have given approval to the way we have responded to the 20th Century Society observations. In the case of the Superloos, the planners have agreed with 20th Century Society objections to our modular urinal unit proposal but have agreed a modified scheme which retains the slab design but allows the inclusion of modesty panels.</p> <p><u>Customer Experience</u></p> <ul style="list-style-type: none"> • The team continue to work collaboratively with the Security Team to ensure the safety of our audiences and teams. A second emergency exercise to evacuate the foyers was carried out in May utilising many of the new initiatives proposed following the February exercise. The exercise was very successful and further foyer drills will now be carried out every six months. Work on phase two continues. • The foyer design group have met several times with the architect who will produce the foyer 'style guide'. The first draft of their proposals is due by end of June. 	<p>Goal 1, S/E</p>
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5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
<p>5.1 Progress & Issues</p> <p>Development</p> <ul style="list-style-type: none"> The 2016 Barbican Ball website is live (http://barbicanball.org.uk/). Committee members are selling tickets and seeking auction items for the event on 24 November 2016. We previously reported that contactless giving would launch in the Curve in April, this has been moved to September. While the Curve is free to all, visitors will be asked to consider a nominal donation of £2. <p>Commercial Development</p> <p><u>Retail</u></p> <ul style="list-style-type: none"> Strange and Familiar continued to trade strongly through to its close. The Foyer shop also started the financial year strongly with sales up 46% year on year, and 20% against budget over the first 2 months. <p><u>Catering</u></p> <ul style="list-style-type: none"> Benugo have invested in improvements to the front counter of the Coffee Point on level-1 to facilitate improved product visibility, display and additional tills. Stalls Bar has been closed since 20 April due to a defective shutter, which has had an impact on bar sales and penetration. Our mobile bars are being used but not achieving similar sales levels. Estimated repair date is end of July. In addition, the number of contemporary music performances in the first three months of this year has been less than expected during this period. However, this will even out as there are more contemporary concerts scheduled over the year as a whole than last year. Martini Bar is meeting our ambitious target for 2016-17, achieving a penetration of 4.6% and average spend per transaction 8.4% over budget. <p><u>Car Parks</u></p> <ul style="list-style-type: none"> Customers attending events, trade exhibitions and weddings at the Barbican Centre who pre-book parking, are now able to use the number plate recognition system to easily enter and exit the car parks. Corporate partner UBS purchased an additional 15 one-year car park season passes after being contacted by the Commercial Development team. Additional bicycle racks have been installed in car park 4 as an overflow for the heavily used racks in car park 5 and the Beech Street entrance. 	<p>Goals 2,3,4</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goal 3</p>

<p>Business Events</p> <ul style="list-style-type: none"> • As of mid-June, Barbican Business Events (BBE) have booked and confirmed 85% of the full 16/17 'venue hire' target. • With an increase in event agency business over the past year, we hosted a high profile group of eight senior Agency MD's and CEO's to the opening of BIE's Designing 007 exhibition in Paris • The BBE team also attended The Meetings Show at Olympia which broke all previous records generating over £1.37m worth of enquiries. • BBE supported the Guildhall School and exhibited alongside them at the CIPD Learning & Development Show at Olympia. • Barbican secured and delivered a debate for the UN Ambassador Election candidates in Barbican Hall. <p>Exhibition Halls</p> <ul style="list-style-type: none"> • Exhibition Halls are on track to deliver the budgeted income for year 2016-17. • The figures were helped by the extended tenancy taken up by the University of London for their examinations which were held in Exhibition Hall 2 from 21 April to 25 June. <p>BIE</p> <ul style="list-style-type: none"> • <i>Game On</i> was recently de-installed by the team in Miraikan, Tokyo. The exhibition proved a huge success, welcoming a total of 162,000 visitors during its three month run (1 March - 30 May 2016). • <i>Game On 2.0</i> continues its run at Norsk Teknisk, Oslo where visitor numbers are averaging 1,150 per day. • <i>Designing 007</i> remains open in Paris until 4 September. The exhibition has been attracting an average of 900 visitors a day. • <i>Digital Revolution</i> was de-installed by the team at Zorlu Center, Istanbul during the w/c 13 June 2016. The exhibition became the venue's biggest and best-selling show in its history. • The team has made good progress on the science fiction exhibition, confirming major content partners and contributing artists, including Double Negative, Paramount Archives, Warner Bros. Corporate Archive and The Paul G. Allen Family Collection. 	<p>Goal 3</p> <p>Goals 1,2,3,5</p>
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<p>5.2 Preview & Planning</p> <p>Development</p> <ul style="list-style-type: none"> • We are planning an event for current and former Trustees at the BCT Chairman's house in September. <p>Commercial Development</p> <p><u>Retail</u></p> <ul style="list-style-type: none"> • Contractor appointed for Shop redevelopment (Forcia) 	<p>Goals 2,3,4</p> <p>Goals 3, 5</p>
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<ul style="list-style-type: none"> • Press & PR strategy agreed for new shop - architecture release to be sent out June with product showcases to follow in July to the design press. <p>Catering</p> <ul style="list-style-type: none"> • New menus for Afternoon Tea in the Conservatory and Bonfire launched this month with a primary objective of increasing spend per transaction. Both are exceeding penetration expectations but not delivering the budgeted income as spend is lower than expected. Early signs are positive with Afternoon Tea spend per transaction already increasing. • Martini Bar improvements continue with addition of ambient music and mood lighting. New furniture being considered by Witherford Watson Mann as part of the foyer project planned for end of July. <p>Car parks</p> <ul style="list-style-type: none"> • We are in discussions with JustPark to advertise and sell parking spaces via the JustPark website. <p>Business Events</p> <ul style="list-style-type: none"> • Increased risk of terrorism continues to be a major topic. The BBE team attended two educational events organised by SITE (Society for Incentive Travel Excellence) regarding the challenges the industry is facing. <p>Exhibition Halls</p> <ul style="list-style-type: none"> • There will be 5 events taking place in Hall 2 in September/October period: Landlord and Letting Show, two Freshers' Fairs run by King's College and City Universities, Mortgage Business Expo and British Invention Show. • In addition to Hall 2 events, there will be a 6 weeks long tenancy in Exhibition Hall 1 by the University of London for their autumn examination session. <p>BIE</p> <ul style="list-style-type: none"> • The next venue in the <i>Designing 007</i> tour will be Burj Khalifa in Dubai (1 November 2016 - 31 January 2017). • We are currently seeking future tour venues for <i>Digital Revolution</i>, which is available from summer 2016 onwards. • BIE's upcoming science fiction exhibition, recently retitled <i>Into the Unknown: A Journey through Science Fiction</i> will be announced officially at the Season Press Launch on 28 June. • We are close to finalising a contract for <i>Mangasia's</i> first tour venue. 	<p>Goals 1, 3</p> <p>Goal 3</p> <p>Goal 3</p> <p>Goal 3</p> <p>Goals 1,2,3,5</p>
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Appendix A:

Our vision is: Arts Without Boundaries.

