



Barbican Centre Board

Date: WEDNESDAY, 23 NOVEMBER 2016
Time: 10.45 am
Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

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

Enquiries: Gregory Moore
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gregory.moore@cityoflondon.gov.uk

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

A number of items on the agenda have already been considered by the Board's Finance and Risk Committees and it is therefore proposed that they be approved or noted without discussion. These items have been marked with a star (*). Any Member is able to request that an item be unstarred and subject to discussion; Members are asked to inform the Town Clerk or Chairman of this request prior to the meeting.

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 21 September 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 8 November 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 meeting held on 8 November 2016.

For Information
(Pages 11 - 14)

4. **OUTSTANDING ACTIONS OF THE BOARD**

Report of the Town Clerk.

For Information
(Pages 15 - 18)

5. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**

Report of the Managing Director.

For Information
(Pages 19 - 32)

6. **DIVERSITY AND INCLUSION UPDATE**

Report of the Head of HR.

(N.B. To be read in conjunction with the non-public appendix at Item 13).

For Information
(Pages 33 - 60)

7. **MUSIC PRESENTATION**
Report of the Director of Arts.
(N.B. To be read in conjunction with the non-public sections and appendix at Item 14).
For Information
(Pages 61 - 72)
8. ***GATEWAY 7 OUTCOME REPORT: INVESTMENT IN BAR OPERATIONS**
Report of the Chief Operating & Financial Officer.
For Decision
(Pages 73 - 78)
9. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
10. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
11. **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.
For Decision
12. **A) NON-PUBLIC BOARD MINUTES**
To agree the non-public minutes of the Barbican Centre Board meeting held on 21 September 2016.
For Decision
(Pages 79 - 84)
- 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 8 November 2016.
For Information
(Pages 85 - 88)
- 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 8 November 2016.
For Information
(Pages 89 - 92)
13. **DIVERSITY AND INCLUSION UPDATE: NON-PUBLIC APPENDIX**
Non-public appendix to be read in conjunction with Item 6.
For Information
(Pages 93 - 94)

14. **MUSIC PRESENTATION: NON-PUBLIC SECTIONS**
Report of the Director of Arts.
(N.B. to be read in conjunction with the public sections and appendix at Item 7)
For Information
(Pages 95 - 100)
15. **LSO ANNUAL REVIEW**
Report of the Managing Director (LSO).
For Information
(Pages 101 - 104)
16. **BUDGET 2017/18**
Report of the Chief Operating & Financial Officer.
For Decision
(Pages 105 - 118)
17. ***BUSINESS REVIEW**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 119 - 128)
18. **DEVELOPMENT UPDATE**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 129 - 148)
19. ***SBR/ STRATEGIC PLAN UPDATE**
Report of the Managing Director.
For Information
(Pages 149 - 154)
20. ***RISK UPDATE**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 155 - 162)
21. ***UPDATE ON CAPITAL WORKS**
Report of the Chief Operating & Financial Officer.
For Decision
(Pages 163 - 174)
22. ***ISSUE REPORT: LEVEL 4 (FROBISHER) REFURBISHMENT**
Report of the Managing Director.
For Decision
(Pages 175 - 184)
23. ***ISSUE REPORT: RETAIL UNIT**
Report of the Managing Director.
For Decision
(Pages 185 - 192)

24. **BARBICAN PROJECTS UPDATE**
Report of the Chief Operating & Financial Officer.

For Information
(Pages 193 - 198)

25. **QUESTIONS RELATING TO THE WORK OF THE BOARD**

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

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BARBICAN CENTRE BOARD

Wednesday, 21 September 2016

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 21 September 2016 at 1.45 pm

Present

Members:

Deputy John Tomlinson (Chairman)
Deputy Dr Giles Shilson (Deputy Chairman)
Deputy John Bennett
Stuart Fraser
Russ Carr
Tom Hoffman
Emma Kane
Vivienne Littlechild
Deputy Catherine McGuinness
Sir Brian McMaster
Wendy Mead
Cllr Guy Nicholson
Trevor Phillips
Judith Pleasance
Keith Salway
Tom Sleigh

In Attendance

Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Sean Gregory	- Director of Learning & Engagement, Barbican Centre
Louise Jeffreys	- Director of Arts, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Phil Newby	- Head of Marketing, Barbican Centre
Nicholas Triantafyllou	- Head of Business Systems & Data, Barbican Centre
Jim Turner	- Head of Projects, Barbican Centre
Sidd Khajuria	- Senior Producer, Barbican Centre
Ryan Nelson	- Senior Marketing Manager, Barbican Centre
Jo Daly	- PA to the Managing Director, Barbican Centre
Debbie Hackney	- Financial Controller, Chamberlain's Department
Gregory Moore	- Town Clerk's Department

1. APOLOGIES

Apologies for absence were received from Lucy Frew and Roly Keating.

The Chairman took the opportunity to welcome Russ Carr to his first Board meeting.

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

There were none.

3a. BOARD MINUTES

The public minutes and summary of the meeting held on 13 July 2016 were agreed.

3b. MINUTES OF THE FINANCE COMMITTEE

The draft public minutes of the meeting held on 12 September 2016 were received.

4. 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 and 2017 was also noted.

The Town Clerk asked that Members hold 10.30am on 8 March 2017 in their diaries. This slot could then be used in case it proved necessary to call a formal meeting during the pre-electoral period, or otherwise for an informal session.

RECEIVED.

5. 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 Director of Arts informed Members of a recent internal communications exercise which had brought together 200 Barbican staff. Through this collaborative process, staff had produced a book entitled "Everything you always wanted to know about the Barbican" and the process had been very well received by all staff involved. This represented the first part of a longer-term exercise that would look at a number of areas; the next stage in the process would be to produce a similar book on policies and procedures.

Reference was also made to the assistance the Barbican had been able to provide the library in respect of marketing and promoting their Gerald Scarfe exhibition; the Director of Arts added that Arts Council funding was being sought to pursue further collaboration with the library in future. The Chairman of the Culture, Heritage & Libraries Committee expressed her gratitude on behalf of the library and thanked Director for her team's assistance in this area.

The Director of Learning & Engagement took the opportunity to inform Members of the success of the Summer Arts Camp, a joint income-generating initiative with the Guildhall School which gave young people experience of a range of creative disciplines. He also advised that discussions were ongoing in respect of the establishment of a new Cultural Education Partnership, following

the Education Board's recent decision to fund activity building on the work of the Learning and Engagement Forum. It was agreed that an update on this area, as well as the wider joining-up of the under 18's offering, should be provided to the next Board meeting as part of a wider report on the Cultural Hub.

The Chief Operating & Financial Officer made reference to the various construction projects which had taken place at the Centre over the summer period, adding that further updates outlining certain delays and associated impacts would be provided at items 9b and 18. He also advised that he was continuing to engage with officers developing the feasibility report in respect of Beech Street and the Barbican Exhibition Halls.

RECEIVED.

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

There were no questions.

7. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT
Appointment to Finance and Risk Committees

The Board noted that Judith Pleasance had expressed a desire to re-join the Board's Finance and Risk Committees and agreed to appoint her accordingly.

RESOLVED: That Judith Pleasance be appointed to the Board's Finance and Risk Committees.

8. 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>
9a – 15	3
16	3 & 7
17 – 20	3

9a. NON-PUBLIC BOARD MINUTES

The non-public minutes of the meeting held on 13 July 2016 were approved.

9b. NON PUBLIC MINUTES OF THE FINANCE COMMITTEE

The draft non-public minutes of the meeting held on 12 September 2016 were received.

10. PERFORMANCE REVIEW

The Board received a report of the Managing Director setting out the performance review for 2015/16 and outlining future prospects.

11. **DIGITAL UPDATE**

The Board received a report of the Director of Learning & Engagement providing an update on the progress being made in the area of digital technology. This included the creation of a new digital vision and strategy, as well as progress updates on significant projects within the realms of digital infrastructure, communications, content, partnerships, and arts, learning and business events.

12. **CENTRE FOR MUSIC UPDATE**

The Managing Director provided an oral update in respect of the business case being developed for a Centre for Music.

13. **SERVICE BASED REVIEW/STRATEGIC PLAN UPDATE**

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

14. **BUSINESS REVIEW**

The Board received a report of the Chamberlain setting out the Business Review for the Period 4 Accounts 2016/17.

15. **DEVELOPMENT UPDATE**

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

16. **SECURITY UPDATE**

The Board received a report of the Chief Operating & Financial Officer setting out the various security projects and enhancements being proposed and implemented across the Barbican Centre.

17. **RISK REGISTER 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.

18. **UPDATE ON CAPITAL WORKS**

The Board considered and approved 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. An update on the status of the various summer projects was also provided.

19. **BARBICAN CENTRE PROJECTS UPDATE**

The Board received a report of the Chief Operating & Financial Officer providing an update and Red/Amber/Green rating for all projects across the Barbican Centre.

20. **ACTIONS TAKEN UNDER DELEGATED AUTHORITY OR URGENCY PROCEDURES**

The Board received a report of the Town Clerk advising of one action taken in accordance with urgency procedures and two taken under delegated authority since the last meeting.

21. QUESTIONS RELATING TO THE WORK OF THE BOARD

There were no questions.

22. ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT

There was one urgent item.

The meeting ended at 3.35 pm

Chairman

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FINANCE COMMITTEE OF THE BARBICAN CENTRE BOARD

Tuesday, 8 November 2016

Minutes of the meeting of the Finance Committee of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Tuesday, 8 November 2016 at 11.15 am

Present

Members:

Deputy John Tomlinson (Chairman)
Deputy Dr Giles Shilson (Deputy Chairman)
Russ Carr
Emma Kane
Vivienne Littlechild
Judith Pleasance
Tom Sleight
Keith Salway

In Attendance

Officers:

Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Louise Jeffreys	- Director of Arts, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Christopher Bate	- Project Manager, Barbican Centre
Debbie Hackney	- Financial Controller, Barbican Centre
Gregory Moore	- Town Clerk's Department

1. APOLOGIES

Apologies were received from Wendy Hyde.

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

There were none.

3. MINUTES

The public minutes of the meeting held on 12 September were agreed.

4. OUTSTANDING ACTIONS

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

The Chief Operating & Financial Officer took the opportunity to confirm that credit vouchers were extended beyond the six month limit upon request.

RECEIVED.

5. **GATEWAY 7: BAR INVESTMENT**

The Committee considered a report of the Chief Operating & Financial Officer which provided the outcome and lessons learnt from a project undertaken to bring the Barbican's bar operations in-house.

RESOLVED: That the lessons learnt be noted and the project closed.

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

There were no questions.

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

There were no urgent items.

8. **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.

9 - 16

Exemption Paragraph(s)

3

9. **NON PUBLIC MINUTES**

The non-public minutes of the meeting held on 12 September 2016 were agreed.

10. **BUDGET 2017/18**

The Committee considered and approved a report of the Chief Operating & Financial Officer presenting the draft budget for 2017/18.

11. **BUSINESS REVIEW**

The Committee received a report of the Chamberlain setting out the Business Review for the Period 6 Accounts 2016/17.

12. **DEVELOPMENT UPDATE**

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

13. **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.

14. **CAPITAL CAP UPDATE**

The Committee considered and approved 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.

15. **ISSUE REPORT: LEVEL 4 REFURBISHMENT**

The Committee considered and approved a report of the Managing Director concerning issues encountered during a project to refurbish Level 4.

16. **ISSUE REPORT: RETAIL UNIT**

The Committee considered and approved a report of the Managing Director concerning issues encountered during the construction of a new retail unit at the Centre.

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

There were no questions.

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

There were no urgent items.

The meeting ended at 12.25 pm

Chairman

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RISK COMMITTEE OF THE BARBICAN CENTRE BOARD

Tuesday, 8 November 2016

Minutes of the meeting of the Risk Committee of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Tuesday, 8 November 2016 at 10.00 am

Present

Members:

Deputy Dr Giles Shilson (Chairman)
Deputy John Tomlinson (Deputy Chairman)
Russ Carr
Sir Brian McMaster
Keith Salway

In Attendance

Tom Sleigh

Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Sean Gregory	- Director of Learning & Engagement, Barbican Centre
Louise Jeffreys	- Director of Arts, Barbican Centre
David Duncan	- Head of Customer Experience, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Sheree Miller	- Customer Experience Manager, Barbican Centre
Dominic Smith	- Head of IT, Barbican Centre
Nigel Walker	- Head of Security, Barbican Centre
Debbie Hackney	- Financial Controller, Barbican Centre
Cirla Peall	- Audit Manager, Chamberlain's Department
Gregory Moore	- Town Clerk's Department

1. APOLOGIES

Apologies were received from Wendy Hyde and Judith Pleasance.

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

There were none.

3. MINUTES

The public minutes of the meeting held on 29 June 2016 were approved.

4. OUTSTANDING ACTIONS

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

RECEIVED.

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 June 2016 and presenting details of the 2016-17 delivery position.

The Audit Manager provided oral updates in respect of the reviews in to Catering and Car Parks, advising that that Barbican management had verbally accepted the audit findings and on this basis no “red” rated recommendations had emerged. The detailed findings of both reviews would form part of the Internal Audit update at the Committee’s next meeting. She added that there was currently one live amber priority recommendation, the implementation date for which had now been moved from 30 October to early December. This concerned remote system and user access testing for the disaster recovery site.

In considering the scheduled audits set out at Appendix 1, it was requested that the Major Security, Incident and Safety review be prioritised given the importance of this issue. The planned “Customer Experience” review was also discussed, with it suggested that it might not represent the best use of Audit officers’ particular skills or expertise. Members observed that Internal Audit’s expertise would be more appropriate applied in respect of issues related to financial controls and assurance, rather than on these more subjective items. The Chief Operating & Financial Officer added that he would be discussing the timing and content of this proposed review with Internal Audit in the coming months, so as to ensure it was suitably linked with the Barbican’s front of house customer experience review.

