



## Barbican Centre Board

**Date:** WEDNESDAY, 18 MAY 2016  
**Time:** 1.45 pm  
**Venue:** COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

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

**Enquiries:** Gregory Moore  
tel. no.: 020 7332 1399  
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

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3. **ORDER OF THE COURT OF COMMON COUNCIL**  
To receive the Order of the Court of Common Council dated 21 April 2016 appointing the Board and setting its Terms of Reference.  
**For Information**  
(Pages 1 - 2)
4. **ELECTION OF CHAIRMAN**  
To elect a Chairman in accordance with Standing Order No.29.
5. **ELECTION OF A DEPUTY CHAIRMAN**  
To elect a Deputy Chairman in accordance with Standing Order No.30.
6. **MINUTES**  
To approve the public minutes and summary of the Barbican Centre Board meeting held on 16 March 2016.  
**For Decision**  
(Pages 3 - 10)
7. **OUTSTANDING ACTIONS AND WORKPLAN**  
Report of the Town Clerk.  
**For Information**  
(Pages 11 - 14)
8. **APPOINTMENT OF SUB-COMMITTEES**  
Report of the Town Clerk.  
**For Decision**  
(Pages 15 - 18)
9. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**  
Report of the Managing Director.  
**For Information**  
(Pages 19 - 32)
10. **DRUM WORKS UPDATE**  
Report of the Director of Creative Learning.  
**For Information**  
(Pages 33 - 36)
11. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
12. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**

13. **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
14. **NON-PUBLIC MINUTES**  
To agree the non-public Minutes of the Barbican Centre Board meeting held on 16 March 2016.  

**For Decision**  
(Pages 37 - 44)
15. **COMMERCIAL STRATEGY**  
Report of the Chief Operating & Financial Officer.  

**For Information**  
(Pages 45 - 70)
16. **DEVELOPMENT UPDATE**  
Report of the Chief Operating & Financial Officer.  

**For Information**  
(Pages 71 - 98)
17. **SBR AND STRATEGIC PLAN UPDATE**  
Report of the Managing Director.  

**For Information**  
(Pages 99 - 102)
18. **BUSINESS REVIEW**  
Report of the Chamberlain.  

**For Information**  
(Pages 103 - 110)
19. **SECURITY REVIEW**  
Report of the Managing Director.  

**For Information**  
(Pages 111 - 114)
20. **RISK UPDATE**  
Report of the Chief Operating & Financial Officer.  

**For Information**  
(Pages 115 - 130)
21. **UPDATE ON CAPITAL WORKS**  
Report of the Director of Operations & Buildings.  

**For Information**  
(Pages 131 - 144)

22. **BARBICAN CAMPUS PROJECTS UPDATE**  
Report of the Director of Operations & Buildings.

**For Information**  
(Pages 145 - 154)

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

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

# Agenda Item 3

MOUNTEVANS, Mayor	<b>RESOLVED:</b> That the Court of Common Council holden in the Guildhall of the City of London on Thursday 21st April 2016, doth hereby appoint the following Committee until the first meeting of the Court in April, 2017.
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## BARBICAN CENTRE BOARD

### 1. **Constitution**

A Non-Ward Committee consisting of,

- eight Members elected by the Court of Common Council for three year terms, at least one of whom shall have fewer than five years' service on the Court at the time of their appointment.
- Up to seven non-Common Council representatives appointed by the Committee, of which at least two should be drawn from the arts world
- a representative of the Policy & Resources Committee
- a representative of the Finance Committee
- the Chairman of the Board of Governors of the Guildhall School of Music & Drama (ex-officio)
- the Chairman of the Barbican Centre Trust (ex-officio)
- the Chairman of the Culture, Heritage & Libraries Committee (ex-officio)

The Chairman of the Board shall be elected from the City Corporation Members.

There is a maximum continuous service limit of three terms of three years.

### 2. **Quorum**

The quorum consists of any five Members, provided Common Councilmen are in the majority.