Our mission is: world-class arts and learning

We exist to:

- Inspire more people to discover and love the arts;
- Create an ambitious international programme;
- Invest in the artists of today and tomorrow

Our Strategic Goals are:

1. **Customer Experience** – to create timely, relevant and memorable experiences for our customers, exceeding their expectations in everything we do
2. **Connecting Arts and Learning** – to empower artists, participants and audiences to be ambitious and creative
3. **Mixed Income Generation** – to create sustainable growth through innovation across arts, learning and commercial activities
4. **Cultural Hub** – to be a lead partner in establishing the City of London's cultural hub at the heart of the world's creative capital
5. **Audience Development** – to grow and develop deeper relationships with our audiences and communities reflecting the diversity of London as a national and international creative centre

Staff & Efficiency (S/E)

Underpinning these we also have a commitment to operate efficiently, and to employ and develop skilled staff within the appropriate management structure

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Committee(s):	Date(s):
Barbican Centre Board	13 July 2016
Subject: Visual Arts Board Report 2016	Public
Report of: Director of Arts Report Author: Jane Alison, Head of Visual Arts	For Information
Summary	
<p>This report provides an overview of the Visual Art department's strategy and planning, in the context of the Barbican's vision and mission and Strategic Business Plans. It examines models for success going forward.</p> <p>It is divided into the following sections:</p> <ol style="list-style-type: none"> 1. Overview: what we do 2. Wider context 3. Progress since last report – <i>Eames, Strange and Familiar</i> and <i>Imran Qureshi</i> 4. Exhibitions -- models of success 5. Future programme: 16-17 and beyond 6. Conclusion <p>Recommendation Members are asked to note the report.</p>	

Main Report

1. Overview : what we do

Barbican Visual Arts presents world class modern and contemporary exhibitions in the Art Gallery and commissions a diverse range of contemporary artists to creatively respond to our Curve space, a distinctive programme of commissioned work that has been running since 2006. We are now planning the installation of our 26th commission.

- a. Our exhibitions continue to focus on twentieth and twenty-first century art, architecture and design, photography and cross-disciplinary practice of all kinds. As I have reported previously, we view this diversity as strength, especially in an age when plurality, cross-fertilisation and collaboration are increasingly relevant for artists.
- b. We see it as a distinctive aspect of our work to collaborate with architects and designers so as to offer them an important platform to profile their work and to make the very best use of our dynamic architectural spaces.
- c. Our aim is to always realise exhibitions that are thoughtful, timely and compelling. We seek to present exhibitions that would not be seen elsewhere in London or indeed Britain and which are developed with the intention of reaching a broad audience whilst, crucially, still being art historically rigorous and visually and spatially compelling. My sense is that people are increasingly appreciating what it is that makes our programme unique, as evidenced by this comment from Marina Vaizey about *Strange and Familiar*.

- d. “*The Barbican has built a steady reputation for almost unclassifiable large-scale art exhibitions, particularly in architecture, design and photography: they have been underestimated pioneers, often working in areas themselves under-scrutinised. Thus they often manage to surprise, and so it is here.*”
Marina Vaizey, [The Arts Desk](#), 03.04.16
- e. The two Gallery exhibitions we have staged since my last Board Report, *The World of Charles and Ray Eames* and now *Strange and Familiar: Britain as Revealed by International Photographers* are both excellent examples of how we can realise compelling and timely exhibitions. Imran Qureshi’s installation in the Curve has garnered widespread acclaim for its poignant treatment of difficult subject matter and the exquisite installation.
- f. As previously reported, a development since I took up the post of Head of Visual Arts, is that we now seek where possible to work in partnership with national and international museums and art galleries to share costs and increase and widen audiences. These international partnerships ensure that we are able to maintain the standard of the programme and they can also bring in additional funds to support the Centre’s wider objectives. I lead on this initiative, with the support of the Exhibition Manager, and all curators are empowered to develop and seek partners for our programme. The continuing benefit of partnerships is well illustrated on the ‘Barbican Earned Income v Subsidy’ graph (Appendix 2) and given further attention in Section 4.
- g. On a smaller scale, the visual arts team contributes to the Strategic Plan Foyer project, by curating the space adjacent to the Barbican Kitchen – currently given over to a series of exhibitions about the Barbican. This endeavour supports the Cultural Hub strategic objective through animating the foyer and building a sense of destination, while underscoring our landmark architecture credentials. Additionally, we now commission artists to make work for the Lightwell over the bridge, the first being an uplifting textile commission by the Brazilian artist, Maria Nepomuceno. It is less well known that we are currently working with Searcy’s to ensure that the art in *Osteria* is of an appropriate quality and by emergent younger artists. The first of these is a young London artist: Cornelia Baltes represented by an emergent Dalston gallery, Limoncello. Over the last year I have also personally supported the Strategic Plan by advising on design and architecture projects and commissions throughout the Centre including Level 4 and the Foyers, to ensure a consistent, high quality of design, thus maintaining our reputation in this area.
- h. Finally, we publish books for all our exhibition projects and the Curve commissions, ensuring that the exhibitions we present (that can be the result of 2-3 years work) and the research undertaken has a legacy beyond the relatively short life of the exhibition. These world class publications greatly widen the reach of our projects, being distributed internationally. Recent titles have also brought in significant income. Currently 28% of Barbican retail income is derived from our catalogue. We have sold over 3,000 copies of *Strange and Familiar*, with a further 3,000-5,000 being distributed internationally. Net profit to the Centre for the *Strange and Familiar* publication is £38,000.
- i. In line with the strategic aim of ‘connecting arts and learning’ we have a keen responsibility to both artists and audiences – and endeavour to meet that responsibility through a varied and balanced programme that puts emphasis on living artists, research and the presentation of inspirational exhibitions, as well as providing a free offer and accessible interpretation.

- j. The adult public event programme (talks, seminars and exhibition tours) are developed and realised by the Art Gallery Curatorial team. This year we have also forged partnership relationships with the Architecture Foundation and Magnum Photography to host monthly talks and events on Level 4. These important partnerships help build our architecture and photography credentials and contacts respectively, whilst also reaching new audiences. The Architecture Foundation partnership comprises a monthly talk and 2-3 major events. For example, we just hosted a day celebrating and giving critical thought to the refugee crisis and the importance of art and architecture. Over 600 tickets were sold and we had over 50 participants, including thinkers, architects and refugees themselves. The Magnum talks partnership will be complemented by a display of 50 Magnum photographs throughout Level 4, which will be on loan to us for an extended period. The images will reflect 'Magnum Now' and their topicality and quality is intended to greatly enhance these spaces and hopefully our ability to sell them, while also providing visual stimulus in the Auditorium Foyers.
- k. None of this would be possible without a highly dedicated and high achieving Visual Arts team (31 permanent members of staff). As leader of the team, I seek to engender a culture of positivity, empowerment and support while setting ambitious targets and expectations. All staff work collaboratively with colleagues across the Centre.
- l. It is crucially important that everyone in the Visual Arts team understands what success looks like in a London and International visual arts context and a Barbican context. I think this is key to our demonstrable progress and success (as detailed in the following section) over the last year. In the last year, we have a new team of Curators – Alona Pardo, Eleanor Nairne and Florence Ostende, who (along with the Associate Curator and Assistant Curator) support me in shaping the programme and ensuring that our projects are exemplary and distinctive.

2. Wider Context

- a. Attendance at nationally funded museums and galleries for 2015-16 was 47,621,523, a reduction on both 14/15 and 13/14 - 7.8% lower than in 2015.
- b. The Tate is hoping for increased attendances with the opening of Herzog De Meuron's extension on 16 June and with 'big-hitter' exhibitions planned for 2017 and 2018: i.e. Giacometti and Hockney. Their planned exhibitions are noticeably addressing socially relevant questions: *The Black Debate* (2017) and *Queer Art* (2018). The new Design Museum opens in Kensington in 2017. The National Portrait Gallery under new direction from Nicholas Cullinan is seeking to re-refresh and expand its remit. The Hayward remains out of action until September 2017 and it may be that we are benefitting from this for the moment. Into the future, the Smithsonian has dropped plans to create an outpost in the Olympic Park and will instead work more closely with the V&A on exhibitions there. In conclusion, while there is respite in some areas, the competition across London for audiences, artists and exhibitions remains fierce.
- c. Whereas public art galleries are finding the economic climate more difficult than recent years, the contemporary art market is seemingly awash with money and on the back of that many new smaller galleries have sprung up in the east end of London. The annual Frieze Art Fair attracts similar daily attendance as Tate Modern. Mid-career and leading artists therefore have plenty of opportunity to exhibit and sell, while it is less easy for emergent artists to obtain non-commercial, publicly funded exhibiting opportunities. To 'make it' as a visual artist continues to be extremely difficult and competitive, with many art student graduates struggling to find work or

continue to make art. The cost of property and studio space in London exacerbates this problem. In order to support the visual arts ecology it therefore remains crucial to find ways to support and present the work of living artists.