The Committee also discussed the ticket pricing strategy, which had been explored as part of the Box Office Income review. Members expressed concern as to the potential risk associated with rental productions and the implication that rental producers had sole control over the pricing of shows, cautioning that this could have a significant and potentially negative impact in terms of attracting new audiences and retaining existing customers. The Director of Arts reassured Members that the pricing of tickets formed a substantive part of negotiations with prospective rental productions. She also noted that such productions regularly subscribed to the Barbican’s own ticket pricing strategy, highlighting Hamlet as a recent example.

The Audit Manager thanked Members for their comments and undertook to feed back comments to the Head of Internal Audit.

RESOLVED: That the delivery position for the 2016-17 Internal Audit Plan, including audit review outcomes since the last Internal Audit Update Report in June 2016 be noted.

6. **BRIBERY ACT UPDATE**

The Committee received a report of the Town Clerk providing an update in respect of recent Government announcements concerning the proposed extension of liability for corporate crimes. The report also set out recent steps taken to strengthen contracts to safeguard against bribery and corruption.

Following queries concerning training in place for staff, the Town Clerk undertook to circulate a previous report setting this out and follow up any further queries in advance of the next meeting.

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.

Item No.
10 - 14

Exemption Paragraph(s)
3

10. **NON PUBLIC MINUTES**

The non-public minutes of the meeting held on 29 June 2016 were agreed, subject to one amendment.

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. **PROGRAMMING RISK: ORAL UPDATE**

The Committee received an update from the Director of Arts concerning forthcoming programmed activities which might potentially pose reputational risk. A schedule, setting out each of the events, the nature of the risk and the mitigating actions in place, was also tabled.

13. **CYBER SECURITY**

The Committee received a report of the Chief Operating & Financial Officer setting out the various arrangements and measures in place to prevent and respond to any cyber-attacks affecting the Centre.

14. **SAFEGUARDING: ORAL UPDATE**

The Director of Learning & Engagement provided an oral update in respect of safeguarding arrangements at the Barbican.

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

There were no questions.

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 11.15 am

Chairman

Contact Officer: Gregory Moore
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Outstanding Actions List Barbican Centre Board and Finance Committee

Action	Notes	Officer/body 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: INVAC training was offered to Common Councilmen in October 2016; TC to chase date for external Members.	Town Clerk	Jan 2016 (Board)	Town Clerk to chase City Surveyor for session re external Members
Foyer Tour	To arrange tour of revamped foyer spaces once upgraded. Update: The improvements will now not be installed until November due to delays in the construction of the new retail unit; instead, a briefing note describing each current and forthcoming piece will be circulated to Members so they can visit at their leisure when next at the Centre.	Managing Director	May 2016 (Board)	Briefing document circulated with November Board papers.
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.
Financial Appraisals	Town Clerk to locate report from 2015 detailing financial appraisals arrangements.	Town Clerk	September 2016 (Finance Committee)	Complete – (Report identified and circulated with committee papers.)
Credit Vouchers	Update re application of cut-off policy to be provided.	Chief Operating & Financial Officer	September 2016 (Finance Committee)	Update provided at November meeting.
Risk Register	Risk Committee to review weightings for Risk H&S 002 (failure to deal with emergency/major incident/risk of terrorism)	Risk Committee	September 2016 (Board)	Considered by Risk Committee at 8 November meeting (see Risk minutes).

Outstanding Actions List

Barbican Centre Board and Finance Committee

Cultural Hub	Report on cultural hub to be produced including updates on under 18 offer and cultural education partnership.	Director of Learning & Engagement	September 2016 (Board)	Director of Learning & Engagement to provide written report for January Board meeting.
Cyber Security	Report to be produced for Risk Committee outlining cyber security arrangements and learning from recent Bishopsgate Institute incident.	Head of IT	September 2016 (Board)	Complete – considered by Risk Committee at 8 November meeting.
Salary Reconciliation / Headcount Totals	Report providing salary reconciliation and headcount totals against original projections to be produced.	Chief Operating & Financial Officer	November 2016 (Finance Committee)	On agenda for January Barbican Finance Committee.
Gallery Figures	Figures relating to Gallery in appendix 5 of the Budget paper to be checked.	Financial Controller	November 2016 (Finance Committee)	Corrected figures set out in Budget paper (Item 16)

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 • Strategic Plan (6 monthly full update) • Digital Presentation • CWP prioritisation outcomes report • Centre for Music Update
23 November	<ul style="list-style-type: none"> • Equality & Diversity Strategy • Music and LSO Presentation • Development Presentation

2017

25 January 2017	<ul style="list-style-type: none"> • Theatre Presentation • <i>Cultural Hub and U18 Offer</i> • Health & Safety report • Catering Update • Strategic Plan (6 monthly full update)
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8 March (provisional)	<ul style="list-style-type: none"> • Cinema Presentation
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	23 November 2016
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Information

Summary

- The Management Report comprises current updates under five sections authored by Barbican Directors.
- Updates are under the headlines of:
 - Strategy and Cultural Hub
 - Programming, Marketing and Communications
 - Learning and Engagement
 - 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.

Recommendation

Members are asked to:

- Note this report.

Main Report

1. REPORT: STRATEGY AND CULTURAL HUB	
	Strategic Goal
1.1 Progress and Issues Cultural Hub The Cultural Hub project has progressed in several key areas in recent weeks: <ul style="list-style-type: none"> • The identity and branding work has been taken forward by Jane Wentworth Associates, and following the endorsement by the Cultural Hub Working Party of their approach, they are preparing to make proposals over the coming weeks. This has been an extremely collaborative process, involving key members, officers, and representatives of the Hub partners in a workshop session at the Guildhall and involving the marketing and communications teams from the partners. • The development of a plan for Beech Street has proceeded rapidly, with outline thoughts as to how the layout of the street with reduced traffic could operate with retail development on the north side of the street in part of the current exhibition halls. The remainder of the halls would be reserved for cultural use, and a process for agreeing this is to be agreed. Improvements to the urban realm, lighting and wayfinding, including a reimagining of the entrance from Aldersgate Street, would be part of the project. This would link to the revision of the West Smithfield Area Strategy in preparation for the move of the Museum of London. • The Department of Built Environment is instigating work on the Look and Feel of the hub, and consultants will be appointed in the near future to take this work forward; this is also being taken forward collaboratively with involvement from the hub partners including the Barbican. This work will aim to define aspects of the public realm work which will help to give a distinct character to the projects undertaken for the public realm in the area, a key factor in expressing the brand and identity of the hub. • Potential partnerships for the cultural hub are being developed, and a preliminary series of conversations with other organisations in the area has been undertaken to assess the likely level of engagement in project as it moves forward. Response has been extremely positive, especially where organisations see the opportunity for sharing information and activity in the area. The aim is to progress this early in the New Year and to formulate a set of relationships in advance of the public launch of the hub. • Discussions have continued on the shape and content of the public communication of the hub once the identity work is complete, and it is hoped to link this into the evolving plan for successor events to the City of London Festival, so that the hub can be the focus of some of these events, linking into key moments –for example the arrival of Sir Simon Rattle as Music 	

<p>Director of the LSO in September 2017.</p> <p>Centre for Music</p> <p>While planning was continuing for the business case for the Centre for Music, the Culture Secretary communicated to the Managing Director that the new Chancellor had decided that the Government would not invest further in the work. The DCMS remain supportive of the project but the case for public funding on the scale contemplated in the work so far had not been accepted. A letter from the Chancellor was received thanking us for our 'constructive and professional approach to this project', and wishing the Barbican 'the best of luck with developing alternative plans for financing it'. The City issued a statement which said how disappointing it was that the work had been interrupted before the business planning was complete.</p> <p>The project is now discussing with its stakeholders how best to move forward. Public funding of the Feasibility Study and the Outline Business Case has brought £2.25m of investment into the planning of the project, providing a good basis for possible future work. A further verbal update will be provided at the meeting.</p>	
<p>1.2 Preview and Planning</p> <p>Preview and Planning</p> <p>A potentially serious incident with carbon monoxide in the concert hall, where two members of staff were exposed to danger, which is the subject of a detailed investigation, has alerted us to the need to review our Fire Safety systems and procedures and this work is now being carried out . Management of safety and security has recently transferred to Customer Experience and this will deliver a more holistic approach. We are also appointing an external consultant with relevant arts venue experience to carry out a health check. The Centre's first Fire Safety Week was held to raise awareness across the organisation (see section 3.1)</p> <p>The extensive capital works across the Centre during the summer are now bearing fruit (see section 3 for more detail). Among the more visible projects, Board members may wish to visit the newly refurbished Frobisher Rooms on level 4, curated with the help of the Art Gallery, and the long-awaited alterations to the Supaloos on level -1. Backstage in the concert hall has seen improvements especially in the remodelled artist rooms. The Curve gallery has seen major improvements. The retail shop, though behind schedule because of complexities in the project that were not fully anticipated, is planning for opening imminently, and this will be a major enhancement to the foyers. Foyer art installations are continuing to improve the attractiveness of these areas. Finally in an ideal example of private funding supporting the development of the Centre, new digital screens and installations by the technology firm Christie are gradually being installed, for instance in the Silk Street entrance. These will take our marketing and communications within the Centre to a new state-of-the-art level.</p>	

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS

	Strategic Goal
<p>2.1 Progress & Issues</p> <p>Gallery: Bedwyr Williams' new commission <i>The Gulch</i> opened in the Curve on 29 September and has been tremendously successful, with 22,069 visitors as of 7 November against a target of 9,500. <i>The Vulgar: Fashion Redefined</i> opened on 29 September to excellent reviews but is currently averaging 337 paid attendances per day against a target of 400. Total attendance per day is on target at 436, meaning that members and corporate partners are using their entitlement to free access. <i>Basquiat: Boom for Real</i> has already begun selling tickets, despite not opening until September 2017.</p> <p>There have been three further sellout talks in the Magnum Photography series and all of our exhibition catalogues have either exceeded sales targets or sold out. Internationally, <i>The World of Charles and Ray Eames</i> exhibition opened in Lisbon on 4 October, welcoming over 11,000 visitors in its first week, and the Ragnar Kjartansson exhibition opened at the Hirschhorn in Washington on 13 October.</p> <p>Music: Mogwai returned to the Barbican to perform their score to a screening of Mark Cousins' acclaimed documentary <i>Atomic: Living in Dread and Promise</i>, giving two sold-out performances in the same evening. Terry Riley was joined by members of the London Contemporary Orchestra to perform his 20th century classic composition <i>In C</i>, also to a full house. The James Macmillan Weekender was marked by the world premiere of his <i>Stabat Mater</i>, which received four stars from The Guardian and FT and was described as a '<i>perfect world premiere of a spiritual masterpiece</i>' by The Arts Desk.</p> <p>Upcoming highlights include Spiritualized giving two sold out performances of their album <i>Ladies and Gentlemen We Are Floating in Space</i> on the 20th anniversary of its release and Australian violinist Richard Tognetti beginning the first part of his artistic residency at Milton Court.</p> <p>Theatre: Michael Clark Company had a very successful two week run of new choreographic work which well exceeded target, garnered unanimously positive reviews and was featured on Channel 4 News.</p> <p>This was followed by the annual Dance Umbrella season featuring Indian choreographer Aditi Mangaldas. This was the company's debut visit to the Barbican and, though much admired by audiences and the</p>	<p>Goals 1,2,3,5</p> <p>Goals 1,2,5</p> <p>Goals 2,5</p>

<p>press, the performances only achieved 61% of the box office target, returning a deficit of £10,200.</p> <p>Up next, the RSC return with Cymbeline directed by Melly Still, where the eponymous king is played as Queen Cymbeline by Gillian Bevan, and the eagerly anticipated King Lear, directed by Gregory Doran with Anthony Sher taking on this career defining role.</p> <p>Cinema: What London Watches received 435 submissions. The promotional video received more than 60,000 views online and the hashtag was used over 1 million times. The run of Louis Theroux's My Scientology Movie was amongst the top-performing in the country and was opened with a live Q&A with the film-maker. New release income is currently £69k under target. On a positive note, we expect that this can be relieved in part by upcoming titles such as Fantastic Beasts and Star Wars.</p> <p>Coming up are the first screening with new partner Underwire, championing short and feature-length films by up-and-coming women filmmakers, and the opening gala of the London International Animation Festival.</p> <p>Beyond Barbican: OpenFest took place at the Barbican on 8 October. The event had a particular focus on profiling the work of artists and organisations from Waltham Forest and Barking and Dagenham and targeted those communities reached through our offsite activities in east London boroughs, alongside our existing audiences. The event included activity across all public spaces and the cinemas and featured performances from Drum Works and Barbican Young Poets as well as Boy Blue in the Hall. Overall, the event exceeded expectations, with between four and five thousand people attending throughout the day - many of whom had not been to the Barbican previously.</p> <p>Marketing: The core campaign for The Vulgar is now live, with major outdoor, digital and press activity and further major above-the-line activity planned through late November to the end of the year. A focused burst of marketing activity to support an expanded programme of dance across the Centre in the coming year has been developed to provide additional stand-out for this strand of our programme.</p> <p>Membership continues to go from strength to strength, with the launch of a refreshed set of supporting imagery and upcoming Christmas gifting campaigns activity set to deliver on-target income for the year.</p> <p>Communications: Last month's season launch was a great success, focusing on further highlights of the 2017 season including Basquiat: Boom for Real, the first large-scale UK exhibition of the work of Jean-Michel Basquiat, and</p>	<p>Goals 2,4,5</p> <p>Goals 1,2,4,5</p> <p>Goals 2,5</p>
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<p>an ambitious cross-arts dance programme. The key piece of coverage was placed with the Guardian which ran in the Saturday paper and online – where it was shared 8000 times. In total, 62 pieces of coverage were generated across 15 countries. Website traffic increased a third in the week of the launch, and there was a 63% increase in online purchases compared to the previous week.</p> <p>Press coverage and reviews generated for the autumn season have been very positive, with highlights including Michael Clark Company's new piece, the Steve Reich at 80 concerts and The Vulgar exhibition and the related film programme Cheap Thrills. Planning is currently underway for the January classical music season launch.</p>	
<p>2.2 Preview and Planning</p> <p><u>Retail marketing:</u> Work is under way to develop new branding for the Barbican's retail offer to support the opening of the new and expanded retail space, which will not only provide a compelling retail environment within the Barbican, but also provide a toolkit for potential design collaborations and retail partnerships in the future.</p> <p><u>Foyers:</u> The Barbican's series of foyer commissions has continued over the autumn, with new work from five innovative artists which were outlined in the previous report. Three of the commissions, Numina by Zarah Hussain, let's take a walk by non zero one and NowhereSomewhere by Rosalind Fowler were unveiled to coincide with OpenFest, adding another layer of interest to the event. Evaluation on the first 6 months of the project is now taking place, with an external evaluator appointed and preliminary data collection underway.</p> <p><u>Level 4:</u> The Gallery team supported the development of designs for the Frobisher Auditoria and Rooms, which reopened after their renovation, featuring new, colour-zoned carpets and mid-century furniture throughout the spaces, a redesigned foyer area and a selection of 50 photographs from Magnum Photography to enliven the space further.</p>	<p>Goals 1,2,3,4,5</p> <p>Goals 1,2,4,5</p> <p>Goals 1,3,4</p>