### 3. **Membership 2016/17**

- 6 (3) Tom Hoffman
- 3 (3) Judith Lindsay Pleasance
- 6 (3) Dr Giles Robert Evelyn Shilson, Deputy
- 9 (2) Catherine McGuinness, Deputy
- 2 (2) Wendy Mead, O.B.E.
- 2 (2) Tom Sleigh
- 1 (1) Vivienne Littlechild, J.P.
- 6 (1) John Tomlinson, Deputy

Together with:-

- Roly Keating )
- Sir Brian McMaster )
- Guy Nicholson )
- Keith Salway ) Up to seven non-Common Council
- Trevor Phillips ) Members appointed by the Committee
- Vacancy )
- Vacancy )

And together with the ex-officio Members referred to in paragraph 1 above.

### 4. **Terms of Reference**

To be responsible for:-

- (a) the strategic direction, management, operation and maintenance of the Barbican Centre, having determined the general principles and financial targets within which the Centre will operate;
- (b) the appointment of the Managing Director of the Barbican Centre;
- (c) the Centre's contribution to the City of London Corporation's key policy priority, 'Increasing the impact of the City's cultural and heritage offer on the life of London and the nation', viz.:-
  - i) the provision of world-class arts and learning by the Centre for the education, enlightenment and entertainment of all who visit it; and
  - ii) the provision of access to arts and learning beyond the Centre;
- (d) the creation of enterprise and income-generating support for the Centre.

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## BARBICAN CENTRE BOARD

Wednesday, 16 March 2016

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 16 March 2016 at 9.30 am

### Present

#### Members:

Deputy John Tomlinson (Chairman)  
Deputy Dr Giles Shilson (Deputy Chairman)  
Deputy John Bennett  
Tom Hoffman  
Emma Kane  
Jeremy Mayhew  
Deputy Catherine McGuinness  
Sir Brian McMaster  
Wendy Mead  
Cllr Guy Nicholson  
Trevor Phillips  
Keith Salway  
Tom Sleigh

#### In Attendance:

Jeremy Simons

#### Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Sean Gregory	- Director of Creative Learning, Barbican Centre
Louise Jeffreys	- Director of Arts, Barbican Centre
David Duncan	- Head of Customer Experience, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Lorna Gemmell	- Head of Communications, Barbican Centre
Phil Newby	- Head of Marketing, Barbican Centre
Toni Racklin	- Head of Theatre, Barbican Centre
Jim Turner	- Head of Projects, Barbican Centre
Jo Daly	- PA to the Managing Director, Barbican Centre
Niki Cornwell	- Head of Barbican Finance, Chamberlain's Department
Gregory Moore	- Town Clerk's Department

#### 1. APOLOGIES

Apologies for absence were received from Roly Keating, Vivienne Littlechild and Michael Welbank.

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 20 January 2016 were approved as a correct record.

3b. **MINUTES OF THE RISK COMMITTEE**

The draft public minutes of the meeting held on 20 January 2016 were received.

3c. **MINUTES OF THE NOMINATIONS COMMITTEE**

The draft public minutes of the meeting held on 14 February 2016 were received.

3d. **MINUTES OF THE FINANCE COMMITTEE**

The draft public minutes of the meeting held on 1 April 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 was also noted.

5. **ROLE SPECIFICATION FOR BOARD MEMBERS**

The Board considered a report of the Town Clerk setting out a proposed role specification to be used when advertising of vacancies on the Board to prospective Board Members.

RESOLVED: That authority be delegated to the Town Clerk in consultation with the Chairman and Deputy Chairman to finalise the role specification, taking into account any comments received by Members.

6. **INCOME GENERATION**

The Board considered a report of the Chamberlain concerning a cross-cutting review of opportunities for income generation.

RESOLVED: that the content of the report be noted and the overall proposals be endorsed.

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

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

The Managing Director provided a brief update in respect of the Centre for Music, advising that a project director was to be appointed to help oversee phase two of the project. The appointee would need to be an individual with with experience of producing business cases in line with the expectations of HM Treasury who also had a track record of delivering large scale projects. The Managing Director would be considering the best mechanism by which to keep



Members fully informed in the project and reassured the Board that he would be providing regular updates at meetings.