3. Progress since last report – Eames, Strange and Familiar and Imran Qureshi

- a. Given the widely acclaimed nature of what we do, we hope that our offer exemplifies 'World Class Arts and Learning.' As exhibition makers the curatorial team create exhibitions that are essentially and intrinsically informative and, hopefully, inspirational. Both *Charles and Ray Eames* and *Strange and Familiar* were initiated by us, involved considerable new research, both have had associated learning and publications and both are travelling to extend their reach.

This is just a smattering of press accolades for these two exhibitions:

Charles and Ray Eames

Ellis Woodman called it a "*captivating exhibition*" in his 5* review, and a "*Blissfull marriage of art and science*"

"a comprehensive retrospective with a gorgeous range of objects and ephemera"

Stephen Bailey

"Eames fans visiting the exhibition will enjoy discovering new aspects of the duo's multidisciplinary output and absorbing its wealth of previously unseen material, while newcomers to their work will be impressed by its ambition and continuing relevance."

Alyn Griffiths,
30.10.15 CNN News

Strange & Familiar

"This beautiful show perfectly captures the changing and diverse nature of Britain as well as the evolution of photography"

Ben Luke, 5* review, 15.03.16

Mark Hudson's 4* review appears again in The Sunday Telegraph (21.03.16) and is named '*Exhibition of the Week*'.

The exhibition is named show of the week and receives a 5-star review from Martin Coomer :
"ace photographer Martin Parr has put together one of the most involving and moving exhibitions of the year. It's chock full of photography legends."

The exhibition is also included on Time Out's Things to Do list:

"brilliant new exhibition." (22.03.16)

- b. In terms of the Barbican's key objectives, our Curve programme has to be seen as the pillar of our commitment to invest in the artists of today and tomorrow. This is what emergent London artist, Eddie Peake, has said of his commission here in 2015:

"My Curve commission, 'The Forever Loop,' was the biggest show I've worked on in the ten years that I've been exhibiting, and by a significant margin. In order to make it the best show it could possibly be, the Barbican team encouraged, supported and enabled me to really spread my wings in terms of the actual content of the show, and that was echoed by the broad and diverse, as well as numerous, audience it reached. It was an honour and a privilege to be invited to make a show in a space of such idiosyncratic shape and size, and which required me to extend myself creatively in order to meet its physical, as well as cultural, magnitude."

- c. Equally, our commitment to working with architects and designers, as aforementioned, is an important and distinctive aspect of our curatorial approach. The design of the Gallery's exhibitions also offers architectural practices a unique opportunity in line with the Centre's objectives.

The architectural design for *Eames* was by '6A.' This is what Tom Emerson, one of their Director's said:

Every architect wants to work in greatest utopian project ever built in the UK. Within the brutalist ensemble, the Barbican Art Centre continues to present a radical and exciting programme of exhibitions. The galleries are foundational to London's cultural landscape and so challenging spatially that they have created a parallel tradition of architectural interventions to match each exhibition... It's a great privilege to make a small contribution to that tradition and to have a 'Barbican' in our portfolio.

Equally, *Strange and Familiar* was designed by Witherford, Watson Mann (WWM). Stephen Witherford said this of the collaboration:

*After 15 years of working on projects that respond to and re-imagine Britain's shared public culture, this is the first time we have been invited to design an exhibition. Working closely with the full breadth of the Barbican gallery team on the design and making of the *Strange and Familiar* show has been hugely rewarding. ...We feel extremely proud to have contributed to the extraordinary programme of Barbican gallery exhibitions.'*

- d. The City's 'Four R's': Relevant; Responsible; Reliable and Radical are widely evidenced in *Charles and Ray Eames* and *Strange and Familiar*, as are the Barbican's own five strategic goals. In terms of relevance, or timeliness; the *Eames* exhibition foregrounded a multi-talented cross-disciplinary practice that sought ethical and creative solutions for the modern age. As a distinctly modern partnership Charles and Ray Eames created work that was important for education, global co-operation and celebrated diversity. The exhibition also sought the most wide-ranging and thoughtful reassessment of Ray's contribution to the partnership. *Strange and Familiar* is especially relevant in the way it foregrounds British identity at a time when it is being questioned. It is responsible in the way we have included little known photographers alongside legends.
- e. Our exhibitions are reliable in that with each one we strive to achieve the highest quality of presentation, never compromising by simply hiring in shows that have not been moulded and modified for our space, audience and context. They are always accompanied by thoughtful and accessible interpretation. The Curve programme is ideally positioned to be responsive to the radical or cutting edge –as can be seen in Qureshi's show which subtly refers to universal conflict; or Eddie Peake's exhibition which sought to in some way encapsulate urban living and was intentionally provocative in its questioning of sexual identity. Our responsibility to artists and audiences is evident in all the work that we do and is illustrated by the relationships we build with artists and the care we put into presenting their work and building audiences for it.
- f. Barbican's visual arts attendance is looking healthy with a broadly upward trajectory. *Eames* achieved 157% of target (85,735 through the door, 69,096 paying), and *Strange and Familiar* achieved 144% of target (75,800 through the door, 61,460 paying). *Charles and Ray Eames* is the second most well attended exhibition in the last ten years, and *Strange and Familiar* the fourth. The Curve attendance is also on

an upward trajectory, indicating a greater awareness and successful programming decisions.

- g. In 2016 we are undertaking the first phase of a refurbishment of the Curve, (by architects Witherford Watson Mann); the second part will be in 2018. This is much needed work to maintain the required conditions.

4. **Exhibitions – models of success**

- a. When audience and income are considered together *The World of Charles and Ray Eames* has undoubtedly been the most successful exhibition we have ever staged. See Appendix 2 that compares the financials as they relate to *Charles and Ray Eames, Strange and Familiar* and by way of comparison an earlier photography show, *Everything was Moving* from 12/13. There is a marked difference in the level of subsidy or income in the case of each of these projects. In the case of *Eames* and *Strange and Familiar* these are two models of success that reflect the general upward trend in the subsidy v income graph (Appendix 1).
- b. The extraordinary success of *Eames* (contracted to earn us £316,000 even after all salary and marketing costs are taken into account) is a result of the following factors:
- A very clear proposition in marketing terms
 - High level of mainstream awareness and interest
 - Perfectly suited to our space
 - 100% commitment and co-operation from the Eames Estate.
 - Willingness from the Estate to participate in an extended tour to six other venues
 - Secured largest ever grant from the Terra Foundation in recognition of new research
- c. *Strange and Familiar* has also been incredibly successful (earning £12,000 after staff and marketing taken into account). It is the highest attended photography exhibition (75,800 total) we have ever staged – topping Eve Arnold, David Bailey, Bill Brandt and Cecil Beaton. Martin Parr's own exhibition back in 2002 only achieved 32,839, showing the progress that has been made in terms of the Gallery's reputation since that time. Manchester City Art Gallery's showing in the autumn should attract a further sizeable audience and is part of a new drive to find national partners where appropriate. This excellent Box Office, far in excess of target (which in itself was set ambitiously), plus a healthy contribution from Manchester to take the show, and relatively low cost to stage in the first place, means that this exhibition has been incredibly helpful in the overall economy of the Barbican. I believe that its success is testament to:
- A greater awareness of our programme
 - The quality of our exhibitions and confidence in the offer
 - Mainstream awareness of Martin Parr
 - Appetite for photographic exhibitions and especially human subject matter
 - Excellent Press delivered by a highly experienced team
 - A standout marketing campaign
- d. The comparison with *Everything Was Moving* from 2012/13 is instructive in that it illustrates greater confidence in our offer and the benefit of partnership work. *Everything was Moving* was also a thematic photography show with great human content and so it is a fair comparator.