3. REPORT: LEARNING AND ENGAGEMENT	
	Strategic Goal
<p>3.1 Progress and Issues</p> <p><u>Public Events</u></p> <p><i>OpenFest</i> On 8 October our new pilot festival, OpenFest, attracted approximately 5,000 visitors. Presenting work from east London communities, the festival aimed to engage diverse audiences from Waltham Forest and Barking and Dagenham. A range of free workshops, performances and activities were programmed across the Barbican Foyers. Creative Learning highlights included: free Framed Film Club children's screenings and workshops, Ideas Kitchen winner Mrs H and the sing-along-band, Barbican Young Poets and Barbican Junior Poets, Pop Up Parks (a specially commissioned multi-textured play space for under 5's) and DrumWorks. In addition, Boy Blue Entertainment worked with Creative Learning to programme 7 community based dance groups to perform in the Barbican Hall. On the day, 4 coaches brought in people from Barking and Dagenham (around 200 participants and community members), and 46 families from Tower Hamlets.</p> <p><i>Battle of Ideas</i> On the weekend of 22 and 23 October we hosted Battle of Ideas for the 4th time, with over 1,600 attending over the two day festival. With Mark Boleat and Nicholas Kenyon both appearing on panels, Guildhall School Musicians providing music at the opening reception, and the festival's 100 plus sessions taking over venues ranging from the Pit Theatre to the Garden Room, the event was a genuine partnership endeavour. As ever, the event provided a platform for passionate and informed debate from both the audience and 400+ speakers appearing over the weekend.</p> <p><u>Schools & Colleges</u></p> <p><i>Associate Schools</i> In September, we launched our new Associate Schools programme. The initiative sees 3 schools sign up to a 3 year in-depth partnership with the Barbican and Guildhall School of Music & Drama. The Associate model involves a school-wide approach that aims to inspire teachers to harness the power and value of creativity within educational settings, and to widen access to the arts to all. Participating schools will have the unique opportunity take part in a range of tailored arts and learning projects over the course of the next 3 years. Research and evaluation will underpin this programme, and for its pilot phase we will work with 3 schools from 3 distinctly different educational and geographical contexts: Greenleaf Primary school in Waltham Forest, Sydney Russell secondary school in Dagenham and the Garden School in Hackney, for learners with autism.</p>	<p>Goals 2, 5</p> <p>Goals 2, 5</p> <p>Goal 2</p> <p>Goal 2</p>

<p><i>Barbican Box Primary</i></p> <p>To celebrate the 350th anniversary of the Great Fire of London, Creative Learning produced the first primary school edition of our flagship Barbican Box programme. Pupils have received a portable box full of ingredients that aim to encourage an imaginative and adventurous approach to learning and the arts. The pupils are working with artists to create their own creative responses to the Great Fire, each grounded in stories the pupils will create. In total, 5 classes from 3 primary schools are taking part in the project. Two schools are located close to the start of the Fire (Sir John Cass Primary School in the City and Shapla Primary School in Tower Hamlets) and the third school is Greenleaf Primary School in Waltham Forest, our new Associate School.</p> <p><i>Teacher Preview Night</i></p> <p>We had a successful Autumn Teacher Preview Evening on Wednesday 2 November, with 25 teachers attending from 16 different schools. Teachers had time to network and learn about Creative Learning's wider programmes before attending a choice of either a performance, film screening or exhibition tour in the Barbican venues. The event attracted teachers from a mix of new and existing school contacts, as well as some PGCE students from the Institute of Education.</p> <p><u>Young Creatives</u> <i>Young Reviewers</i></p> <p>Our 2016/17 Young Reviewers programme is now up and running. Four young people (aged 14-25) will meet every Monday with their mentors Griselda Murray Brown (Financial Times) and Christopher Bingham (University Lecturer and YouTube comedian/actor). The Reviewers will each produce three vlogs reviewing moments from the Barbican's programme.</p> <p><u>Digital</u> <i>Web / CMS Project</i></p> <p>We are now in phase three working as an integrated project team with an appointed technical agency called Cameron and Wilding. Good progress is being made through website planning workshops for taxonomy, information architecture, technical design, governments and content.</p> <p><u>Archive</u></p> <p>The Barbican and Guildhall School have just appointed Archivists Tom Overton and Matthew Harle to curate a new School and Centre-wide archive. This will be situated in a newly created archive space situated in the Barbican Library. Tom and Matthew will commence their roles – which is being delivered as a job share – on 14th November 2016.</p>	<p>Goal 2</p> <p>Goal 2</p> <p>Goal 5</p> <p>Goals 2, 5</p>
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<p>season. The Gardeners have also captured a swarm on the School and now have a small colony in a second hive.</p> <p><u>Ex Halls 1 & 2</u></p> <ul style="list-style-type: none"> Plans for retail units in the Ex Halls, led by the Town Clerk and City Surveyor, are progressing with a feasibility report expected in autumn 2016. Discussions around the future use of the exhibition halls will be informed by the report. <p><u>Engineering</u> Recent works include:</p> <ul style="list-style-type: none"> Repairs and modifications were reviewed and trialed for the Concert Hall house lights and completed mid-September 2016. Theatre monitoring/enabling works for the improvements on controls of the AHU/ventilation system and balancing were completed in time for the first show in September; this project is still being monitored and reviewed with minor repairs still in progress. Car park and roadway extract fans are being reviewed Review of the AHU and extract system for the Concert Hall is taking place. Review and monitoring of all risers, engineering areas and plantrooms of the Barbican for fire stopping breaches is under way to enable a maintenance plan to be drawn up. <p><u>Customer Experience</u></p> <ul style="list-style-type: none"> Box office turnover remains buoyant and is now in excess of £10m. The number of tickets sold is up by 1.5% compared to 15/16. Monitoring of the audience flow relating to the relocated advance box office/information point continues. Customer Experience designed and delivered the Barbican's first Fire Safety Week across the Centre. The objective was to increase fire awareness for all colleagues. The week included refresher training for fire marshals and activities to encourage the identification of risks in each department and has delivered increased engagement in fire safety across the organisation. The annual Battle of Ideas weekend took place in October. A huge logistical challenge for the CEX event and front of house teams. 	<p>Goal 3</p> <p>Goal 1</p> <p>Goal 1</p> <p>Goal 1</p> <p>Goals 1, S/E</p>
<p>3.2 Preview & Planning</p> <p><u>Projects update</u> The following projects are taking place on site-</p> <ul style="list-style-type: none"> Level 4 conference suite improvements Concert Hall backstage refurbishments Curve Gallery refurbishment 	<p>Goal 1</p>

<ul style="list-style-type: none"> • Supaloo refurbishment • Replacement of Theatre and Pit Theatre dimmers • Modifications to Theatre stage • Installation of a scissor lift in the Theatre loading dock • Fountain Room refurbishment • Auditoria 1&2 lighting and power refurbishment • New Retail Unit in Foyer <p><u>Customer Experience</u></p> <ul style="list-style-type: none"> • Since the transfer of the line management of the security operation to Customer Experience in September, good progress is being made on several strands. The fire safety responsibilities related to the transfer have provided an opportunity to identify improvements. 	Goal 1, S/E
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5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
5.1 Progress & Issues	
<p>Development</p> <ul style="list-style-type: none"> • Agent Provocateur sponsored the new exhibition, The Vulgar. • Donations are being received in the Curve Gallery with the current exhibition, via a new contactless device (set at £2) and a coin box. • Tickets for the 2016 Barbican Ball (http://barbicanball.org.uk/) are nearly sold out, and we have fabulous auction lots for the event on 24 November 2016. <p>Commercial Development</p> <p><u>Retail</u></p> <ul style="list-style-type: none"> • New book 'Residents' launched on 10 October with a well-attended launch event, and has attracted significant press coverage. • Sales continue to be encouraging; Foyer Shop revenue is +27% on budget, Gallery Shop revenue +63% on budget and online shop revenue +46% on budget (all year to date) <p><u>Catering</u></p> <ul style="list-style-type: none"> • New roving staff have been introduced in the foyer pre-performance using mobile technology to encourage guests to order interval drinks and maximize penetration on busy nights. • Barbican Kitchen continues to perform well exceeding budgeted income and penetration. An additional 40 covers have been incorporated into the seating area to ensure enough capacity during the winter months and maximize penetration at peak times. <p><u>Car Parks</u></p> <ul style="list-style-type: none"> • The contract has now been signed with YourParkingSpace to 	<p>Goals 2,3,4</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goal 3</p>

<p>advertise and sell parking spaces via their website.</p>	
<p>Business Events</p> <ul style="list-style-type: none"> • Full year 16/17 target has been achieved, with excess of £1m during the year for Hall bookings alone • Business on the books is currently standing at 14% increase year on year from 15/16 to 16/17 • The Sales team attended and exhibited at many trade events over the last few months, with over £1million worth of enquiries generated • Extremely successful launch of the refurbished Frobisher meeting spaces to Business Event Clients took place on 31st October for 250 guests with many enquiries on the night, generated as an immediate result. The launch included an opportunity to showcase other divisions of the Centre, including the new shop, tours & Art of Development. 	<p>Goal 3</p>
<p>Exhibition Halls</p> <ul style="list-style-type: none"> • September and October have been the busiest months in Exhibition Halls' calendar, delivering a number of regular events: the Landlord and Letting Show, King's College Welcome Fair, City University Freshers' Fair, Mortgage Business Expo and The British Invention Show. • Exhibition Hall 1 was also used for a period of 6 weeks by University of London for their exams. 	<p>Goal 3</p>
<p>BIE</p> <ul style="list-style-type: none"> • <i>Designing 007</i> was successfully de-installed in Paris, where total visitor figures reached 93,600. The exhibition is currently being installed at Burj Khalifa, Dubai, and will open to the public on 14 November 2016. • <i>Game On 2.0</i> continues its run at Norsk Teknisk, Oslo where visitor numbers are averaging 1,050 per day, breaking all previously held visitor figure records for the venue. • We have appointed a group of international advisors for <i>Mangasia: Wonderlands of Asian Comics</i>. The advisors will support the exhibition's curator, Paul Gravett, with content selection. 	<p>Goals 1, 2, 3, 5</p>

<p>5.2 Preview & Planning</p>	
<p>Development</p> <ul style="list-style-type: none"> • We are developing plans to increase promotion of the Barbican Fund, legacies and memorial gifts. Attendees are enquiring about legacies, gifts in memory and gifts in honour of loved ones. 	<p>Goals 2,3,4</p>
<p>Commercial Development</p> <p><u>Retail</u></p> <ul style="list-style-type: none"> • Works continue on the new retail unit with most landmark elements- 	<p>Goals 1,3,5</p>

<p>stairs, lift, flooring, and balustrades - now in place. We are currently planning to open at the beginning of December, which is some weeks behind schedule; this delay may have an adverse impact on the retail income budget.</p> <ul style="list-style-type: none"> • Press features are beginning to appear with several more scheduled- including Monocle, Living Etc. and the Guardian. <p><u>Catering</u></p> <ul style="list-style-type: none"> • A major 3-month social media campaign and participation in London Restaurant Festival to promote Bonfire and Osteria as destinations to a wider London market is in progress, resulting in increased bookings at the target lunch and dinner services. <p><u>Car parks</u></p> <ul style="list-style-type: none"> • We are in now discussions with JustPark to advertise and sell parking spaces via their website. • We are undertaking marketing activity focusing on promoting season tickets and flexi passes to local businesses throughout November and December. <p>Business Events</p> <p>New winter event menus will shortly be introduced.</p> <ul style="list-style-type: none"> • We are planning targeted 'offers' to generate new business to aim for a strong final quarter when demand is typically lower <p>Exhibition Halls</p> <ul style="list-style-type: none"> • A couple of new bookings have been secured for the first quarter of 2017, Smart Buildings Show and Hugo Boss Sample Sale, and the team is on course to deliver the budgeted income for 2016/17. <p>BIE</p> <ul style="list-style-type: none"> • Discussions continue with potential future venues for <i>Digital Revolution</i>, which is currently available for touring. • A new contract has been signed for Game On 2.0 and the exhibition will open in Rome in March 2017. • <i>Designing 007</i> is scheduled to travel from Dubai to the Oscar Neimeyer designed Ciccillo Matarazzo Pavilion in Sao Paolo, where the exhibition will open in May 2017. 	<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

Committee(s):	Date(s):
Barbican Centre Board	23 November 2016
Subject: Diversity and Inclusion update	Public
Report of: Head of HR, Barbican Centre	For Information

Summary

This report provides an update on diversity and inclusion initiatives over the last year and details our action plan for the coming year, focussing on the three areas of artistic programme, audiences and workforce.

The City has agreed the following four equality objectives for 2016-2020:

- Increase community engagement and improve cohesion within our communities
- Support the City's most disadvantaged groups and develop our understanding of our communities needs
- Improve the way we listen to our communities and respond to their feedback to improve our services
- Promote staff development and career progression to ensure equality of opportunities for promotion and the development of a workforce that reflects the make-up of our communities

Our Diversity & Inclusion Action plan (Appendix 1) has been updated and we have mapped our actions against the four City equality objectives above.