A Member, also the Chairman of the Board of Governors of the Guildhall School of Music & Drama, took the opportunity to comment on the success of the recent Lumiere event. The Director of Arts observed that this represented a strong example of the benefits of joint working and was confident that similarly successful collaborative events could be arranged in future.

Members also took the opportunity to comment on the Barbican's success in respect of business events and attracting significant numbers of repeat clients.

RECEIVED.

8. **EX HALL 1 HIGH VOLTAGE TRANSFORMER ROOM ALARM INCIDENT**

The Board received a report of the Director of Operations & Buildings providing the findings and lessons learnt from an investigation in to an incident concerning an alarm which had sounded for several days, causing distress to Barbican residents.

The Head of Projects assured Members that procedures had now been put in place to ensure that any faulty alarms were reported as a matter of course.

RECEIVED.

9. **THEATRE PRESENTATION**

The Board received a report of the Director of Arts and Head of Theatre setting out the work of the department over the past year and plans for future years.

The Chairman prefaced discussion by congratulating the Head of Theatre on an exceptional year.

During discussion, the following points were made:

- The Head of Theatre clarified that rentals were not included within the figures provided in relation to subsidy. The Board engaged in substantial discussion concerning the nature and utilisation of subsidy and the fundamental importance of using public funds as efficaciously as possible, with the Director of Arts reassuring Members that the Centre was very careful in using it as effectively as possible. It was noted that the team worked hard to ensure that subsidy was used to create output that meshed seamlessly within the whole theatre programme, and used it not only to produce content but also to nurture new and emerging creative talents.
- With reference to the introduction of new works and encouraging new talent, the Head of Theatre advised that this was primarily delivered through selecting European or global texts which were unfamiliar to British audiences and presenting them in a way that resonated with theatre-goers. There was also a significant volume of activity linked to the Centre's creative learning work which was germinating new and exciting talents, and the Barbican also constantly engaged with a wide range of smaller theatres to ensure

connectivity and continuous learning. The Director of Arts also made reference to a wide range of work being undertaken off-site, including with the Dagenham Broadway Theatre.

- In response to queries around potential future competition, given the “Olympicopolis” development and the impending establishment of new theatres, the Head of Theatre agreed that it would be important to maintain the Barbican’s fresh and varied offering. This would allow the Centre not only to retain its leading status but to also tap in to the potential growth in theatre audiences that the increased theatre provision in London might stimulate.
- The Managing Director took the opportunity to emphasise that the success of the theatre offering was to a large extent dependent on having the right team in place, who had their “finger on the pulse” and were able not just to anticipate trends and successful shows, but also to deliver the right choices and apply subsidy in the most effective way possible. He summed up by congratulating the team on their excellent work to date.

RECEIVED.

**10. QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**

There were no questions.

**11. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**

There were no urgent items.

**Jeremy Mayhew**

The Chairman noted that this would be Jeremy Mayhew’s final meeting as a Board Member. Mr Mayhew was thanked for his contribution to the Board over the years, including a term as Chairman, where he had overseen a number of governance improvements.

**12. 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>
13a – 15	3
16	2, 3
17 – 27	3

**13a. NON-PUBLIC BOARD MINUTES**

The non-public minutes of the meeting held 20 January 2016 were agreed.

**13b. NON PUBLIC MINUTES OF THE RISK COMMITTEE**

The draft non-public minutes of the meeting held 20 January 2016 were received.

**13c. NON-PUBLIC MINUTES OF THE NOMINATIONS COMMITTEE**

*Guy Nicholson and Trevor Phillips withdrew from the meeting for consideration of this item.*

The Board received the draft minutes of the meeting held on 11 February 2016 and considered the two recommendations made by the Nominations Committee.

RESOLVED: That:-

- Trevor Phillips be reappointed to the Board for a second three-year term, to expire at the end of March 2019; and,
- Guy Nicholson be reappointed to the Board for a third term of one year, to expire at the end of March 2017.