- e. Since the launch of the web site improvement project, a Google Analytics study has shown a clear increase in Gallery on-line booking. During the 2 month period 1 November and 30 December 2015 Google Analytics has shown that Eames was responsible for the highest level of event transactions on the web site – 5.11% compared with 2.64% for the LSO. Again, during 1 March to 30 April 2016, we were responsible for 7.19% on-line transactions, as against 4.17% for the LSO. These statistics underscore the importance of the Gallery’s business and especially in respect to daytime attendance. This upward trend of on-line transactions is also crucially important in attracting business across the entire Centre’s offer.
- f. A degree of caution is necessary however, in that it is not always possible to bring all of the desirable factors that underpin the success of *Charles and Ray Eames* and *Strange and Familiar* together. The availability of loans is the principal factor in determining whether it is possible for costs to be shared with a partnering co-producer or for a project to tour. Equally, variety and timeliness is essential in the programme. However, we can build on these successes (just as we built on the success of *Constructing Worlds* in 2014-15 – our previous photography exhibition) and learn from the strategies we employ.
- g. Furthermore, it should not be forgotten, that successes of this kind crucially allow us to develop the programme in challenging ways, support contemporary artists and broaden access more generally. This much needed income also helps support free activity and new initiatives essential to the Centre meeting its Strategic Objectives.
- h. The extensive tour of *Charles and Ray Eames*, as stated above, has only been possible due to the co-operation of the Eames Estate and the other principal lender, Vitra. Capitalising on the situation means that many more people will benefit from our research and the substantial human resource investment in making this project. In travelling the exhibition, we also forge highly valuable partnerships with prestigious venues internationally, making it easier to repeat in the future. The growth and success of partnerships more generally brings incredible profile benefits for the Barbican brand, encourages and supports individual, grant and corporate fundraising, and is testament to our growing international reputation for producing projects of quality and relevance.
- i. Imran Qureshi (born Pakistan, resident Lahore) in *The Curve* is set to exceed 45,000 visitors, as against a target of 36,000. This is encouraging for an exhibition that is quiet and thought provoking – doing significantly better than a comparable installation by Geoffrey Farmer in 2013, which achieved 35,000.

5. Programme to Autumn ‘17

Through the mix of programming in the main Gallery and the Curve, our future programme is designed to meet the following Strategic Objectives:

- We present an ambitious, international programme that crosses art forms, with outstanding artists and performers.
- We invest in the artists of today and tomorrow
- Through our activities we hope to inspire more people to discover and love the arts.
- Mixed income generation

The broad outline and rationale for each of these exhibitions is as follows:

a. **SUMMER 2016**

Ragnar Kjartansson

This is the first major exhibition of Kjartansson's (Icelandic) work in the UK, even though he is well known in the art world. His work, which covers performance, film, painting, drawing and sculpture is critically acclaimed but also very accessible. I'm hoping that there will be enough 'magic' in this exhibition to capture the imagination of a broad audience, as well as satisfying an art historical interest in presenting a body of his work together for the first time. The cross-disciplinary nature of the work fits the Barbican's wider agenda and it is a great follow up to *Station to Station*. Kjartansson is also a musician and has his own record label. We are therefore staging one night in the concert hall with Kjartansson and collaborators, Bryce Dessner (The National) and Kjartan Svensson (ex-Sigur Ros).

This will be the first time we have staged a solo living artist in the Art Gallery since Christian Marclay in 2005. As much contemporary art can be seen in London for free, this is a more challenging proposition than recent shows. However, I believe it is important that we find ways to work with contemporary artists in the main space. The summer slot is a good time to give it a try for a relatively short run.

Initiated and produced by Barbican, the exhibition is travelling to the Hirshhorn Museum in Washington, a very prestigious partnership that is bringing in a sizeable cost-sharing benefit.

We are producing and co-publishing a book to accompany the exhibition.

b. **AUTUMN 2017**

The Vulgar: Fashion Redefined

This is a follow-up to *Viktor & Rolf, Future Beauty* and *Jean-Paul Gaultier*. It is curated by Britain's leading costume curator, Judith Clark, and her partner, psychoanalyst, Adam Phillips. It will offer a surprising, provocative, visually sumptuous, star-studded array of fashion that charts the shifting notion of taste. This is a fashion show which is intelligent but also visually very appealing.

Initiated and produced by Barbican, the exhibition is travelling to The Belvedere, Vienna's baroque Winter Palace. As such there will also be a sizeable cost sharing benefit.

We are producing and co-publishing a book to accompany the exhibition.

The Curve: Bedwyr Williams

This will be the first major London show for up-and-coming Welsh artist, Bedwyr Williams. This is a classic Curve commission designed to give a relatively young artist the opportunity to work on a larger scale and increase their profile. I expect it will be popular – look out for the singing goat and the talking shoe!

We are producing a Curve book to accompany the exhibition.

c. **SPRING 2017**

The Japanese House: Architecture and Life after 1945

This is a follow up to *Le Corbusier, Bauhaus* and *Eames*. There has never been a major UK exhibition looking at Japanese domestic architecture in the post-War

period and there is a real appetite for seeing this work now. This is a co-operation, cost sharing project between London, Tokyo (the Japan Foundation) and Rome (the MAXXI).

We are producing and co-publishing a book to accompany the exhibition.

The Curve: Richard Mosse

A major contribution to our focus on film, this is a very exciting, moving and timely film commission from a relatively young artist who has been making a new work on the refugee crisis – filming migrants and military interventions in the Mediterranean and at border crossings and camps. This work is unusual in that he has made it with a highly advanced military heat seeking surveillance camera. This will be his first sizeable project in London.

The work is co-commissioned with the National Gallery of Victoria, Melbourne. We are producing a Curve book to accompany the exhibition and will seek touring venues for the work so that it can be more widely seen

d. AUTUMN 2017

The Curve: John Akomfrah

This is another major film commission from a leading East London based, Ghanaian born, UK film-maker of international standing. Akomfrah will make a new 8 screen work that takes account of global climate change. It will be a follow up to his much celebrated three-screen film, *Vertigo Sea*, shown at Venice Biennale in 2015. This will be the first time Akomfrah has made a site specific work. It will also be the perfect complement to Jean-Michel Basquiat in the Curve.

We are seeking co-commissioning partners for this work, necessary to achieve the total £350,000 production budget. We are producing a Curve book to accompany the exhibition.

For reasons of commercial sensitivity, the following sections in this report are continued in the non-public section.