We have made good progress in the ways in which we think about and develop our arts and learning programmes, upholding our commitment to presenting a representative and accessible programme whilst ensuring the quality of the artistic work on show. We are also expanding our apprenticeship programme with central funding being provided from the City. Alongside areas where progress has been made, there are areas which have proven more challenging to make significant change over the last year. Data collection and monitoring of artists and performers across our stages has been challenging for a number of reasons, notably that the process is voluntary and is not common practice across the sector. We know that collecting voluntary, personal data is a highly sensitive issue which needs to be handled delicately to ensure relationships with our partners, artists, companies and staff are not compromised. We also know that the great majority of similar organisations struggle with the same challenges and we have initiated new collaborative conversations with diversity-leads across other major performing arts venues.

Work will be undertaken in 2017 to develop a five-year diversity and inclusion strategy, which sets out our vision for equality and inclusion at the Barbican and the steps we will take to achieve this over a five year period. To support our work in this area, we are expanding our existing diversity and inclusion steering group (consisting of senior staff and Directors) to include staff at all levels from across the organisation.

- Appendix 1 - Diversity & Inclusion Action Plan
- Appendix 2 - Barbican workforce profile (non-public)
- Appendix 3 - UK Diversity infographic

Recommendation(s)

Members are asked to note the report.

Main Report

Introduction

1. To deliver our vision of 'Arts without boundaries' we are committed to upholding equal opportunities and championing diversity. As part of the strategic planning process last year a number of cross cutting strategic goals were agreed and our diversity initiatives underpin this work. Diversity is key to our programming, marketing and recruitment processes.
2. The Equality Act 2010 provides the legislative framework that informs our work to promote equality of opportunity and reduce the barriers to engagement (i.e. for audiences, artists and workforce). The protected characteristics defined in the Act are: age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion and belief, sex, sexual orientation. We want to look beyond legal compliance to embrace the creative potential that diversity offers and the way in which this can promote long-term organisational resilience.
3. The City has agreed the following four equality objectives for 2016-2020:
 - Increase community engagement and improve cohesion within our communities
 - Support the City's most disadvantaged groups and develop our understanding of our communities needs
 - Improve the way we listen to our communities and respond to their feedback to improve our services
 - Promote staff development and career progression to ensure equality of opportunities for promotion and the development of a workforce that reflects the make-up of our communities
4. The Annual performance summary report from the City of London on Equality and Inclusion is available here - <http://www.cityoflondon.gov.uk/about-the-city/how-we-make-decisions/Documents/equality-and-inclusion-annual-summary-2015.pdf>
5. Our Diversity & Inclusion Action plan (Appendix 1) has been updated and we have mapped our actions against the four City equality objectives above. We are working closely with the City's Equalities Manager Moushumi Bhadra, who works in Community and Children's Services, to develop our plan.

6. Data collection and monitoring of artists and performers across our stages has been challenging for a number of reasons, notably that the process is voluntary and is not common practice across the sector.
7. This report serves as an update on progress against last year's plan, providing an overview of what has gone well and what has gone less well and key learnings to date. We have made good progress in the ways in which we think about and develop our arts and learning programmes, upholding our commitment to presenting a representative and accessible programme whilst ensuring the quality of the artistic work on show. Alongside areas where progress has been made, there are areas which have proven more challenging to make significant change over the last year. Work will be undertaken in 2017 to develop a five-year diversity and inclusion strategy, which sets out our vision for equality and inclusion at the Barbican and the steps we will take to achieve this over a five year period

Artistic programme

8. Much work has been done during the last year on improving knowledge and shifting opinions around the need to be proactive on diversity. We organised a series of diversity workshops, which included work around unconscious bias, initially for the programming staff across the art forms, Creative Learning and senior staff in Marketing and Communications. We followed this up with further workshops for all staff in these areas, including administrative and technical staff. The feedback has been very positive with staff feeling much better informed on diversity issues. Staff are keen to learn from what other organisations may be doing and we are looking to invite people in for talks and discussions.
9. The theatre team also organised some training for their staff on transsexual awareness in preparation for *Transpose*, in the Pit Theatre in November. The training was very well received and this is something we hope to extend to other art form teams in due course.
10. Diversity & inclusion is also now a regular agenda item across Arts Programming meetings and, as part of last year's appraisal process, diversity & inclusion-related objectives were introduced for these teams and are monitored through the appraisal process. This has helped keep the issue live and part of everyday decision making.
11. During the year the City also developed its own process for Equality Impact Assessments (EIA) and we are testing out the use of this in the Art Gallery with view to rolling out across all art forms. An EIA is a risk assessment tool that examines whether different groups of people are, or could be, disadvantaged by service provision and decisions made. It involves using equality information, and the results of any engagement or consultation with particular reference to the protected characteristics to understand the actual effect or the potential impact of policy and decision making decisions taken.
12. Data collection and monitoring of artists and performers across our stages has been challenging for a number of reasons:

- Different art forms have different ways of engaging and programming artists, meaning a 'one-size fits all' approach to gathering data has been difficult
- Ethical approaches to monitoring diversity and inclusion statistics requires voluntary return of forms. We have little control over the fact that many artists choose not to supply this information.
- We often do not have direct contact with artists (e.g. working through rentals, agents, companies, etc.), making it challenging to request and collect personal data
- Data we collect is also at risk of being unrepresentative of the breadth of the programme (e.g. orchestras and other funded artists and performers tend to be more familiar with the process and therefore more likely to return forms)

All arts teams have been briefed on how to manage communication to artists/companies relating to the process in order to encourage as many as possible to submit their data.

13. Although we do not have diversity quotas, the arts teams have reviewed the representation of artists from a diverse range of backgrounds across the programme including:
 - New and existing partnerships with diverse theatre companies have been developed (Ballet Black and nitroBEAT);
 - The Visual Arts programme has featured the work of artists from diverse backgrounds in the 15/16 season (Imran Qureshi) and will continue to do so in 16/17 (John Akomfrah, Basquiat); Basquiat also has a robust advisory group to advise on community engagement and representation relating to the show;
 - The Cinema programme has introduced Relaxed Screenings across its seasons for those with learning difficulties, and there is a strong focus on women in cinema for the 2017 season;
 - The Runnymede Trust was commissioned to undertake research into diverse communities' consumption of film and media to inform the planning and delivery of *What London Watches*, a highlight of the 2017 season. We hope to continue working with Runnymede across other areas of the programme in the future;
 - The Contemporary Music programme has maintained its diverse programme across the 15/16 season. The performances by the transgender artist Anohni were a particular highlight;
 - In the 2017 Classical Music season, there is going to be greater focus on female composers alongside composers and performers from diverse backgrounds – the Sound Unbound programme being a particularly strong example;
 - Marketing and programming strategies enabled us to reach and exceed our diversity targets for this year's Walthamstow Garden Party
 - OpenFest, our onsite event for families and communities which took place on October 8th also reached diverse audiences, with particularly high attendance from the East London boroughs we have been working in this year.

14. As part of the foyers project we now have free interdisciplinary installations in the foyer spaces, which are often interactive. As well as enlivening the spaces, this gives first time visitors an opportunity to engage with art in the Centre without the need for buying a ticket or walking into a specific venue.
15. New online systems are being developed with the purpose of increasing submissions of artist/companies diversity data across over the coming year.

Audiences

16. The new Audience Research project, in which is part of the Strategic Plan will provide a refined methodology for investigating and understanding who our audiences are and potential audiences that we do not currently engage. This has not progressed as quickly as we had originally planned, but a decision on a consultant to deliver the project is imminent and will be made before Christmas. The audience research project is not simply about analysing and segmenting our existing audience data to understand established behaviours and demographics. It is about developing a shared understanding of the deep-seated motivations for attendance and the nature of audiences' connection with our brand. Only by doing this can we really consider changing how and where we communicate to reach new audiences, how we curate an offer that appeals to a truly diverse audience and how to ensure we provide customer experience that meets the expectations of ever more-more diverse, new audiences.
17. The diversity of our programme is appropriately represented across our marketing and communications materials through new communications processes.
18. With offsite events we have met or exceeded our target, with 78% of audiences coming from east London boroughs, 30% identifying with a BAME ethnic background and 33% classifying themselves as being low culturally engaged.
19. Gender neutral foyer announcements were introduced some time ago and diversity awareness is part of the induction training for Hosts. This year a short training programme was also developed in Customer Experience for Hosts in the run up to the performances by the transgender artist Ahnoni, and we are planning to roll this out to all customer facing staff this year. In backstage areas we now have gender neutral toilets for artists and their teams, alongside a gender neutral toilet option for our visitors and audiences..
20. On top of our current access offers for disabled visitors, we are about to launch Relaxed Screenings in our cinemas which started with a Relaxed Screening of Cymbeline on 14 October. These screenings see new release films and performance cinema encores screened in a specially tailored environment for adults who may be on the autistic spectrum. The screenings are also suited to those with Tourette Syndrome, anxiety, sensory difficulties or other learning disabilities. We also put on our first ever semi-staged audio described performance this year, which although was not particularly well attended, has informed options to explore how we can provide such offers in the future.

21. The Creative Learning team continue to develop a number of initiatives which focus on expanding audiences and routes into working in the arts. Some highlights include:
22. **Barbican Ambassadors**
We recently recruited 23 new Barbican Ambassadors to join the Creative Learning team. The purpose of the Barbican Ambassadors is to make links between the Barbican 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 audience data at our free offsite and onsite events, to help us measure the impact of our work in East London and to support us to understand more about our audiences there. The Barbican Ambassadors were recruited through our community partners, ensuring they are representative of those 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 diverse mix of high energy, passionate people who care about their community and want to ensure that everyone has access to world class arts and learning.
23. **Barbican Junior Poets**
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 BAME backgrounds. During the year, students explored a range of creative writing techniques and genres, and developed the skills to perform 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*.
24. **Barbican Box 2016**
Our flagship schools programme, Barbican Box, has reached over 700 school and college school students this year 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). The Theatre Box took Shakespeare as its theme, with contributions from a diverse range of artists. 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, was delivered with artist Maki Suzuki from design collective, Åbäke.
25. **Creative Careers**
Since the launch event at Rich Mix in October 2015, nearly 1,000 diverse, creative 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 from across London with access to a wide range of opportunities to develop their arts and business skills, supporting them to gain access to careers in the creative sector.

26. **Special Educational Needs (SEN)**

The new Creative Learning strategic plan has a particular focus on growing our work and specialism in working with young people with SEN and learning difficulties, and we intend this to be an area of growth over the next 5 years. The creative and collaborative nature of our learning projects has proved highly successfully in SEN contexts, and has produced increasing demand. To reflect this trend, we have entered into a three-year partnership with the Garden School in Hackney, a leading school for learners with autism. This will help develop our own staff's skills and expertise, enabling us to adapt our existing learning models and ensure our work is fully inclusive and accessible for young people with learning difficulties.

Workforce

27. **Training**

We have had a particular focus on diversity training over the last year as noted above and we are looking to roll out further diversity training to more staff during the coming year. We are working with the City's Equalities Manager to review and update the current online equalities training packages and these will be rolled out to staff when completed.

28. The HR team are also developing some training for managers in managing mental health issues as this is an issue that we are increasingly dealing with. Mental health conditions are very common and one in four of us will suffer mental health problems during our lives. However, people find it very difficult to talk about and managers need to be skilled in recognising signs of stress in their staff and supported in how they manage such situations.

29. With the launch of the new staff intranet site in September we are developing a Diversity section where we will be able to highlight key policies and procedures and also direct people to online training and information sources.

30. **Recruitment**

Statistics for current staff diversity are provided in Appendix 2, along with comparisons where available from the Southbank Centre and National Theatre (provided on a confidential basis). We have encouraged staff several times during the year to provide missing diversity data and we will continue to do this over the coming year to help us reduce the number of staff where no data is held.

31. We have reviewed the person specification for each post as vacancies arose and removed the need for degrees etc. where possible in order to widen the scope of potential applicants. Similarly we have renamed our Graduate placements as Barbican Placements to help widen the net. Our placement programme through the EU has continued in the Art Gallery but we will need to monitor this in light of BREXIT.

32. The review and analysis of the diversity data for all recruitment campaigns was something we had planned to do over the last year but unfortunately there have been some technical system difficulties which has made the data more difficult

to extract than we had realised. The data is collected as part on the City of London online application process and we are currently working with the Corporate HR team to see how we can extract the specific data for Barbican vacancies.

33. We continue to review where each vacancy is advertised. Most vacancies are now advertised online so they are more easily accessible than previous newspaper advertising. We have also just taken out an annual subscription for the Black History Month website where we will be able to advertise all our vacancies and highlight some of the Creative Learning projects on creative careers.
34. Corporate HR have also commenced a project looking into recruitment and attracting talent which includes consideration of unconscious bias. The Government's Equalities Office had recently published guidance for employers on the recruitment and retention of transgender staff and this would be considered as part of the recruitment project. The Prime Minister launched an initiative in 2015 with the Civil Service and other key organisations pledging to recruit on a 'name blind' basis to address discrimination. Corporate HR are currently looking at this and the Barbican has agreed to help pilot any such initiatives.
35. **Work experience**
Our work experience scheme ran again earlier this year with more departments across the Centre involved. The model is very successful and we always have a diverse range of school children. We are currently reviewing with Creative Learning where we focus this programme in future. Creative Learning and HR also worked together to provide a careers advice and networking event and we are looking at how we can develop such events in the future.
36. **Apprenticeships**
In support of a target to train 3 million apprentices by 2020 the Government has introduced two new policies which come into effect in April 2017. The key points are:
 - An apprenticeship levy of 0.5% of gross payroll will be introduced that can only be used to pay for apprenticeship training
 - An annual target for apprenticeship starts that is equivalent to 2.3% of employees will be set for all public sector bodies
37. We anticipate that this would give the City of London a target of about 75 new apprentice starts a year but the City has agreed to plan for the target to be exceeded and start 100 apprentices a year. As part of this they have agreed to centrally fund the programme.
38. The Barbican was given a target of 11 apprentices and we have already identified around 15 potential opportunities as we want to recruit a wide range of apprentices from a wide variety of backgrounds and not just meet a target. We are currently working with the central team in Town Clerks to take this forward and they are also looking to develop systems to support both apprentices and managers to successfully deliver the apprenticeships.