**13d. NON-PUBLIC MINUTES OF THE FINANCE COMMITTEE**

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

**14. THEATRE PRESENTATION: NON-PUBLIC APPENDICES**

The Board received the non-public appendices to be read in conjunction with item 9.

**15. MARKETING & COMMUNICATIONS PRESENTATION**

The Board received a report and accompanying presentation from the Heads of Marketing and Communications setting out the work of the department over the past year and plans for future years.

**16. BARBICAN CENTRE MANAGEMENT STRUCTURE**

The Board received a report of the Managing Director concerning the Centre's management structure and informing of the proposed changes.

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*RESOLVED: With two hours having elapsed since the start of the meeting, in accordance with Standing Order No. 40 the Committee agreed at this point to extend the meeting.*

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**17. BARBICAN CAPITAL WORKS: FIVE YEAR PLAN**

The Board considered and approved a report of the Director of Operations & Buildings which set out the Barbican's proposed five year building works plan, listing all the projects required in the next five years with an indicative budget, and a plan for which year the works should fall into. The report also set out the different ways in which each type of works will be approved under the new system.

**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.

19. **BUSINESS PLAN 2016-19**  
The Board received the Barbican's business plan for 2016-19, which had been produced following the development of the Barbican's Strategic Plan and set out the Centre's goals and targets for the period.
20. **SERVICE BASED REVIEW ROADMAP**  
The Board received a report of the Managing Director providing an update in respect of the Barbican's Service Based Review targets.
21. **BUDGET UPDATE**  
The Board received a report of the Chief Operating & Financial Officer providing the updated and balanced budget for 2016/17.
22. **BUSINESS REVIEW**  
The Board received a report of the Chamberlain presenting the Business Review for the Period 9 Accounts 2015/16. An update was also provided on the Period 10 figures.
23. **DEVELOPMENT UPDATE**  
The Board received a report of the Chief Operating & Financial Officer which set out the latest fundraising results against budget.
24. **BAD DEBTS ANNUAL UPDATE**  
The Board received a report of the Chamberlain providing an update on bad debts setting out debts incurred over the period April 2013 to December 2014 and informing Members of their intended write-off, in accordance with the terms of the Managing Director's delegated authority.
25. **BARBICAN CAMPUS PROJECTS UPDATE**  
The Board received a report of the Director of Operations & Buildings providing an update on those projects on the Barbican Campus with an amber or red rating.
26. **RISK UPDATE**  
The Board received a report of the Chief Operating & Financial Officer updating Members on the key risks facing the Centre and detailing the steps being taken to mitigate these risks.
27. **REPORT OF URGENT ACTION TAKEN**  
The Board received a report of the Town Clerk advising of two actions taken under urgency procedures since the last meeting.
28. **QUESTIONS RELATING TO THE WORK OF THE BOARD**  
There were no questions.
29. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**  
There were no urgent items.

**The meeting ended at 12.00 pm**

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Chairman

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## Outstanding Actions List Barbican Centre Board and Finance Committee

Action	Status and Notes/Progress to date	Officer responsible	Date added	To be completed/ progressed to next stage
<b>Staff terms and conditions</b>	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.
<b>INVAC arrangements for Members</b>	Member Development Steering Group to be asked to consider offering INVAC training to all Members. Update: Steering Group considered request at 17 Feb 2016 meeting, City Surveyors have now been asked to progress arrangements for training.	Town Clerk	Jan 2016 (Board)	City Surveyor to arrange training and Town Clerk to produce updated guidance and information to be produced for Members' Handbook.
<b>SBR Update</b>	Financial data to be added in respect of the mapping of savings across years.	Managing Director	March 2016 (Finance)	Table included in new version of report.
<b>Salary Expenditure</b>	Breakdown of expenditure on salaries to be provided to Finance Committee Members.	Head of Finance	March 2016 (Finance)	Complete (note circulated 8/3/16)
<b>Security Update</b>	Update on implementation of security recommendations and business continuity plans to be provided.	Managing Director	March 2016 (Board)	Informal meeting held on 19 April; update report and business continuity plan on agenda for May Board meeting.
<b>Carry-forwards</b>	Clarification to be sought in respect of the limit for budget carry-forwards across years.	Head of Finance	March 2016 (Board)	Oral update to be provided at May Board meeting.
<b>Daytime Screenings and Surtitles</b>	Director of Arts to explore possibility of increased daytime cinema screenings and use of surtitles during theatre performances.	Director of Arts	March 2016 (Board)	Update on daytime screenings included in Directors' report; Head of Theatre to speak separately to relevant Member re surtitles.