Non-Public Appendices:

- **Programme from Summer '17**
- **Autumn 2017**
- **Conclusion**
- **Appendix 1: Art Gallery Financial Summary**
- **Appendix 2: Barbican Earned Income v Subsidy**
- **Appendix 3: Comparison Financials: C&R E, S&F and EWM**
- **Appendix 4: Main Gallery last ten years attendance**
- **Appendix 5: Curve Gallery last ten years attendance**

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Committee(s):	Date(s):
Barbican Centre Board	13 July 2016
Subject: Creative Learning: Annual Presentation	Public
Report of: Director of Learning and Engagement Report Author: Jenny Mollica, Head of Creative Learning	For Information
Summary	
<p>This report provides an overview of the Creative Learning department's strategy and planning, in the context of the Barbican and Guildhall School's vision and mission. It examines current developments across the UK arts and learning landscape and the challenges and opportunities that are facing our work. A copy of the Creative Learning Strategic Plan is included in Appendix 3. The report is divided into the following sections:</p> <ol style="list-style-type: none"> 1. Background - UK arts and learning landscape 2. Current position - Strategy and internal context 3. Corporate and Strategic Implications - how our Strategic Plan reflects our activity across 15/16 4. Implications - risks and opportunities 5. Conclusion 6. Questions <p>Recommendation Members are asked to note the report.</p>	

Main Report

1. Background

- a) Internally, the newly launched **Barbican Strategic Plan**, alongside the recent revisions to the **Guildhall School Strategic Plan**, have provided us with a compelling sense of the organisational vision, mission and values across both institutions, along with clearly articulated goals and objectives. This has been instrumental to the development of our own Creative Learning departmental Strategic Plan (see section 2 – Current Position). The Creative Learning Strategic Plan, developed in tandem with these organisational wide developments, is strategically aligned to these organisational drivers and objectives, and as a department we will continue to play a key role in reaching and achieving these organisational goals over the coming years, particularly around the following areas: *Connecting Arts and Learning, Cultural Hub* and *Audience Development* (Barbican); and *Exceptional Students* and *Exceptional Opportunities* (Guildhall School).
- b) **Partnerships** - As strategic plans develop across the **Cultural Hub partners**, over the past year we have forged more integrated and active relationships with the Museum of London and other City of London Partners, particularly through

the **City of London Cultural Education Partnership**. We continue to grow the range of our collaborations through projects such as our Barbican Weekender festival, City Stories and Young City Poets – all of which we plan to grow and develop over the 2016/17 year.

The **East London Cultural Education Partnership (ELCEP)** has developed into a consortium of over 30 organisations from across East London. This network is increasingly enabling us to work strategically, joining up provision and ensuring work is delivered in the areas of greatest need, whilst our community engagement strategy is enabling us to support the work of other partners across East London.

We have also just confirmed the first **Associate** for our work – the newly independent Drum Works, and continue to build strong partnerships with other Barbican Associates – working increasingly with Serious, BBCSO and the Royal Shakespeare Company, as well as our resident orchestra the LSO.

- c) Externally, the recent government **White Papers** on **Culture, Education** and **Higher Education** have set the tone for the wider landscape in which our work continues to operate and evolve. In **Education**, the strong focus on embedding the English Baccalaureate (EBacc) in the national curriculum will have considerable implications for how we work with schools and teachers, and the type of role an arts organisation can and will play within formal education going forwards (see section 4 – Implications). The new **Culture** paper places strong emphasis on widening access to, and participation in, culture, and the need for cultural partnerships across a range of local and national partners. Similarly, access and social mobility is a notable theme in the **Higher Education** paper, stating that young people from the most disadvantaged backgrounds are 2.4 times less likely to go into higher education than the most advantaged. Access and entitlement is a key principle that underpins our work, and through our catalyst role in the development of the East London Cultural Education Partnership (see Background - b), we are well placed to meaningfully lead on, and engage with, these themes and agendas. Building on the significant reports outlined in our 2015 board report (including the Arts Council's Case for Diversity report, the Warwick Commission, and research from A New Direction) this external environment continues to shape and inform our thinking and planning in the development and design of our projects and programmes.

2. **Current Position**

Against the backdrop of this internal and external landscape, Creative Learning developed and launched a departmental Strategic Plan in March 2016 (see Appendix 3). The plan has been created to support the organisational objectives of the Barbican and Guildhall School, and to provide a strategic framework from which our work will flourish and grow over the next 5 years.

In the Plan, we identify that our work takes many forms, and is distinctively shaped by:

- the world-class arts and training programmes of the Barbican and Guildhall School, across all the art forms in Theatre, Dance, Music, Visual Arts and Film;
- the artists, audiences, participants and partners that we work with;
- the national and international arts and learning landscape.

Mirroring the development and design process of the Barbican’s strategic plan, the **Creative Learning Strategic Plan** process has enabled us to organise our work into 5 core strands – **Public Events, Community, Schools and Colleges, Young Creatives** and **Emerging and Practising Artists**. For each of these strand areas, we have articulated a goal (which directly links to Barbican and Guildhall School strategic goals), and have identified 3 priority projects that will best enable us to reach that goal over the next 5 years. Each of these projects connects to the Barbican Incubator, and (frequently) to Guildhall School widening participation targets, and will also help us to achieve our Creative Learning manifesto pledges (presented in our last board report in July 2015). We believe that the Plan provides us with the right balance of robust strategic thinking and flexibility to proactively engage and evolve with key themes and priorities in the internal and external environment.

This report considers how we have delivered against these strand areas throughout 15/16, and how they will extend for our future plans.

3. Corporate & Strategic Implications

Through its 5 strategic goals, Creative Learning has reached around **40,000** participants and audiences again this year. This has been made possible by the vital support of the City of London, and by the generous support received through public and private funding for our programmes.

1. Public events

- **Barbican Weekender 2016 – PLAY ON**

Marking the **400th Shakespeare anniversary** celebrations in 2016, our Barbican Shakespeare Weekender festival, PLAY ON, took place in March and attracted audiences of **over 4,000**. Across the weekend, there were special performances and events including a *Shakespeare Son et Lumiere* event in the Guildhall Yard on the Saturday evening, presented by the Guildhall Library and Guildhall School. In addition, Creative Learning programmed an extensive programme of free participatory activities and performances across the Barbican Foyers on both days of the festival, working with artists and partners including the Museum of London, Royal Shakespeare Company, Home Live Art, Told by an Idiot, Christopher Green, and Howard Jacobson. Over **80% of visitors** rated the event as either 4 or 5 out of 5, and the event had a good balance of age ranges - with 60% families in attendance. There is still room to grow in developing new audiences for the festival (11% had never attended the Barbican before), and we intend to address this over the coming years through our community engagement strategy, which will incrementally merge much of our offsite Beyond Barbican activity with our on site Barbican Weekender programming.

- ***Towards the Mean***

As part of the new Foyers project for the Barbican incubator, Creative Learning commissioned a digital installation for the Barbican Foyers, which opened in March. An interactive installation exploring how national identity is determined and defined in a multi-cultural and globalised society, *Towards the Mean* was designed by artist Marianne Holm Hansen in association with Seth Scott and electronic musicians from the Guildhall School. Members of the public visiting our Foyers had their portrait and voice manipulated into an evolving British 'average'. The installation accompanied the Barbican Art Gallery exhibition *Strange and Familiar: Britain as Revealed by International Photographers*, curated by Martin Parr. There were 3 live events programmed alongside the installation, including performances from Guildhall School electronic musicians, an event programmed by our young creatives network, and a talk on *Identifying Britain Today*. There have been **over 11,500** interactions with the installation to date.

"I have never felt so inspired by speakers. I have left feeling great about my own identity and proud."

Audience member, *Identifying Britain Today*

- ***Family Bundle Days***

Part of our community engagement strategy, family bundle days offer new visitors to the Barbican a friendly and welcoming introduction to the Centre, our activities and the work of other City cultural partners. Participants are recruited through the work of Barbican ambassadors in community settings, including children's centres and libraries. On the day participants are supported to get to the Barbican and take part in a variety of activities. In our pilot programme over 90% of visitors had never visited the Barbican, with over half citing 'I didn't think it was for me' as the main reason for not attending. After the day, **100% of participants** stated that they would like to return. Following the successful pilot programme, the model will be further developed with monthly bundle days planned from July, aiming to reach 15 families per day.