Conclusion

39. We have achieved some significant developments in our approach to diversity and inclusion over the last year. The key areas where we did not progress as planned were in the collection and analysis of artist, audience and recruitment data. We know that collecting voluntary, personal data is a highly sensitive issue which needs to be handled delicately to ensure relationships with our partners, artists, companies and staff are not compromised. We also know that the great majority of similar organisations struggle with the same challenges and we have initiated new collaborative conversations with diversity-leads across other major performing arts venues. We must also acknowledge that as our programming model is a complex one, we do not always have direct contact with the artists presented, compared with those organisations that produce all of their events internally. These are all factors which we will be taking into consideration over the coming year to ensure our objectives are achieved. To support our work in this area, we are expanding our existing diversity and inclusion steering group (consisting of senior staff and Directors) to include staff at all levels from across the organisation.

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DIVERSITY AND INCLUSION ACTION PLAN

DIVERSITY AND INCLUSION ACTION PLAN – BARBICAN

Introduction

This document sets out the Diversity and Inclusion Action Plan for the Barbican Centre. To deliver our vision of 'Arts without boundaries' we are committed to upholding equal opportunities and championing diversity across all areas of our business. The Barbican is part of the City of London Corporation, this action plan is therefore aligned with and reflective of City of London's Equality and Inclusion objectives.

Culture plays a vital role in the social, economic, environmental, physical and mental wellbeing of our communities. London is one of the world's most diverse cities and culture is a major force behind London's status as a world-class, vibrant city. We want to inspire more people to discover and love the arts and we recognise that the diversity of our programme, audiences and workforce is key to this.

Context

The Equality Act 2010 provides the legislative framework that informs our work to promote equality of opportunity and reduce barriers to engagement, in particular for protected groups.

The Act introduced the Single Equality Duty for public bodies which incorporated previous statutory duties including race, gender and disability that were implemented to improve equality outcomes for these particular groups.

The Equality Duty requires we show that in our decision-making processes, employment practices and in service delivery, we have had due regard to the need to:

- eliminate unlawful discrimination, harassment and victimisation and any other conduct prohibited by the Act
- advance equality of opportunity between people who share a protected characteristic and people who do not share it
- foster good relations between people who share a protected characteristic and people who do not share it.

These are often referred to as the three aims or arms of the general equality duty. Having due regard for advancing equality involves:

- removing or minimising disadvantages suffered by people due to their protected characteristics
- taking steps to meet the needs of people from protected groups where these are different from the needs of other people
- encouraging people from protected groups to participate in public life or in other activities where their participation is disproportionately low

We need to demonstrate that we have considered how the decisions that we make, the services we deliver and our employment practices affect people who share different protected characteristics, such as

- age
- disability

APPENDIX 1 - DIVERSITY AND INCLUSION ACTION PLAN 2016/2017

- gender reassignment
- marriage and civil partnership (but only in respect of eliminating unlawful discrimination)
- pregnancy and maternity
- race – this includes ethnic or national origins, colour or nationality
- religion or belief – this includes lack of belief
- sex (gender)
- sexual orientation

Its aim is to ensure that everyone receives fair treatment regardless of age, disability, sex, gender reassignment, marriage and civil partnership, pregnancy and maternity, sexual orientation, race, religion and beliefs.

Action Plan

This document serves as a one year plan. We have examined how our current work supports our diversity aims under three priority areas:

- Artistic programme
- Audiences
- Workforce

Work will be undertaken in 2017 to develop a longer term strategic plan which sets out our vision for equality and inclusion at the Barbican and the steps we will take to achieve this over a five year period.

Our action plan is aligned with City of London Equality Objectives and Measures and our work in this area is informed by the City's Equality and Inclusion policy. They are as follows:

- 1) Increase community engagement and improve community cohesion in our communities so that people feel safe
- 2) Support the most disadvantaged groups and develop our understanding of our communities
- 3) Improve the way we listen to our communities and respond to their feedback to improve our services
- 4) Promote staff development and career progression to ensure equality of opportunities for promotion and the development of a workforce that reflects the makeup of our communities

In 2015/16, we made considerable progress in the ways in which we think about and construct our arts and learning programmes, ensuring that we uphold our commitment to presenting a representative and accessible programme without compromising on quality or the integrity of the artistic work we present. This

APPENDIX 1 - DIVERSITY AND INCLUSION ACTION PLAN 2016/2017

Alongside areas where progress has been made, there are areas which have proven more challenging to make significant change in the timeframe set out in the 2015 – 16 plan. This document seeks to identify ways in which this will be addressed, forging new methodologies and approaches in the weeks and months to come.

Our aims can be achieved in a number of ways and the Diversity & Inclusion Action Plan we have developed sets out the key objectives and actions we will implement to actively promote diversity or address any inequalities identified.

OCT 16 – OCT 17:

ARTISTIC PROGRAMME

Our artistic programme is our unique selling point. Maintaining our high quality, international programme is of primary strategic focus, and ensuring that it is representative of the diverse range of artistic voices in the cultural sector is one way of ensuring we continue to achieve this. This plan is also reflective of and supports our five-year Strategic Plan.

In 2016/17 we will continue to develop and refine robust systems to identify and analyse the demographic make-up of our artistic programme. This will be broken down across the following:

- Creative Teams (e.g. directors, producers, visual artists, composers, conductors, principles and leads)
- Performers (e.g. those on stage, in the Gallery, on screen)
- Support Teams (e.g. company staff, contractors, technical teams)
- Access (e.g. relaxed performances, free events, audience reach, artist pathways)

Staff across our programming teams are experts in their field and we adhere to an equal opportunities policy across our recruitment processes. In 2016, we introduced working with consultants and advisors – through establishing project advisory groups and commissioning research by external partners to inform programming and to ensure that diverse expertise, voices and communities are reflected and represented across our work.

Diversity and inclusion is also a regular agenda item at senior programming meetings, where each art form and Creative Learning report on progress against departmental commitments to programming high quality work which reflects our communities. Some of the initiatives that have been introduced include but are not limited to:

- Development of partnerships with new companies (e.g. Ballet Black, TourettesHero)

APPENDIX 1 - DIVERSITY AND INCLUSION ACTION PLAN 2016/2017

- Runnymede Trust commissioned to inform our cinema programme *What London Watches* – which has resulted in a new relationship with the organisation leading to new collaborations
- New Strategic Plan project to transform the Pit Theatre programme to present new work by diverse range of artists
- A free programme across the foyers which is free to access (and marketed as such)
- New diversity traineeship in the Gallery in collaboration with Iniva
- Special Educational Needs Schools are a strategic priority for Creative Learning's schools programmes, including a new relationship with SEN school the Garden School in Hackney
- Relaxed film screenings for special educational needs

More information on our approach to equal opportunities of employment across the teams can be found in the HR section of this document.

The data collected from artists and companies we work with is focused on the first three areas of **Ethnicity**, **Gender** and **Disability** as these have been our initial priority in terms of ensuring our programme is broadly reflective of the demographics of London and the UK. We will continue to monitor our programme for events that relate to socio-economics. Much of the work that Creative Learning and teams working on offsite events undertakes ensures that we continue to demonstrate our commitment to reaching and developing artists that fall into these categories, and we will continue to build on this throughout year one of the plan. Equality and Inclusion is at the heart of the progression routes being created and the support of emerging and established artists through our Creative Learning work.

By the end of the first year, we were unable to analyse all data relating to our programme. We have learned from these challenges and are adapting our methodology accordingly. We will benchmark processes for collecting this information across the sector to ensure our new and refined approach is the best way forward.

New insight gained from updated data collection processes alongside key learnings from new programming approaches (as above) will be used to inform a future longer term organisational strategy in 2017.

PLANS GOING FORWARD

2016/17 will see a new set of KPIs to ensure that the Barbican continues to make progress against its equality and inclusion objectives. Where KPIs have not been met in 2015/16, new processes and deadlines are in place. We are seeking advice from other organisations across the arts and cultural sector as well as from Arts Council England and independent experts to ensure that we continue to make significant strides in achieving our ambitions in this area.

The categories that we will continue to focus on are listed below. These have been identified as key areas which we want to focus on to gain better insight into and understanding of their representation across the programme.

They are as follows:

- **Ethnicity**
- **Disability**
- **Gender**
- **Socio-Economics**

Monitoring systems rely on voluntary anonymous submission of data from artists.

OBJECTIVE (Barbican and COL)	ACTIVITY	DATE	KPIs	OWNER
Barbican: Monitoring across the programme COL Objectives and Measures: 1,2,3	Refine existing monitoring process for the arts and learning teams. This process needs to ensure different art form processes are catered for.	February 2017	<ul style="list-style-type: none"> - Refined methodology for capturing diversity data for each art-form agreed and in place - Guidance notes re-written on how to collect data - Systems for inputting data produced for each team - Agreed timelines for collating and analysing data agreed and in place 	Directors of Arts and Learning & Engagement; Senior Manager (Incubator); Senior Manager (CL); HoDs art forms
	Redefine monitoring processes for Creative Learning activities	February 2017	<ul style="list-style-type: none"> - Build a coherent data management system for all CL activities - Agreed timelines for collating and analysing data agreed and in place 	
	Identify key dates throughout the year for collating data and producing equality and diversity reports	Feb 2017	<ul style="list-style-type: none"> - Dates set and agreed - Dates circulated - Report format agreed 	
Barbican: Creative Learning objectives on diversity set COL Objectives and Measures: 1,2,3	New objectives based on analysis of current data collected through Creative Learning in line with departmental objectives	April 2017 – onwards	<ul style="list-style-type: none"> - Analysis undertaken - Objectives set in line with CL five-year plan 	Dir. Learning & Engagement ; CL HoD
Barbican: Staff equipped and responsible for managing equality and diversity objectives	Continued training around diversity for all senior staff, Programmers, Curators and Creative Learning Producers and senior Managers in place and delivered	Ongoing	<ul style="list-style-type: none"> - Training provided 	Directors of Arts and Learning & Engagement ; Head of HR; HoD art forms; Senior Manager

APPENDIX 1 - DIVERSITY AND INCLUSION ACTION PLAN 2016/2017

COL Objectives and Measures: 1,2,3,4				(Incubator)
	Equality and Diversity Objectives set in senior staff and programmers' objectives	April 2017 – ongoing	- Objectives agreed in April '17 monitored and updated at each appraisal	Director of Arts; HoDs; HR
Barbican: Analysis of data informing future activities COL Objectives and Measures: 1,2,3	Review data collected	June 2017	- Review data collected across programme to identify breakdown of companies/artists/performers based on demographics as above - Identify whether process is reflective/as anticipated	Director of Arts; Senior Manager (Incubator); HoDs
	Identify how best to respond, if required, in response to findings and organisational objectives	June-Sept 2017	- Each art form identified strengths/weaknesses across programmes and discuss with Director of Arts (June 17) - Targets / responses agreed (if req'd) (Sept 2017)	
Barbican: Feed into development of Centre-wide longer term strategy for Equality and Inclusion COL Objectives and Measures: 1,2,3,4	Inform development of Barbican five year strategy with data insight and lessons learned from 2015 - 2017	June 2017	- Arts and Learning top-line objectives for five years identified - Arts and Learning roadmap to achieving those objectives outlined	Dir. of Arts; Senior Manager (Incubator)
Barbican: Plan for Year Three agreed COL Objectives and Measures: 1,2,3,4	Identify any adjustments to data collection as required; agree plans to implement any changes	October 2017	- Changes to collection methodology agreed (if required) - Plans for achieving set targets identified (if required)	Dir. of Arts; Senior Manager (Incubator)

AUDIENCES

Key to the success of the Barbican is our audiences. As we start to monitor our programme of activities it is crucial that we continue to deepen our understanding of who we are reaching with our work. This policy will dovetail with the Strategic Plan-initiated Audience Research project which is currently underway and seeks to deepen our understanding of our audiences (and who we are not yet engaging with). This project will inform the Audience Strategy, which will be reflective and supportive of our Diversity and Inclusion ambitions.

In year two of our Diversity and Inclusion plans, we commit to auditing and establishing (where required) new and renewed methodology for data collection. The findings from this data collection will inform future approaches to achieving our Diversity and Inclusion goals to ensure our work is inclusive and accessible to diverse audiences.