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**Barbican Centre Board  
Work Programme 2016**  
*(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
January 2016	<ul style="list-style-type: none"> <li>• Cinema Presentation</li> <li>• Health &amp; Safety report</li> <li>• Catering Update</li> <li>• Capital Cap Replacement</li> </ul>
March	<ul style="list-style-type: none"> <li>• Theatre Presentation</li> <li>• Marketing &amp; Communications Presentation</li> <li>• Budget Update</li> <li>• Strategic Plan (6 monthly full update)</li> <li>• Bad Debts/Write-offs Annual Update</li> <li>• 5 Year Works Programme</li> </ul>
May	<ul style="list-style-type: none"> <li>• Appointment of Sub-Committees</li> <li>• Business Plan</li> <li>• Commercial Strategy</li> <li>• DrumWorks Update</li> <li>• <i>Security and Business Continuity</i></li> </ul>
July	<ul style="list-style-type: none"> <li>• Creative Learning Presentation</li> <li>• <i>Art Gallery Presentation</i></li> <li>• Digital Presentation</li> <li>• Capital Cap Annual Report</li> </ul>

September	<ul style="list-style-type: none"><li>• Performance Review</li><li>• Equality &amp; Diversity Strategy</li><li>• Strategic Plan (6 monthly full update)</li><li>• <i>CWP prioritisation outcomes report</i></li><li>• <i>Centre for Music Update</i></li></ul>
November	<ul style="list-style-type: none"><li>• Music and LSO Presentation</li><li>• Development Presentation</li></ul>

<b>Committee(s):</b>	<b>Date(s):</b>
Barbican Centre Board	18 May 2015
<b>Subject:</b> Appointment of Sub-Committees 2016/17	<b>Public</b>
<b>Report of:</b> Town Clerk	<b>For Decision</b>

### **Summary**

The purpose of this report is to consider the appointment of the Barbican Centre Board's Sub-Committees and to approve their compositions and Terms of Reference.

The Board is responsible for appointing representatives on to the following Sub-Committees:-

- Finance Committee of the Barbican Centre Board
- Nominations Committee of the Barbican Centre Board
- Reference Sub-Committee of the Barbican Centre Board
- Risk Committee of the Barbican Centre Board

In addition, the Chairman of the Board may serve on the Cultural Hub Working Party of the Policy and Resources Committee, or elect to nominate another Board Member to serve on their behalf.

### **Recommendations:**

Members are asked to:

- Approve the Terms of Reference of the Board's Sub-Committees;
- Approve the composition of the Board's Sub Committees; and
- Appoint the Membership to the Finance Committee, Nominations Committee, Risk Committee and (if required) Reference Sub-Committee for the year ensuing.

## **Main Report**

### **Background**

1. Each year the Board is asked to consider the appointment of its Sub-Committees, approve their compositions and their Terms of Reference. Accordingly, this report sets out the details of each of those Sub-Committees below.

### **Finance Committee of the Barbican Centre Board**

2. The Finance Committee terms of reference are as follows:-
  - To review all financial matters with delegated power to act
  - To consider the business plan and budget prior to submission to the Board