2. Community

- ***Dialogue 2016: Outside In***

Our annual Dialogue festival celebrates Creative Learning's socially engaged work across a range of diverse, intergenerational communities. This year's project brought Guildhall School students together with a wide range of community groups, including **St Mungo Community Housing Association, Excel Women's Centre in Barking, Golden Lane Family Centre, Whipps Cross Hospital**, and young people with assisted learning needs from the **Broadway Playhouse**. The Guildhall students and community groups worked with musicians, poets and visual artists to produce new work inspired by the Barbican Art Gallery exhibition, *Strange and Familiar: Britain as Revealed by International Photographers*. A total number of **338 participants** took part in the project, ranging from **7 – 61 years of age**. The final performance took

place off site at the Broadway Theatre in Barking, to an **audience of 300** friends, family and members of public.

“the most significant benefit to taking part in this project is it enables us to build lasting and meaningful relationships with our clients. The project allows clients to focus on constructive areas of their lives [...] There is an opportunity to speak and work with people on an equal footing”

Project Manager, St Mungo's

“the most uplifting inspirational event I've been to”

Audience member, Dialogue 2016

- **Barbican Ambassadors**

We recently recruited **23 new Community Ambassadors** to join the Creative Learning team. The purpose of the Community Ambassadors is to make links between the Barbican Guildhall Creative Learning and the diverse communities of East London that we seek to reach. They do this by visiting community groups that don't currently engage with us and championing the Barbican in their local area. In addition, the Ambassadors play a crucial role in collecting data from our audiences to help us measure the impact of our investment into East London communities and to ensure that we are reaching the widest audience possible. The Community Ambassadors were recruited through our community partners and as such, represent the types of communities that we want to reach. Within the cohort we have people who speak more than five languages; have trained as artists, teachers or facilitators; volunteer at community allotments; run social enterprises or creative companies; are studying for their GCSE's; have never visited the Barbican before; are full-time parents; and co-ordinate festivals and art events in their local areas. The **youngest is 16 and the oldest is 60, 65% are BAME and 80% are female**. The Ambassadors are a true mix of diverse, high energy and passionate people who care about their community and want to ensure that everyone has access to world class arts and learning.

- **Community Masterclasses**

In the lead up to this year's Walthamstow Garden Party, Creative Learning has teamed up with **Waltham Forest Council** to deliver a series of monthly Community Masterclasses. These free workshops are aimed at local residents and grassroots organisations involved in creative projects, who are interested in building their confidence and developing skills. Proving very popular in the local creative community, these dynamic sessions play an important role in our continued commitment to supporting local organisations and artists to build capacity and become more self-sustaining. **Over 80 individuals and organisations** have signed up to the series of four sessions – with the first session on *Writing the Perfect Funding Proposal* attracting over 40 attendees with all respondents rating the quality of the masterclass at 4 or 5 out of 5.

3. Schools and Colleges

- **Barbican Junior Poets**

*I would never change a person,
Except into who they are.*

*“Who and what are we?” you may ask.
The answer: we are the world.*

Extract from *Our Differences*, by Barbican Junior Poet Zin Lwin
Published in **Spark and Fire**, *Barbican Junior Poets Anthology 2016*

In June, the Barbican Junior Poets marked the culmination of their six-month programme with a celebration of their work for an audience of friends, family, teachers, and invited guests. In 2015/16, the programme worked with **4 schools** in **Waltham Forest**. In total, **25 young people** aged **11-14** took part, **61%** of whom were from a **BAME** background. During the year, students explored a range of creative writing techniques and genres, and developed their skills in the performance of their material. The showcase celebrated the poetry that they have created to date, along with their newly published anthology of work for 2016, **Spark and Fire**.

- **Barbican Box 2016**

This year, our flagship schools programme, **Barbican Box**, has reached **over 700 school and college school students** from **East London** (with a strong, targeted focus on outer East London boroughs, where there is a known discrepancy in the proportion of young people accessing arts and culture). This year's Barbican Boxes took their inspiration from a range of artistic starting points from the Barbican arts programme. Celebrating the 400th anniversary year, our Theatre Box took Shakespeare as its theme, with contributions from a range of international artists including **Benedict Cumberbatch**, **Deborah Warner**, **Greg Doran**, **Declan Donellan**, **Simon McBurney** and many others. Our Music Box was curated in partnership with Barbican music associates **Serious** and jazz artist **Soweto Kinch**, and our Art Box, inspired by *The World of Charles and Ray Eames* exhibition, delivered with artist **Maki Suzuki** from design collective, **Åbäke**. At the end of the six-month process, each Box programme culminated in performance and event outcomes in the Pit Theatre, Barbican Hall and Garden Room respectively. The Barbican Music Box showcase was publically ticketed for the first time and attracted audiences of over **450** to the event in the Barbican Hall, whilst an invited audience of **175** enjoyed the Art Box launch event.

- **Teacher Preview Nights**

Nearly **60 primary and secondary school teachers** from across East London attended our newly launched Teacher Preview Nights scheme in November and March. Aimed at providing an introduction to the Barbican arts programme and the range of creative learning opportunities on offer to teachers and their students, these two evenings proved highly popular and successful with local East London teachers. A free evening showing the full breadth of our artistic offer, teachers had the opportunity to network with other schools and Barbican staff at a pre-event drinks reception, before going on to

an event of their choice. Event options included a guided tour of the Eames and Martin Parr exhibitions (in November and March respectively) led by our Art Gallery curators, a performance by the Royal Shakespeare Company and cinema screenings. Building on this success, we aim to continue to the programme in 2016/17, encouraging teachers to feel confident and welcome at the Barbican when visiting with their school groups.

“A wonderful informative guide from the curator, great pace of the event... I will definitely bring my students and come on my own as well!!!”

School teacher, Teacher Preview Night

4. Young Creatives

- **Creative Careers**

Since our launch event at Rich Mix in October 2015, **nearly 1,000 young people** aged **14-25 years** have signed up to our Creative Careers network (formerly Young Arts Academy). The programme aims to provide young people across London with access to a wide range of opportunities to develop their arts and business skills. Over the past year, members of the network have taken part in seminars, workshops, masterclasses, practical projects and networking sessions, giving them the opportunity to develop their skills and competencies as young arts professionals in an ever-changing 21st century marketplace. The events and projects bring together a diverse mix of creative young people alongside artists, business specialists and entrepreneurs. The programme also includes placements within the Barbican and Guildhall School, an accelerator programme and a youth advisory panel.

“I loved it! Really inspirational and the panel of artists were great – their stories were interesting and insightful [...] it has encouraged me to pursue a career in the arts.”

Audience member, Creative Careers Seminar

- **Young Artists**

Our Young Artists work includes talent development programmes for a diverse range of young people aged 14-25 in a wide range of art forms. The programmes offer sustained artist training outside of school over the course of an academic year. Programmes include our **Barbican Young Poets, Young Visual Arts Group** and **Young Programmers**, and each respective programme provides our young participants with the opportunity to develop their artistic practice with experienced artist facilitators, as well as attending arts and learning events in the Barbican’s programme. This year the programme reached **133 young people**, and culminated in a range of public facing performance and event outcomes for our Young Artists, including:

- **Chronic Youth** – a public film festival planned, programmed and marketed by our Young Programmers in the Barbican Cinemas in March;
- **Art Safari: This was the Future** - the first ever showcase event conceived and curated by the Young Visual Arts Group, which took place in the Barbican Conservatory in May for an audience of over 250 people;

- **Impossible Things About Optimism** – the newly published Barbican Young Poets anthology for 2016, which was launched at their sold-out spoken word showcase in March in the Barbican Auditorium. In addition, for the first time - a selection of the most striking images and poems from this year’s anthology were turned into A1 posters, and displayed around the Centre in April. A highly diverse group of young artists, **57%** of our Young Poets are from **BAME** backgrounds.
- **Young Jazz East Big Band, Young Orchestra East & Sound East**
Three partnership projects with the 8 Music Hubs in East London culminated in February and May.