Key categories that we will continue to focus on are as follows:

- **Ethnicity**
- **Disability**
- **Gender**
- **Socio-Economics**

APPENDIX 1 - DIVERSITY AND INCLUSION ACTION PLAN 2016/2017

OBJECTIVE	ACTIVITY	DATE	KPIs	OWNER
Barbican: Monitoring audiences across the programme COL Objectives and Measures: 1,2,3	Review and refine (if req'd) monitoring process for audiences and participants across the arts and learning programme	February 2017	<ul style="list-style-type: none"> - Audit of current audience data held (identify if there are gaps in breadth of data currently collected) - Methodology for capturing any additional data required for analysis agreed and in place 	Senior Manager (Incubator); Head of Marketing
	Identify key dates throughout the year for collating data and reporting	Feb 2017	<ul style="list-style-type: none"> - Dates set and agreed - Dates circulated - Report format agreed 	
Barbican: Staff provided with adequate support and training for managing equality and diversity objectives COL Objectives and Measures: 1,2,3,4	Continued training/workshops/information around diversity all senior staff, Marketing and Communications managers	Ongoing	<ul style="list-style-type: none"> - Training provided 	Head of HR; Heads of Marketing and Communications
	Diversity & Inclusion Objectives set in staff objectives	April 2015 – ongoing	<ul style="list-style-type: none"> - Objectives agreed in April '15 monitored and updated at each appraisal 	
Barbican: Informed by Audience Research Project, Identify audience gaps using data insight COL Objectives and Measures: 1,2,3	Review results of analysis of data collected across the year	June 2017	<ul style="list-style-type: none"> - Review data collected across programme to identify demographics of audiences across programme 	Head of Marketing; Senior Manager (Incubator);
	Set targets, if required, in response to findings and in response to organisational objectives	June – Sept 2017	<ul style="list-style-type: none"> - Targets agreed and set - Identify where focus groups or other further research is required to understand why we are not reaching target audiences 	
Barbican: Audience Strategy in place COL Objectives and Measures: 1,2,3	New Barbican audience strategy in place, informed by this policy and Audience Research project	December 2017	<ul style="list-style-type: none"> - Audience strategy in place 	Head of Marketing
Barbican: Feed into development of	Inform development of Barbican five year strategy with data insight, research and lessons learned from	June 2017	<ul style="list-style-type: none"> - Audiences top-line objectives for five years identified - Audiences roadmap to achieving those 	Head of Marketing

APPENDIX 1 - DIVERSITY AND INCLUSION ACTION PLAN 2016/2017

Centre-wide longer term strategy for Equality and Inclusion COL Objectives and Measures: 1,2,3,4	2015 - 2017		objectives outlined	
Plan for Year Two agreed	Identify any adjustments to data collection as required; agree plans to implement any changes in approach to programme; review all processes following development of Audience Strategy and Ladder of Engagement strands	December 2016	<ul style="list-style-type: none"> - New data collection methodology agreed (if required) - Plans for achieving set targets identified (if required) 	Senior Manager (Incubator); Head of Marketing

WORKFORCE

Recruitment and training of staff is managed through the HR department and we have wide range of employment policies and procedures which guide our employment practices to ensure adherence to legislation and best practice. We will continue our work on improving the monitoring we currently do, equalities training, and building on the internship, apprentice and work experience programmes we currently run. We will establish a staff working group to help us take forward our diversity initiatives.

Our HR work covers all of the protected groups outlined in the Equality Act.

OBJECTIVE	ACTIVITY	DATE	KPIs	OWNER
Barbican: Monitoring of workforce diversity statistics COL Objectives and Measures: 4	Analyse and report diversity data of current workforce, identifying any significant trends	Ongoing	- Quarterly reports produced and analysed	HR
	Establish systems for capturing diversity statistics for casual staff and other non-employee workers	April 2017	- Monitoring system agreed - Data processed, analysed and reported	
Barbican: Monitoring of recruitment diversity statistics COL Objectives and Measures: 4	Analyse and report diversity data in the recruitment process, identifying any significant trends Analyse and report on media response data	September 2017	- Meet with Management Information Officer In Corporate HR to establish what statistics can be reported - Data processed, analysed and reported	HR

APPENDIX 1 - DIVERSITY AND INCLUSION ACTION PLAN 2016/2017

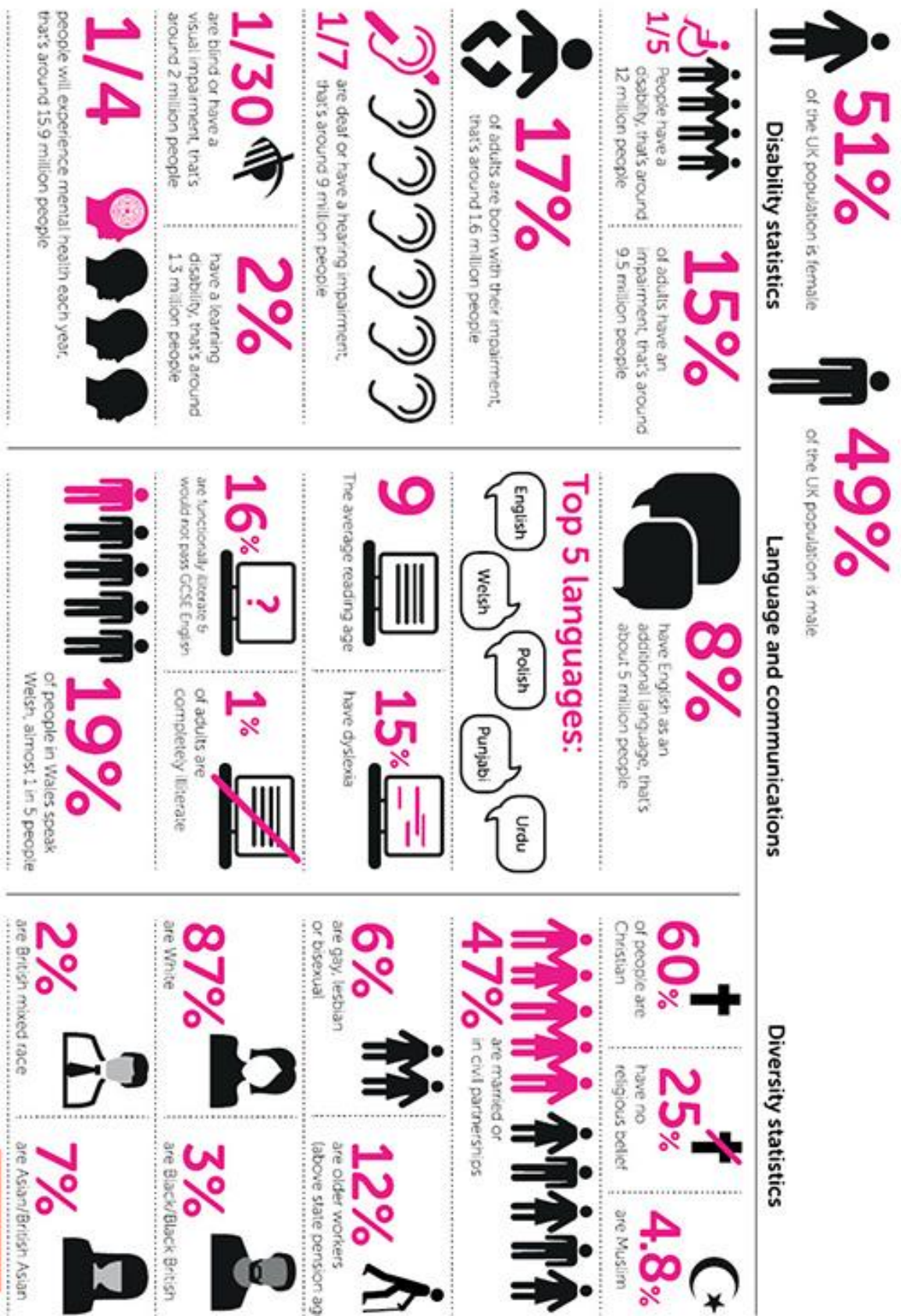
<p>Barbican: Consolidate and develop Barbican placements programme</p> <p>COL Objectives and Measures: 4</p>	<p>Work with Heads of Departments to identify potential opportunities for internships and apprenticeships.</p>	<p>October 2016 and ongoing</p>	<ul style="list-style-type: none"> - Meetings with each department - Appropriate opportunities identified 	<p>HR</p>
<p>Barbican: Consolidate and develop the work experience programme</p> <p>COL Objectives and Measures: 4</p>	<p>Identify and build relationships with a portfolio of careers departments of educational providers working with diverse groups</p>	<p>July 2017</p>	<ul style="list-style-type: none"> - Contact education providers in specific London boroughs - Continue development of programme - Host placements 	<p>HR / Creative Learning</p>
<p>Barbican: Equality and diversity training</p> <p>COL Objectives and Measures: 4</p>	<p>All new staff receive training on equality and diversity as part of induction</p> <p>Work with City's Equalities Manager to review current online training and roll out new courses to staff</p>	<p>Ongoing</p> <p>July 2017</p>	<ul style="list-style-type: none"> - Induction and probation materials updated - Training rolled out 	<p>HR</p>
<p>Barbican: Increase awareness and understanding of</p>	<p>Establish staff diversity group</p> <p>Advertise and encourage engagement with CoL diversity</p>	<p>March 2017</p> <p>Ongoing</p>	<ul style="list-style-type: none"> - Staff group established - Information provided on intranet 	<p>HR</p>

APPENDIX 1 - DIVERSITY AND INCLUSION ACTION PLAN 2016/2017

<p>equality and diversity issues</p> <p>COL Objectives and Measures: 4</p>	<p>forums</p> <p>Create diversity page on staff intranet to improve communication of diversity and equality</p>	<p>Jan 2017</p>	<ul style="list-style-type: none"> - Included in HR induction information - Content agreed - Content uploaded and publicised to staff 	
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Appendix 3 - UK Diversity infographic



CIPR

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Committee(s):	Date(s):
Barbican Centre Board	23 November 2016
Subject: Music: Annual Presentation	Public
Report of: Director of Arts Report Author: Huw Humphreys, Barbican Centre	For Information
<p style="text-align: center;">Summary</p> <p>This report provides an overview of the Music department's strategy and planning, in the context of the Barbican's vision and mission. It examines current developments across the UK theatre landscape and the challenges and opportunities that are facing our own work. The report is divided into the following sections:</p> <ol style="list-style-type: none"> 1. Background 2. Current position 3. Corporate and Strategic Implications of Music Activity 4. Implications and Issues (<i>non-public</i>) 5. Conclusion and Questions (<i>non-public</i>) <p>Recommendation Members are asked to note the report.</p>	

Main Report

“It was the collective experience of listening to classical music in a live setting which really impacted on me in a way I hadn’t anticipated. The incredible intimacy that’s created between the audience and the onstage musicians, particularly in the case of chamber music, creates a unique energy…… I was struck by just how many young people sat in the audience, entranced, fascinated, transported – and not a mobile phone in sight” – Anthony Uzarowski (The Guardian) on Sound Unbound

1. Background

The Barbican Music programme seeks to respond to organisational goals of “inspiring more people to discover and love the arts”, “creating an ambitious, international programme that crosses art forms, with outstanding artists and performers” and “investing in the artists of today and tomorrow”. This report will consider how effectively this has been achieved.

In compiling the *Barbican Audience Demand Forecasting* report as part of the ongoing Centre for Music project, Regeneris Consulting analysed the DCMS’s *Taking Part* survey with the following conclusions:

- Over the last ten years, 32% of England’s adult population - on average - attended at least one classical, jazz or contemporary music concert each year;

- In London, around 10% of adults attended at least one classical music concert every year, compared to 8% of adults across England;
- The Barbican accounts for about 9% of all classical music attendances by Londoners and around 2% in contemporary music genres;
- At both a local and national level, there has been over the past 10 years an upward trend in the propensity for adults to attend a contemporary music event. In London between the 2005/6 and 2009/10 seasons, the average propensity to attend was 22.1%, a figure which rose to 26.9% between the 2010/11 and 2014/5 seasons;
- The average propensity to attend a classical music event in London has also been on the rise, sitting at 9.2% between the 2005/6 and 2009/10 seasons and increasing to 12.0% between the 2010/11 and 2014/5 seasons. The national figures for classical music have remained constant during this period;
- For Barbican classical music concerts, 69% of tickets purchased are bought by London audiences, with 26% sold to people living outside of London and 5% purchased by international visitors. For contemporary music, the split is 72% purchased by London audiences, 25% by national audiences and 3% by international visitors.

Despite the current economically uncertain times, these figures would suggest that live music remains as relevant in people's lives as ever, whether it be for a sense of exhilaration, discovery, comfort, occasion or belonging.

As the last Music report to the Barbican Board was in May 2015, this report refers to the artistic seasons 2015/6 and 2016/7 onwards, a season running from September of one year to July of the following year. The financial results are listed in financial years, running from April to March.

2. Current position

"These residencies by visiting bands sometimes involve just a couple of showcase concerts and not much else. The better model, although of course more costly, involves more carefully planned programmes, along with daytime breakout events with lots of interaction. The Angelenos, who move on tonight to a Messiaen evening, followed by an open rehearsal with young east London mixed-ability musicians and a big Mahler finish, have clearly taken this welcome second route" – Martin Kettle (The Guardian) on the Los Angeles Philharmonic Residency

The Barbican Music programme is in a healthy position as we reach the end of 2016.

- We remain able to attract many of the greatest international musicians to the Barbican Hall, due in part to London's position as one of the world's music

capitals; recent extended residencies from Joyce DiDonato and Renée Fleming, and the upcoming project with Jonas Kaufmann, attest to this position, although political and economic developments could make this less certain moving forward.

- The Barbican's Music programme has a particular character and quality, rather than being a receiving house for any kind of performance. Musical strands that characterize the Barbican programme include artist residencies, a focus on long-term relationships with particular musicians and ensembles, a home for cross-genre and cross-arts collaborations and a rentals programme rooted in the same values as our own-promoted content.
- The physical attributes of the Barbican Hall obviously play a key role in developing our programme as well; although a hall of symphonic-size, the relatively shallow and wide auditorium allows an intimacy with the stage from the back row of the balcony while recent capital developments - allied to a world-leading stage and technical team - permit a wide range of usage with fast turn-over times.
- The hall's usage is a finely balanced business model, with the headline users being Barbican own promotions (24%), rentals including Associate ensembles (27%), LSO rentals (19%), business events (16%) and maintenance (10%); the hall is dark for 4% of the year. Of the 48 dates per year that the Barbican administers on behalf of the Guildhall School at Milton Court Concert Hall, 22 are used for Barbican own-promotions, 18 for Associate rentals, 5 for other classical rentals and 3 for the ECHO rising stars series.

Residents and Associates

- Sir Simon Rattle's arrival as Music Director of the London Symphony Orchestra in September 2017 has already added a new dynamic to our relations with our Resident Orchestra, as Sir Simon will also serve as Artist-in-Association at the Barbican and Guildhall School. We have already collaborated with the LSO on artistic projects such as Debussy's *Pelléas et Mélisande* in January 2016 and there are a number of commissioning, co-promotions and engagements with the LSO in the pipeline. These include a celebratory ten-day period in September 2017 with which to welcome Sir Simon to his new positions. We have also negotiated a three-year rental arrangement with the LSO covering the period April 2016 to March 2019, which can provide the LSO with access to the Barbican Hall for nearly all of Simon Rattle's rehearsals, in exchange – in part – for access to LSO St. Luke's for Barbican promotions
- We have recently extended our agreements with the Academy of Ancient Music and Britten Sinfonia as Associate Ensembles and with Serious as Associate Producer to cover the 2016/7 and 2017/8 seasons. We continue to collaborate with both Associate Ensembles, and also with the BBC Symphony Orchestra as Associate Orchestra on numerous projects each year, across classical and contemporary music; these projects often include innovative artistic collaborations and particular concerts that feature in

programming threads or cross-arts themes. Our International Associate residencies allow us to present a depth and breadth of programming and learning activity that is becoming increasingly rare.