- To review all capital cap and premises matters with delegated power to act
  - To review risk management and an assessment of the adequacy of internal controls
  - To review any matters that may affect the finances of the Barbican Centre, reporting to the Board.
3. The membership of the Finance Committee at the beginning of 2015/16 was:
- Deputy John Tomlinson *(Chairman of the Board)*
  - Deputy Giles Shilson Deputy *(Deputy Chairman of the Board)*
  - Lucy Frew *(CoL Finance Committee representative)*
  - Emma Kane *(Chairman of the Barbican Centre Trust)*
  - Vivienne Littlechild
  - Catherine McGuinness
  - Judith Pleasance
  - Keith Salway
4. As Members will recall, given the regular attendance and role played by the Chairman of the Barbican Centre Trust in reporting development income and activities to the Committee, the Board agreed last year that the Chairman of the Trust should also serve on the Finance Committee. This has been of benefit to the Committee and it is recommended that this arrangement be preserved.
5. The Composition of the Finance Committee is therefore currently as follows: -
- Chairman of the Board  
 Deputy Chairman of the Board  
 City of London Finance Committee Representative  
 Chairman of the Barbican Centre Trust
- Up to four other vacancies**  
*\*There is a requirement for City of London Members (including the three ex-officio positions above) to have a majority on the Sub-Committee.*
6. The quorum is any three Committee Members.
7. Board Members are invited to express their interest in serving on the Finance Committee of the Barbican Centre Board, which has **four** vacancies.
- Nominations Committee**
8. The terms of reference of the Nominations Committee are as follows:
- To make recommendations to the Board on the appointment of all external Members to the Board
  - To undertake Skills Audits of the Board periodically, to inform the appointment of external Members to the Board and Board effectiveness; and
  - To consider the most appropriate way to recruit external Members to the Board, including the placing of advertisements or the use of personal contacts.
9. The Committee has advisory powers only and will make recommendations to the Board.

10. The membership of the Committee in 2015/16 was:

- Deputy John Tomlinson (*Chairman of the Board*)
- Deputy Catherine McGuinness (*Deputy Chairman of the Board*)
- Tom Hoffman
- Jeremy Mayhew
- Trevor Philips
- Keith Salway

11. Keith Salway's membership of the Committee was approved by the Board part way through the year on the Chairman's recommendation, in view of the expertise and assistance he might provide in identifying his long-term successor.

12. The Composition of the Nominations Committee is currently as follows:-

Chairman of the Board

Deputy Chairman of the Board

**Up to Four Board Members\***

*\*At least one external Member must sit on this Committee and City of London Members must be in the majority.*

13. Board Members are invited to express their interest in serving on the Nominations Committee, which has **four** vacancies (at least one of these being an external member).

#### **Reference Sub-Committee**

14. The terms of reference of the Reference Sub-Committee are as follows:

- To consider matters referred to it by the Board, with power to act as prescribed by the Board
- To be consulted, if necessary, if urgent business occurs between less frequent Board meetings

15. Previously the composition had been as follows:-

Chairman of the Board

Deputy Chairman of the Board

**Up to four Board Members**

*\*At least one external Members must sit on the Reference Sub-Committee and City of London Members are required to be in the Majority.*

16. The quorum is any three Committee Members.

17. In 2013/14 and again in 2014/15, the Reference Sub Committee was suspended and consequently did not meet. Members are asked to consider whether or not to continue with this arrangement.

### **Risk Committee**

18. In May 2011 the Barbican Centre Board established a Risk Committee to give regular, ongoing and detailed consideration to the management of risks specific to the Barbican Centre.
19. The terms of reference of the Risk Committee are as follows:
  - To make recommendations to the Barbican Board in respect of improving risk management at the Barbican Centre.
  - To review the Barbican Centre's Risk Register every six months, and make recommendations to the Barbican Board.
20. The Membership for 2015/16 was as follows:
  - Deputy John Tomlinson (Chairman of the Board)
  - Deputy Dr Giles Shilson (Deputy Chairman of the Board)
  - Lucy Frew (*CoL Finance Committee representative*)
  - Deputy Catherine McGuinness
  - Sir Brian McMaster
  - Judith Pleasance
  - Keith Salway
21. Previously the Membership was up to five members, however in November 2013, the Board decided that the City of London Finance Committee representative should also sit on the Risk Committee. The Composition is therefore as follows: -

Chairman of the Board

Deputy Chairman of the Board

City of London Finance Committee representative

#### **Up to Four Board Members**

*\*At least one of the Four Board Members must be a City of London Member.*

22. The quorum consists of any three Members.
23. Board Members are invited to express their interest in serving on the Risk Committee. There are **four** vacancies.