Young Jazz East Big Band brought together **25 young people** aged 11 – 18 from the boroughs to create a jazz band. The big band had workshops with Vincent Gardener from the Jazz at Lincoln Centre Orchestra (JLCO) in their first few weeks of rehearsals and the project culminated on the Barbican Hall stage, when the band performed alongside **JLCO soloists** and the **National Youth Jazz Orchestra**. The project attracted a socially and demographically diverse set of young musicians, 40% of whom claimed it would have a long term impact on their participation in music, and nearly 60% wanted to go on to find out more about courses at the Guildhall School.

“You can’t underestimate the social advantage of being in a band and working together as a group. Maybe that’s the most important part of all this. You arrive in a room of people with different races, ages and you come together with Jazz and all difference falls away.”
Music Leader, *Young Jazz East Big Band*

Young Orchestra East was an ensemble project, bringing together **115 young people** from the music hubs and working in partnership with the **LA Philharmonic**. The young symphony orchestra rehearsed with conductor Karin Hendrickson and then had an open rehearsal with **Gustavo Dudamel** in the **Barbican Hall** attended by over **800** friends, family and members of the public. Although a short, intensive project, 64% of participants said the experience would have a long term impact on them, and, having strategically formed the ensemble with our east London partners, the majority of participants will be taking the learning from the experience back into the context of their sustained and ongoing musical activity.

A key strength of the East London Cultural Education Partnership is... “having access to a world class venue and inspirational international artists. It is an opportunity to jointly plan and work with an HE institution for the mutual benefit of Children and Young People, Higher Education students and the future workforce of performers and musicians in education.”
ELCEP partner Music Hub, 2015 Partnership survey

Sound East was a unique collaborative concert, co-produced by Creative Learning and our East London music hub partners to celebrate both the quality and diversity of music-making in East London. Young musicians from across all 8 boroughs took part in a day-long festival of rehearsals and foyer performances which culminated in an evening showcase of the day’s activity

in the Barbican Hall. The event gave a platform to performers at **every stage of their musical education**, from a first access group, many of whom had been learning their instrument for a matter of months, to a scratch orchestra of mixed ability students. It also crossed genre boundaries, with jazz/funk performances, contemporary pop and steel pans groups sharing the spotlight with classical performances. Over **350 young people** took part in the day, with an audience of close to 500 attending the final event. The hubs' Arts Council relationship managers were in attendance at the concert, all of whom highlighted the impact the event had on them, demonstrating the originality and high standard of work that can be achieved from the cross-borough partnership.

5. **Emerging and Practising Artists**

• **BA Performance and Creative Enterprise**

The BA (Hons) in Performance and Creative Enterprise (PACE) was launched in September 2015. BA PACE is a direct outcome of the Paul Hamlyn funded Special Initiative *ArtWorks: Developing Practice in Participatory Settings*. It was conceived and developed in direct response to the need to train skilled, entrepreneurial, cross-arts, portfolio practitioners who can lead in a range of socially-engaged and participatory contexts. The main headlines for PACE are:

- Cross-arts: for musicians, spoken word artists and theatre practitioners
- New work: focus on developing the students' own creative vision
- Enterprise & entrepreneurship skills
- Socially-engaged: working in participatory settings
- Bespoke: one-to-one lessons & mentoring, complementing the collaborative group work

The first cohort of 6 students are a mix of spoken word artists, musicians and theatre practitioners. They are highly entrepreneurial and have a particular interest in working in the following contexts: mental health, homelessness, and with young offenders. September 2016 will see a second cohort of at least **10 students**, starting the programme. By 2020, we anticipate that PACE students will have worked with up to 2000 young people, artists and participants, and that approximately 30 PACE alumni will be working in the sector.

• **Open Labs**

Open Labs offers artists and companies, of all art-forms, the time and space to research and develop new ideas. Most importantly, it offers artists a safe place to play, experiment, take risks and push boundaries. Partnerships with **A Nation's Theatre** and **Rich Mix** have enabled us to increase the reach and diversity of the programme by making it accessible to artists based outside of London, as well as young artists who are based in the local community. Artists and companies who have taken up creative residencies in the 15/16 Lab programme have addressed a range of subjects and issues through their work. Highlights include **Massive Owl**, who premiered their work at MayFest in May 2016, and will have their London premiere of *Stand By Me* at our Open Lab Festival in September 2016, and **Rhiannon Faith**, whose work *Scary Shit* will be going to the Edinburgh Fringe this year. In addition, Lab participant Yve

Blake won the prestigious **Rebel Wilson scholarship** with work created through her Open Lab residency in May 2015.

The **Open Lab Festival** at Rich Mix in July 2015 attracted over **300 attendees**, and demonstrated the range of work which has been supported through the scheme.

“The Open Lab has been fundamental in our development as a company. We were able to work on new ideas for our new show ‘Scary Shit’ and there was no pressure to rush the work for a sharing, this gave us the openness and time to really experiment with our performance processes. It was such a brilliant experience and a wonderful place to have a creative residency. Our work has since been booked at a number of venues and opened up really important opportunities.”

Rhiannon Faith, Open Lab artist

- **MMus Leadership**

The Guildhall School Masters in Leadership continues to develop musicians to work across a variety of participatory settings. As well as the socially engaged and community based practice which is developed and showcased through the Dialogue festival, all students explore and develop their own artistic voice – assessed through their individual Independent Performance Projects, and developed for sharing with the public at our annual **Curious festival**. This year’s Curious festival takes place in the Rose Lipman Building in Hackney, home of **Open School East**, and will feature collaborations with Central St Martins as well as performances and sharing of work in progress. Interest in the course remains strong attracting applications from across the world, and a cohort of 8 students have been offered places for September 2016. Over the coming years, and particularly informed by our experience of building the PACE programme, we plan to develop the current MMus into a new cross arts MA, with socially engaged practice at its heart. Research is now underway for the new MA, with an anticipated launch in September 2018.

6. Implications

- a) As referenced in last year’s board report, **equality and diversity** remains a high priority for us, and a key performance indicator in how we measure the success of our work. This extends to the audiences and participants we continue to engage and reach, and also to the artistic and creative teams we enlist on the projects that we design and deliver. As we embed our new Strategic Plan across the department, we will continue to set robust and stretching targets and KPIs for equality and diversity over the coming 5 year period, particularly in tandem with, and aligned to, our widening participation targets with the Guildhall School.
- b) The need for **learning space** continues to be an acutely felt challenge for us which cannot be overstated, particularly within the context of the growing cultural hub and our ever expanding work on-site for schools, young creatives, emerging artists and families. Lack of dedicated learning space presents increasingly challenging circumstances for our work to operate and flourish within. This is particularly in relation to our ability to: intentionally programme far in advance, create a rhythm and regularity to our programmes for our

audiences and participants, create a sense of place/ community for our participants and raise internal and external visibility and profile for Creative Learning. We are currently in conversations around the acquisition and re-purposing of space in Exhibition Halls 1 and/ or 2 as dedicated learning space, which will be vital for the growth, ambition and realisation of our work over the next 5 years and beyond.