- We have instigated a more curated classical programme with greater venue-dedicated marketing to the 2016/7 Milton Court season which are in the early stages of implementation. Although contemporary events frequently sell out, there is work to be done in raising the profile of the hall in the context of the overall Barbican offering. While the Academy of Ancient Music has been successful in finding a regular audience at Milton Court, the financial realities of promoting in a hall with limited capacity mean that they are looking to raise their number of Barbican Hall performances; the Britten Sinfonia's eclectic programming has failed to attract a loyal audience.
- The Music team continue to programme a limited number of off-site performances each year as well as contributing both programming and production elements to major initiatives such as the Walthamstow Garden Party, the Barking Town Square Street Party 2015 and Barbican OpenFest 2016. The Music programme actively contributes to cross-arts programming themes, will lead on the centre-wide thematic strand for 2019 and has contributed both content and planning support to the Foyers initiative.
- Barbican supporters helped to make possible many of the 2015/6 season's major achievements. Renée Fleming's Artist Spotlight was generously supported by Patron and Trustee John Murray and a gala dinner with Renée in April was sponsored by Crystal Amber Fund. Generous donors were also behind the Boulez Season, Bach Collegium Japan Residency, Los Angeles Philharmonic International Associate Residency and Lost in Thought. Working together with our colleagues in Barbican Development, we hosted multiple cultivation and stewardship events throughout the 15/16 season, and the Barbican's music programming continues to be highly regarded by both current and prospective donors.
- As a result of a review of our classical music ticket pricing by Tim Baker from Baker Richards, an industry-leading consultancy in this field, two multi-buy packages were introduced into our 2016/7 Classical Music season launch across our International Orchestras and International Soloists strands. These incentives were open to Barbican members only during the priority booking period and resulted in 326 new members, the average spend per member during this period rising by 38% and the frequency of annual attendance booked in the priority period rising from 5.95 tickets to 7.16.
- Comparing the financial years 2014/5 and 2015/6, ticket sales through Student Pulse (a London-wide discount and loyalty scheme run by 11 orchestras and venues) rose by 104%, while classical tickets sold through Barbican membership rose by 14%. Membership tickets sold to contemporary music performances fell by 23% over this period, but this is largely attributed to the success of Nick Cave's *20,000 Days on Earth* project in September 2014. Ticket sales through the Young Barbican scheme rose by 94% in classical and 98% in contemporary, although we should note that the scheme launched part-way through the 2014/5 financial year.

Team and technical

- The Barbican Music Programme is fortunate to benefit from an experienced and passionate staff. The curatorial team has helped to create a specific identity to the programme while the production, planning, stage and technical teams are able to deliver an extraordinary range of performances, changing the hall from symphonic to contemporary settings within a couple of hours. Thanks to the vision of the technical team and City investment, the installed lighting capability of the Barbican Hall is now the envy of many halls worldwide, and it provides an ideal venue for certain areas of the contemporary and classical repertoire.
- Since January 2016, the Music department now also includes the four Cinema Projectionists, who have greatly benefitted from being part of a larger technical team. There have been a number of promotions from within the team into more senior positions - on both a temporary and permanent basis - while we have also enabled a number of career breaks for those with over five years' service. The department has benefitted from student and work experience placements while the Maurice Adamson Fellowship, a graduate placement in sound engineering set up in memory of a much-valued member of the Barbican Music team, has helped two outstanding candidates in the last year: Beth Mae McDonald has gone on to work as a prep technician at Creative Technology, one of the largest technical distributors globally, while Joleigh Saunders has graduated, via a fixed-term position, to a permanent technician's position within the Barbican Music department.

3. Corporate and Strategic Implications of Music activity

Responding to the Centre's five strategic goals in the areas of:

- 1) Customer Experience
- 2) Connecting Arts and Learning
- 3) Mixed Income Generation
- 4) Cultural Hub
- 5) Audience Development

the Barbican Music's messaging has been developed as follows, with brief examples from the 2015/6 programme as to how these goals have been responded to:

- a) We present an ambitious, international programme that crosses art forms, with outstanding artists and performers. We excel at projects that hover on the edge of classification. Our music programme cuts across all forms of music including work by contemporary musicians, experimental collaborations and leading orchestras and soloists from around the world.***

- “America’s Reigning Diva” Renée Fleming was the subject of a 2015/6 Artist Spotlight, which included a performance with the BBC Symphony Orchestra and Sakari Oramo, a recital with Harmut Holl and a cinema season including a number of her signature roles; other international artists that returned to the Barbican in the 2015/6 season included mezzo-soprano Cecilia Bartoli, tenor Rolando Villazón, pianists Evgeny Kissin, Murray Perahia and Pierre-Laurent Aimard, and violinist Maxim Vengerov.
 - The Barbican premiered *Lost in Thought* at LSO St. Luke’s, the world’s first “mindfulness opera” whose four-hour span was an immersive experience designed by the Mahogany Opera Group, with music by Rolf Hind. The project created a real press impact when launched which was sadly not matched by its critical reaction.
 - Kodo returned to the Barbican with *Kodo One Earth Tour 2016: Mystery*, a combination of dance, song and Kabuki designed by Tamasaburo Bando; Gilberto Gil and Caetano Veloso reunited for an intimate Barbican Hall performance; the Black Arm Band performed in numerous Indigenous Australian languages in their haunting show *dirtsong*.
 - The poet, spoken-word artist and writer Kate Tempest discussed her career and read from her first novel in the Milton Court performance *The Bricks that Built the Houses*, while punk icon, activist and radio presenter Henry Rollins delivered an inspiring and high-energy spoken word performance in *Charmingly Obstinate*.
 - Barbican audiences were among the first to hear the new material from Anohni, the lead singer and songwriter from Antony and the Johnsons, live in concert. The innovative staging and presentation for this concert included the artist singing live but veiled behind a live screen avatar.
- b) We collaborate with the world’s best orchestras – our Resident Orchestra, the London Symphony Orchestra. and our family of associates: Associate Orchestra, BBC Symphony Orchestra, Associate Ensembles the Academy of Ancient Music and Britten Sinfonia; International Associates Gewandhausorchester Leipzig, Jazz at Lincoln Center Orchestra, Los Angeles Philharmonic, New York Philharmonic and the Royal Concertgebouw Orchestra Amsterdam. We also have a special relationship with our Associate Producer, Serious.**
- Major collaborations with our Resident and Associate orchestras and ensembles through the 2015/6 season included a semi-staging of Debussy’s *Pelléas et Mélisande* with the London Symphony Orchestra, conducted by Sir Simon Rattle and directed by Peter Sellars; a semi-staging of Monteverdi’s *Il ritorno d’Ulisse in patria* with the Academy of Ancient Music which was directed by Richard Egarr, staged by Alexander Oliver and Timothy Nelson and rounded off a three-year Monteverdi project co-promoted by the two organisations; major BBC Symphony contributions to the wider Louis Andriessen, George Benjamin and Renée Fleming projects;

and the Britten Sinfonia's involvement in *The Dark Mirror*, the Netia Jones staging of the Schubert/Zender *Die Winterreise* in the Barbican Theatre that starred Ian Bostridge.

- Together with Music Director Gustavo Dudamel, the Los Angeles Philharmonic visited the Barbican in March as part of their 2016 European Tour. Their repertoire was a typically eclectic mix of traditional, experimental and ground-breaking including UK premieres of works by John Williams and Andrew Norman, Mahler Symphony No.3 and a performance of Messiaen's *Des canyons aux étoiles*, in which the music was juxtaposed with photographs by American photographer Deborah O'Grady.
 - The Jazz at Lincoln Center Orchestra and Wynton Marsalis residency in February 2016 produced two landmark events in the season. The first was a collaboration with saxophone icon Wayne Shorter; the second was *Our Love is Here to Stay*, a performance in which the Orchestra surveyed the George Gershwin songbook, including solo spots for British guest musicians Mark Kavuma and Ruben Fox.
 - Working with our colleagues at Serious, the Barbican was the home for a dozen events in the *2015 EFG London Jazz Festival*, including the opening performance *Jazz Voice*, a Britten Sinfonia collaboration with bassist Eddie Gomez and the innovative Ice-T and Ron McCurdy tribute to Langston Hughes. One of the highlights of the entire festival was the blistering British debut of American saxophone sensation Kamasi Washington. The Langston Hughes projected performed badly at the box office and an anticipated two performances was reduced to one.
- c) *We invest in the artists of today and tomorrow through the commissioning of new work, showcasing young and emerging talent and through our partnership with the Guildhall School of Music and Drama.***
- In the lead-up to the Jazz at Lincoln Center residency, Barbican Guildhall Creative Learning worked with East London music hubs to recreate the Young Jazz East Big Band, first formed in 2014. Under the direction of Scott Stroman and with the mentorship of J@LC trombonist Vincent Gardner through the rehearsal process, these twenty young musicians took to the Barbican stage. Other sets were performed by Guildhall musicians, the National Youth Jazz Orchestra and the NYJO Academy Big Band. The event was introduced and compered by J@LC Artistic Director Wynton Marsalis.
 - As part of the Los Angeles Philharmonic Residency, Gustavo Dudamel conducted an open rehearsal with Young Orchestra East, a mixed ability 70-piece orchestra from East London and Los Angeles, in Copland's *Appalachian Spring*. The process began with young musicians from the eight Music Hubs with which Barbican Guildhall collaborates working with conductor Karin Hendrickson, before they were joined by their counterparts from the Youth Orchestra of Los Angeles scheme. Aside from their music-

making, these young musicians had the chance to interact, discuss and debate what they feel the future of an orchestra is in their community.

- The Barbican is a commissioning partner in the Kronos Quartet's "Fifty for the Future" programme, creating fifty new works in the string quartet repertoire over the next five years. The Quartet premiered works by Aleksandra Vrebalov, Garth Knox and Fodé Lassana Diabaté from this initiative as part of their May 2016 concert at the Barbican Hall. There is still work to be done in maximising the impact of this initiative via the Creative Learning resources that it has inspired.
 - The Scottish singer-songwriter Kenny Anderson, better known by his stage name King Creosote, is a great example of an artist that the Barbican Contemporary Music team has invested in over a number of years. Having performed a number of guest slots and in smaller venues, in 2015/6 he sold out two performances of his musical interpretation to Virginia Heath's film *From Scotland with Love* in Milton Court. Following this success, he will be performing his first full Barbican Hall show in 2016/7.
- d) With our activities we hope to inspire more people to discover and love the arts. We programme free offsite events in East London, offer reduced price tickets to 14-25 years olds for our concerts through Young Barbican and present regular post-concert talks with conductors and musicians.***
- Sound Unbound, the Barbican's Classical weekender, was launched in Autumn 2015 with in excess of 70 performances, talks and events taking place throughout the Barbican Centre across the weekend. Performers included all of the Resident and Associate ensembles, John Adams, Max Richter, Gabriel Prokofiev, Nicola Benedetti and James Rhodes. Although the project did not hit financial targets, 41% of bookers were new to the Barbican database and 77% were new to classical music at the Barbican. The microsite achieved over 100,000 total page views with 70% of viewers being under the age of 45. Ticket prices were kept low with £40 covering a weekend ticket and £25 covering a day ticket.
 - In order to increase access to our performances, the Barbican has collaborated with the free global online music broadcasting platform Boiler Room on a number of projects over the past year. The dedicated *Barbican x Boiler Room* webpage holds links to performances from A Winged Victory for the Sullen, Kamasi Washington, Sly and Robbie, The Samuelsens, Maya Beiser and the Calder Quartet. For the Sound Unbound projects alone (The Samuelsens, Maya Beiser and the Calder Quartet), the peak concurrent views during the live stream hit over 6,500 viewers with the cumulative views across the platforms hitting in excess of 96,000 views.
 - As in previous years, the Music team led on the delivery of the Walthamstow Garden Party 2016, the Centre's main off-site summer project, which resulted in over 19,000 attendances on the Saturday and 16,000 on the Sunday. Musical headliners across the weekend included Jamaican reggae

icon Max Romeo and London collective Asian Dub Foundation, as well as music from Arabic, Portuguese, Cuban and Brazilian origins.

- Aside from the normal concert giving activity of the BBC Symphony Orchestra in 2015/6, there were two additional events that reached out to new audiences. The Barbican played host to the final round of *BBC Young Musician*, eventually won by 'cellist Shekku Kanneh-Mason, in an event that was televised for transmission later the same night. Additionally, the Barbican was the venue for both school and family concerts of the *BBC Ten Pieces* initiative, aimed at children from 7+.
- As part of *Panic! What Happened to Social Mobility in the Arts?* – a series of music, films and debates highlighting issues surrounding access to the arts, curated by CREATE – the Barbican presented an eclectic set at Oval Space including Darkstar, Richard Dawson, Afrikan Boy and Holly Macve. All proceeds from ticket sales were used to fund training placements in the creative industries for young East Londoners who are not in education, employment or training.