### **Cultural Hub Working Party**

24. The Terms of Reference of the Policy and Resources Committee's Cultural Hub Working Party also allow for the Chairman of the Board to elect to serve personally on that Working Party, or to nominate a representative from the Board to serve on their behalf. The Chairman, following their election at today's meeting, is therefore asked to confirm whether they are content to serve or whether they would wish to nominate a representative to serve on their behalf.

#### **Contact:**

Gregory Moore

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<b>Committee(s):</b>	<b>Date(s):</b>
Barbican Centre Board	18 May 2016
<b>Subject:</b> Management Report by the Barbican's Directors	<b>Public</b>
<b>Report of:</b> Managing Director, Barbican Centre	<b>For Information</b>
<b>Summary</b>	
<ul style="list-style-type: none"> <li>• The Management Report comprises current updates under five sections authored by Barbican Directors.</li> <li>• Updates are under the headlines of:             <ul style="list-style-type: none"> <li>○ Strategy and Cultural Hub</li> <li>○ Arts Programming, Marketing and Communications</li> <li>○ Creative Learning</li> <li>○ Operations and Buildings</li> <li>○ Business and Commercial.</li> </ul> </li> <li>• Each of the five sections highlights 'progress &amp; issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview and planning'.</li> <li>• 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.</li> </ul>	
<b>Recommendation</b>	
Members are asked to:	
<ul style="list-style-type: none"> <li>• Note this report.</li> </ul>	

## Main Report

<b>1. REPORT: STRATEGY AND CULTURAL HUB</b>	
	Strategic Goal
<b>1.1 Progress and Issues</b>  The progress of the Cultural Hub project has been rapid, with developments in the three areas of content, public realm, and property. In particular a workshop was held at the Barbican led by the Department of Built Environment and introduced by Carolyn Dwyer and NK on the potential of a distinctive 'look and feel' for the area as the hub develops, starting from the principles arrived at in the Barbican and Golden Lane Area Strategy. This was very well attended and produced many ideas for follow-up.	

The next stage, subject to approval from Policy and Resources Committee, is to establish a project to arrive at a public-facing identity and brand strategy for the Hub, with the aim that by the autumn we can communicate more widely on the subject (with a hopefully more inspiring name than 'Cultural Hub', which has been useful as an internal working title but is not a public communication). This will require specialist expertise to analyse and align the very strong identities of the partner organisations (including Museum of London, LSO, Guildhall School and Barbican) with an overall concept for the area.

The first meetings of the next stage of the Centre for Music project have taken place under the aegis of Arts Council England, which chairs a new Programme Board. This is a complex process as ACE is acting on behalf of HM Treasury which providing the funding, the DCMS, and the Infrastructure Projects Authority, with the Barbican representing the interests of the three partners, Barbican, LSO and Guildhall School.

Extensive business planning is already taking place, and ACE are keen to see progress in two areas: the appointment of a Project Director, who will be the Senior Responsible Officer of the project, for which interviews have already taken place and it is hoped an outcome can be reported to this meeting; and the establishment of an independent stakeholder engagement process for which BOP Consulting has been retained to gain sector buy-in for the plan.

The progress against the renewed Strategic Goals reported at the last meeting has continued apace, and the Incubator unit has driven forward projects around the foyers which should be ready to view around the time of the next meeting of this Board. This is supported by a major technology input through Development which is close to being agreed.