- c) As referenced in section 1.c, **changes to the curriculum in schools** since the recent introduction of the EBacc, and a strong emphasis on STEM subjects (science, technology, engineering and mathematics), have placed greater strain on arts provision and teaching in schools. Engagement with arts teachers proves to be increasingly challenging as arts subjects become squeezed at level 2 and 3, and resources are reduced. Entries for GCSE and A Level arts subjects in England have fallen sharply this year, with a reduction of 8% in take up for arts GCSEs this year compared with last. This invites us to continually re-examine the role and impact that an arts organisation can and should play in the cultural life and creative development of young people in schools. As part of this, from September 2016, we will be introducing an ambitious new Schools Partnership Programme (see appendix 1) to explore this role in a meaningful and dynamic way.
- d) The development of our **Special Educational Needs (SEN)** provision with and for young people becomes a growing opportunity and area of growth for our work. The creative and collaborative nature of our learning projects has proved highly successfully in SEN contexts, and has produced increasing demand. Through training and projects in the Schools Partnership Programme (see appendix 1), we aim to build an in-house, departmental expertise for work in this sector. In tandem, we will be adapting and revising our existing learning models to ensure our work is fully inclusive and accessible for young people with learning difficulties.
- e) In light of the new Strategic Plan, we are currently modelling the next five years of activity to 2020. Inevitably, fulfilling our ambitions will entail a growth in the level of activity. This has a particular impact on the level of investment required in our Schools and Colleges strand in order to fulfil our ambitions for the schools partnership programme, and other growing areas of work. At the same time we are reviewing the **staffing and resources** required to deliver these ambitions. Within the current climate it is essential that we build a realistic and flexible **business model** to resource this activity and growth, including; embedding the new Creative Learning strategy as we approach the end of the current Arts Council NPO period, as well as defining the future of our ongoing relationship with funders including the City Bridge Trust and current supporters such as Esmee Fairbairn Foundation and Paul Hamlyn Foundation. Our cross-departmental working with Development colleagues in both Barbican and the Guildhall School, centred on our new Strategic Plan ambitions, will also be vital to our success as we explore new opportunities. **Creative Enterprise** remains a key area to develop further, exploring opportunities for earned and raised income and new business models for elements of our work. We will also need our plans to be flexible to accommodate a range of budget scenarios.

- f) As part of our commitment to providing employment progression routes in to the cultural sector, we remain committed to **apprenticeships**. Through our business model planning (referenced above), we are currently in the process of building into our future staffing plans and budgets the opportunity to grow a number of new apprentice positions within the department. These would be phased in over the coming 5 year period, across community, event and technical positions.
- g) As referenced in 3.1, the new **Foyers project**, as part of the Barbican incubator, has provided us with a unique opportunity to further develop our Public Events strand. The ability to programme public space on a regular, durational basis has opened up a number of new possibilities for our learning work. We are currently in the process of planning a series of new participatory installations for 2017, in response to major art form events across the year.
- h) As referenced in section 1.c, our growing partnerships within the City of London **Cultural Hub** present huge opportunities for our learning and participation work. Projects such as the Barbican Weekender and Family Bundle Days, along with our new Barbican Box for primary schools themed around the Great Fire, have enabled us to work in active partnerships with City organisations, galvanising and strengthening the overall offer for families, young people and schools across the City.
- i) **Monitoring, evaluation and research** remain a high priority for us, and we intend for it to underpin the planning and implementation processes at the heart of our Strategic Plan. We actively acknowledge the vital and urgent role that measuring, articulating and advocating the impact of our work can and will play for the long-term future of our work – both as a team and as a sector. The ability to tell compelling stories about our work – through capturing and mapping data, participant journeys and the participant voice - is essential to our internal and external narratives. We are currently working on a refreshed version of our evaluation and planning framework in tandem with an organisational focus on evaluation through the Barbican incubator, and we will be looking at revised evaluation methodologies over the coming year.
- j) We continue to think carefully about the **geography and reach** of our work. The new Strategic Plan has provided us with a key opportunity to assess our current geographical reach, and to think strategically about the balance of our work in the City, East London, pan London, nationally and beyond. **National and regional reach** continue to be a growing aspiration and priority for us, particularly within the context of funder priorities, and the need for balance and parity of opportunity and provision outside of London. The role that we may be able to play to support participation in the arts regionally through our learning models is a part of our Strategic Plan ambitions. Specifically, we look to develop national partnerships for our Barbican Box programme, which feels ripe and ready for growth and expansion over the coming years, and we will be entering into a needs analysis process with potential partners for this in the 2016/17 year.

7. Conclusion

This has been a significant year of transition for Creative Learning. The development of our Strategic Plan (in tandem with organisational wide strategic developments), along with the appointment of our new Head of Creative Learning (a new role with a joint remit across the Barbican and Guildhall School), have provided an important moment of consolidation and re-focus.

The arts and learning landscape continue to be challenging and it's important that we continue to develop a flexible business model, and to take an agile and open approach to how we work with our partners and participants (particularly schools) to ensure that we maintain excellence and relevance at all times. It is also important that we continue to assess our role and place within the wider ecology of the arts and learning landscape in East London, particularly through the lens of ELCEP.

This year Creative Learning has maintained a programme of the highest quality, underpinned by our core principles around **depth of learning, richness of artistic experience, inclusivity and diversity**, and **widening access and reach**. Over the coming year, we look forward to embedding and implementing the new Strategic Plan, and to growing and evolving our work to reflect its aims and vision.

Questions

- a) How can we best meet the need for dedicated learning space in the Centre, and do the Exhibition Halls provide a possible solution?
- b) How might we adapt and develop our financial modelling to ensure continued, sustainable growth for Barbican Guildhall Creative Learning's programme, given that the funding landscape is shifting?
- c) What is the balance we want to achieve between continuing our work in East London, and growing our work pan London and nationally?

Appendix 1 - Creative Learning highlights for 2016/17

a) Barbican Box 2017 - Theatre

Acclaimed Dutch theatre company **Toneelgroep Amsterdam** will be the artistic partners **Barbican Box Theatre 2017**. The Barbican's yearlong focus on film is the inspiration for Barbican Box Theatre 2017; and director **Ivo van Hove** and designer **Jan Versweyveld** will draw upon their deep experience of engaging with film as an artform, both in technically stunning on-stage film making, and through their frequent theatrical reinterpretations of cinematic works. Toneelgroep Amsterdam's co-creation of Barbican Box Theatre forms part of its 2017 Barbican residency, which includes three plays and several talks.

"We are delighted and honoured to have been asked to be artistic partner for Barbican Box Theatre 2017. Toneelgroep Amsterdam's contribution during the Barbican's celebration of film is especially relevant given that our company's work owes so much to this fascinating medium. This collaboration allows us to bring our expertise in making new work with young people to Holland to the Barbican's partner schools in east London."

Ivo van Hove, Artistic Director, Toneelgroep Amsterdam

Over 500 students aged 11-19 years from the 26 participating schools (recruited from boroughs across the City and East London, including Barking & Dagenham, Hackney, Islington, Newham, Redbridge, Tower Hamlets, Waltham Forest) will take part in the project, and will be encouraged to experiment with the Box's materials to create their own new theatre work inspired by film.

b) Barbican Box 2017 - Music

We are delighted to confirm that Barbican Music Associates **Serious**, have recently renewed their partnership with us as artistic partners for **Barbican Box Music 2017**.

c) Schools Partnership Programme

From September 2016, we will be introducing an ambitious new **Schools' Partnership Programme** which will see 3 schools per annum sign up to a three-year in-depth partnership with Creative Learning. The partnership model is a school-wide approach that aims to inspire senior leadership and teachers to harness the power and value of creativity within educational settings, and to widen access to the arts. It will explore how the arts and creativity can be used as a tool across all areas of the curriculum (including non-arts based subjects). Schools will choose from a menu of activity ranging from visits from Barbican artists, film screenings, teacher training and development and tickets to Barbican events. The programme will also look at how the Barbican's community engagement work can strengthen and support the cultural offer for young people and their families outside of school. Action research underpins the programme, and our first pilot year in the 2016/17 academic year will see us working in 3 distinct geographical and educational contexts: **a primary school in Waltham Forest, a secondary school in Barking and Dagenham and a Special Educational Needs school in Hackney.**

Non-Public Appendices:

- **Appendix 2:** Financial Summary
- **Appendix 3:** Creative Learning Strategic Plan

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