“The Barbican’s Sound Unbound festival points a way out from the classical music crisis” – The Line of Best Fit website

Public Appendices:

- **Appendix 1: Highlights of the Barbican Music Programme for 2016/7**

Non-Public Appendices:

- **Appendix 2: Highlights of the proposed Barbican Music Programme for 2017 onwards**

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Appendix 1 – Highlights of the Barbican Music Programme for 2016/7

The following are highlights of the Barbican Music Programme's 2016/7 season that are already in the public domain. They respond to the Centre's strategic goals in the areas of Connecting Arts and Learning, Customer Experience, the Cultural Hub and Mixed Income Generation:

- German tenor Jonas Kaufmann, perhaps the opera world's brightest star, visits the Barbican for four events in February 2017 that form The Kaufmann Residency. He will sing Siegmund in Act I of Wagner's *Die Walküre* alongside the London Symphony Orchestra / Antonio Pappano and give a recital with Helmut Deutsch. He will appear in conversation with members of the Guildhall School in Milton Court while the final event will prove to be particularly intriguing when Kaufmann sings Strauss' Four Last Songs with the BBC Symphony Orchestra.
- The Barbican has had long-standing relationships with American composers Steve Reich, Philip Glass and John Adams and their extraordinary influence will be explored in the project "Reich, Glass, Adams: The Sounds that changed America". Each celebrates a notable birthday in 2017 and their works will be performed by important partners - including the New York Philharmonic, the London Symphony Orchestra, the BBC Symphony and the Britten Sinfonia - as well as transcending the concert hall into the worlds of cinema and dance. The festival will include a new Barbican co-commission from Steve Reich, *Pulse*.
- The EFG London Jazz Festival returns to the Barbican for twelve events in November 2016 with headlining artists including Joshua Redman, Brad Mehldau and Wayne Shorter. The Barbican's promotions within the festival include Brazilian Samba queen Elza Soares, American soul singer and songwriter William Bell and a tribute to rapper J Dilla from LA composer Miguel Atwood-Ferguson.
- The Barbican's annual weekend journey into hypnotic, devotional and psychedelic music, Transcender, includes mystical music from Morocco, Persian singing star Parissa and American post-rock act Stars of the Lid featuring Adam Wiltzie and Brian McBride.
- Responding to the Centre's Film in Focus programming throughout 2017, the Music programme will include Philips Glass' soundtrack performed live to Godfrey Reggio's film *Visitors*, Richard Tognetti's genre-defying mix of music, film and surfing in *The Reef*, and a performance of Tan Dun's scores to *Crouching Tiger, Hidden Dragon, Hero* and *The Banquet* in The Martial Arts Trilogy.
- American techno-pioneer Jeff Mills will present a series of innovative conceptualised events entitled *From Here to There*, inspired in part by the BIE exhibition *Into the Unknown: A Journey Through Science Fiction*. These will include the return of orchestra project *Light from the Outside World*, a live

cine-mix soundtrack to the cult Richard Fleischer film *Fantastic Voyage* and *The Planets*, a meditation on our understanding of the solar system.

- Also inspired by Sci-Fi theme is *Music for Solaris*, in which composers and producers Ben Frost and Daniel Bjarnason lead a performance of their music for Andrei Tarkovsky's classic film *Solaris*, accompanied by video manipulations by Brian Eno and Nick Robertson.
- Concertgebouw Orchestra, making their first UK appearance under new Music Director Daniele Gatti, and the New York Philharmonic's last residency under the direction of Alan Gilbert. The New Yorkers will include three works by John Adams amongst their repertoire while the Concertgebouw will share the stage with members of the National Youth Orchestra of Great Britain in the Overture to Wagner's *Die Meistersinger von Nürnberg* as part of a European Union-wide initiative. The Bavarian Radio Symphony Orchestra will also visit the Barbican for a single concert under the direction of Mariss Jansons.
- The Barbican and LSO will once again collaborate on the semi-staging of an opera, in this case Ligeti's modernist masterpiece *Le Grand Macabre*. The two performances will reunite Sir Simon Rattle on the podium and Peter Sellars directing, with a cast including Peter Hoare, Elizabeth Watts, Heidi Melton and Audrey Luna.
- Other highlights of the contemporary season include Scottish band Mogwai performing their soundtrack to Mark Cousins' film *Atomic* live with film, Spiritualized recreating their seminal album *Ladies and Gentlemen We Are Floating in Space*, master bassist and composer Avishai Cohen performing with the BBC Concert Orchestra and a concert featuring Icelandic multi-instrumentalist and composer Jóhann Jóhannsson, performing with Britten Sinfonia Voices.
- The Milton Court Concert Hall programme will involve two extended residencies: one from Australian violinist Richard Tognetti - who will also include his extraordinary Australian Chamber Orchestra in three of the performances - and another from American pianist Jonathan Biss. Both of these projects, the first season-long projects at Milton Court have been designed to involve, engage, and inspire members of the Guildhall School, with both private and public outcomes.

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Committees:	Dates:																								
Finance Committee of the Barbican Centre Board Barbican Centre Board Projects Sub Committee	08 November 2016 23 November 2016 23 November 2016																								
Subject: Gateway 7 Outcome Report: Investment in Bar Operations (02100101)	Public																								
Report of: Sandeep Dwesar – Chief Operating and Financial Officer	For Decision																								
<p style="text-align: center;"><u>Summary</u></p> <table border="1"> <tr> <td>Project Status Compared to GW2</td><td>Budget : Green Specification: Green Programme: Red</td></tr> <tr> <td>Project Status Compared to GW5</td><td>Budget: Green Specification: Green Programme: Red</td></tr> <tr> <td>Timeline</td><td>The project is complete pending approval of this report.</td></tr> <tr> <td>Total Estimated Cost @ Gateway 5</td><td>£70,000 (plus staff costs of £4,500)</td></tr> <tr> <td>Currently Approved Budget</td><td>£70,000 (plus staff costs of £4,500)</td></tr> <tr> <td>Spend / committed to date</td><td>£64,981 (plus staff costs of £4526)</td></tr> <tr> <td>Spend Profile</td><td> <table border="1"> <tr> <th>Year</th><th>Amount £</th></tr> <tr> <td>2015/16</td><td>59,415</td></tr> <tr> <td>2016/17</td><td>5,566</td></tr> <tr> <td>Total</td><td>64,981</td></tr> </table> </td></tr> <tr> <td>Overall project risk</td><td>Green</td></tr> </table> <p>Recommendations It is recommended that the lessons learnt be noted and the project is closed</p>		Project Status Compared to GW2	Budget : Green Specification: Green Programme: Red	Project Status Compared to GW5	Budget: Green Specification: Green Programme: Red	Timeline	The project is complete pending approval of this report.	Total Estimated Cost @ Gateway 5	£70,000 (plus staff costs of £4,500)	Currently Approved Budget	£70,000 (plus staff costs of £4,500)	Spend / committed to date	£64,981 (plus staff costs of £4526)	Spend Profile	<table border="1"> <tr> <th>Year</th><th>Amount £</th></tr> <tr> <td>2015/16</td><td>59,415</td></tr> <tr> <td>2016/17</td><td>5,566</td></tr> <tr> <td>Total</td><td>64,981</td></tr> </table>	Year	Amount £	2015/16	59,415	2016/17	5,566	Total	64,981	Overall project risk	Green
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Main Report

1. Brief description of project	<p>Following a peer review the Barbican Centre Board agreed to the Centre bringing its bars operations in house. In order to make the most out of the in-house operation of the bars and thus increase income generation, the City granted the Centre an investment loan of £70,000.</p> <p>The investment was utilised to carry out improvements to the Concert Hall and Theatre Foyer Bars by:</p> <p>Phase 1 - Installation of well-lit rear wall displays and signage</p> <p>Phase 2A -Improvement of the bar refrigeration units and reconfiguration of the point of sale positions</p>
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	Phase 2B - Provision and installation of the 3 digital display screens and reconfiguring the bar server doors and shelving to the Concert Hall bar.								
2. Assessment of project against success criteria	<p>a) Phase 1 - All works complete by November 2015 – This was not achieved until January 2016 due to revised event dates restricting access.</p> <p>b) Phase 2A – All work to be completed by November 2015 – This was achieved</p> <p>c) Phase 2B – All work to be completed by July 2016 – This was achieved</p> <p>d) Works completed within budget -This was achieved for all phases</p> <p>e) Additional income target figures obtained - This was achieved for year 1</p> <p>The Gateway 2 report anticipated additional contribution over a 5 year period (after investment repayment) of some £310,899 (See Appendix 1 – Investment summary as included at Gateway 2).</p> <p>The table below shows the original year 1 net profit projection after investment repayment and the ‘actual’ net profit obtained in the first year. This represents an increase of some 97% on the original estimate.</p> <table><tr><th></th><th>Original Projection (£70k investment)</th><th>Actual (31/08/15-28/08/16)</th><th>Variance</th></tr><tr><td>Year 1 Contribution</td><td>93,733</td><td>185,226</td><td>91,493</td></tr></table> <p>Although the first year result demonstrates an exceptional return it could have been even better had we not had to close the main stalls bar on level – 1 for a prolonged period due to technical problems with the bar shutter (now resolved). Although a temporary bar was set up it did not have the capacity of the main bar.</p> <p>Some of the lost sales will have been picked up by the mobile bars and Benugo, the profit from which will be reported in the ‘Mobile Bars and Coffee Points’ Gateway 7 report. In reference to Benugo (one of our catering contractors), it should be noted that coffee points are now selling alcohol in the interest of customer satisfaction. This was not anticipated in the original projections and would have the effect of redistributing some of the income away from the in-house bars.</p>		Original Projection (£70k investment)	Actual (31/08/15-28/08/16)	Variance	Year 1 Contribution	93,733	185,226	91,493
	Original Projection (£70k investment)	Actual (31/08/15-28/08/16)	Variance						
Year 1 Contribution	93,733	185,226	91,493						
3. Was the project specification fully	Yes For all three phases								

delivered (as agreed at Gateway 5 or any subsequent Issue report)				
4. Programme	<p>The project was not completed within the agreed programme</p> <p>Phase 1 - The installation of the rear wall display units had to be reprogrammed due to Concert Hall event changes and the need to open the bars accordingly</p> <p>Phases 2A and 2B - The improvement of the bar refrigeration units , reconfiguration of the bar points of sale positions and provision of digital displays and new shelving/doors were completed within programme</p>			
5. Budget	The project was completed within the agreed budget			
	Element	Gateway 2 (£)	Gateway 5 (£)	Gateway 7 (£)
	Main Works	68,800	00	00
	Phase 1 Well-Lit Displays	Inc	44,591	49,041
	Phase 2A Reconfigure Work Stations	Inc	24,209	10,374
	Phase 2B Provision of digital Displays and new shelving/doors	Inc	Inc	5,566
	Fees	1,200	1,200	00
	Total	70,000	70,000	64,981
	Staff Costs	3,000	4,500	4,526
	Total	73,000	74,500	69,507
Final Account Verification	<p>Staff costs included at project proposal stage increased due to the difficulties in sourcing the required specialist works and the need to appoint multiple contractors because the original designers withdrew from the project. This meant that the design had to be managed in-house.</p>			
	<p>Verified</p>			
	<p>The - Phase 1 final account has been verified.</p> <p>All other contract sums are below the threshold that requires</p>			

	formal verification
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Review of Team Performance

6. Key strengths	The client department's vision of the scheme needed to enhance rear wall displays to the bars which has realised a much larger year 1 profit than anticipated.
7. Areas for improvement	<p>A detailed specification of client's overall requirements at the beginning of the scheme would have assisted in procurement and reduced the need for multiple reports and appointments and hence more staff time needed to be allocated to the project. (This occurred because the original designers withdrew and the design had to be managed in-house)</p> <p>Acceptance of 'new' events in areas adjacent to the bars caused delays in getting these works completed. Fortunately, thanks to 'understanding' suppliers and contractors this did not incur any additional costs.</p>
8. Special recognition	<p>Bringing the bar operations in-house has realised a much greater profit in the first year than anticipated. Credit for this must go to the Commercial Development Dept.</p> <p>Rear Wall Display Units - the Contractor for his understanding of the need to change his programme at short notice to suit late changes in the Centre's events.</p>

Lessons Learnt

9. Key lessons	<ul style="list-style-type: none"> • A project is more likely to succeed when a client department is able to proactively assist in specifying their requirements at an early stage. • 'Last Minute' additions to events programmes can have a detrimental effect on contractors programmes
10. Implementation plan for lessons learnt	<ul style="list-style-type: none"> • The projects office will continue to seek the full involvement and co-operation of the client departments and other stakeholders in providing a full brief • Senior Managers at the Centre will be encouraged to consider restricting availability of areas adjacent to areas of work when accepting 'new' events, providing this does

	not have a serious impact on income streams.
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Appendices

Appendix 1	Investment in Bar Operations - GW 1-2 Investment Summery
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Contact

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Appendix 1 – Gateway 1 -2

Investment In Bar Operations: Investment Summary

1. A summary of the financial model is provided below illustrating the financial advantage associated with running the bars in-house rather than retaining an externally contracted agreement. This investment is required to facilitate the functioning of the in-house operation.

	CONCESSION INCOME (were bars to remain contracted)	NET PROFIT (from in-house operation)	Investment Repayment	NET PROFIT (after investment repayment)	Variance against concession
Actual 13/14	£120,000				
Projected Year 1	£148,733	£109,133	£15,400	£93,733	-£55,000
Projected Year 2	£154,997	£245,203	£15,120	£230,083	£75,086
Projected Year 3	£161,544	£255,529	£14,840	£240,689	£79,146
Projected Year 4	£168,387	£283,199	£14,560	£268,639	£100,252
Projected Year 5	£175,541	£301,237	£14,280	£286,957	£111,416
TOTAL (Year 1-5)	£809,202	£1,194,301	£74,200	£1,120,101	£310,899

2. The projected income in year 1 income would be below that projected if the concession model was applied. This is due to the start-up costs of the project and a gross profit % set below the optimum as the operation beds in.
3. The cost of sales, margins and labour costs from year 2 are based on industry norm (medium). Extensive research including site visits and interviews have taken place with the National Theatre, who have also assisted with analysis of profit margins. It is hoped that this provides comfort that the income projections are realistic.
4. The business plan projects that over 5 years the Searcy's concession (or that of a newly appointed contractor) would deliver c. £809,202 income for the Centre from the bars operation; a 15% concession. However, a new contract will be let in line with the City of London's London Living Wage (LLW) policy, which is likely to have an adverse implication on the percentage concession that we will be able to secure. This is hard to quantify this in advance of the tender process, however, we can estimate that the percentage concession could drop to circa 12%.

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