## **1.2 Preview and Planning**

There is an interlocking sequence of events planned over the coming months, which will lead towards:

- The sign-off of Phase 1 of the Centre for Music planning, timetabled for July, so that Phase 2 which will include an approach to architectural procurement and fund-raising can proceed
- The identity and branding work on the Cultural Hub, which will result in a 'soft launch' of the project in the autumn (by which time the Museum of London plans to have selected its architects for the new Museum in West Smithfield)
- The launch of the Barbican's activities for 2017, planned for June,





<p>Another great artistic success was that of <b>George Benjamin's <i>Written on Skin</i></b>. We welcomed <b>Simon Rattle</b> back to conduct the <b>LSO</b> in April, achieving wide spread critical acclaim and 4* and 5* reviews across the board.</p> <p>The Contemporary programme saw sold out shows from <b>Yann Tiersen</b> and <b>Tindersticks</b>. We look forward to sold-out performances by <b>Max Richter Ensemble</b> on 17 and 18 May.</p> <p>Beth Mae MacDonald is the second graduate to benefit from the <b>Maurice Adamson Fellowship</b>, a placement in the Barbican Music Department providing work experience and training the field of Sound Engineering. The Fellowship, generously supported by the Adamson Family, continues to celebrate and commemorate Maurice Adamson; who was a valued member of the Barbican Centre's Music Department.</p> <p><b>Theatre:</b>  <b>Ballet Black's</b> first year performances were both sold out and we now have plans in place to continue working with them for the next two years; both through the main stage programme and Creative Learning collaborations.</p> <p>The <b>Royal Opera House's</b> production of <b><i>The Importance of Being Earnest</i></b> enjoyed great success, critically and in audience numbers. As a result they have already started discussions about possible projects to return with in the future. The three-night run of <b><i>A Night With Boy Blue</i></b> exceeded target and saw over 140 performers take to the stage in a truly joyful show, with the youngest dancer on stage aged 8. This first part of the season has seen encouragingly diverse and young audiences, which we hope to build on in coming seasons.</p> <p><b><i>Kings of War</i></b> opened on 22 April, coinciding with the unveiling of the <b>Shakespeare</b> plaque on the 21<sup>st</sup> and achieved great critical success with 4* reviews in <b>The Daily Telegraph, The Times, The Guardian, The Evening Standard</b> and <b>The Stage</b>.</p> <p><b>Cinema:</b>  The <b><i>Human Rights Watch Film Festival</i></b> saw several successful screenings, with Barbican shows being the highest attended across the festival. A full house was achieved for the <b><i>Kinoteka</i></b> opening night in the presence of the Polish Ambassador, and veteran Polish director Jerzy Skolimowski.</p> <p><b>John Wyver</b>, curator of the <b><i>RSC on Screen</i></b> season has been commissioned to write a book on the strength of the audience response to the Barbican season in January and new releases performed well including <b><i>Anomalisa, Hail Caesar!</i></b> and <b><i>High Rise</i></b> (for the latter, the Barbican achieved the highest audiences in the UK over the opening two weeks).</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
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<p>We look forward to presenting the <b>Green Film Festival</b> in May, to welcoming pioneering UK/Trinidadian director <b>Horace Ové</b> as part of our season <b>Snapshots</b>, in response to the <b>Martin Parr</b> show in the Gallery. From Friday 13 May we have two strong titles, the multi-award winning <b>Mustang</b> and the adaptation of <b>John le Carré's Our Kind of Traitor</b> starring <b>Ewan McGregor</b>. Both are expected to do well both critically and financially.</p> <p><b><u>Beyond Barbican:</u></b> The <b>Walthamstow Garden Party</b> press release has now gone out. There is also additional focus being given to developing the evaluation framework to measure impact on local businesses and organisations engaged with <b>Walthamstow Garden Party</b>, to align with Waltham Forest Council requirements.</p> <p><b><u>Digital Arts:</u></b> The Digital Strategy is well underway and expected to be complete by June 2016.</p> <p><b><i>Building the Brutal</i></b> achieved widespread media attention including features on the <b>Guardian</b> homepage and in <b>Wallpaper Magazine</b> and <b>Dezeen</b>.</p> <p>March also saw the interior of the Barbican becoming available for exploration through <b>Google Maps</b>, enabling the viewer to 'walk' through the public spaces from afar.</p> <p><b><u>Marketing:</u></b> The brief for the Audience Research Strategy project initiated as part of the wider Strategic Plan is now going to market via City of London Procurement. Responses from selected suppliers will be expected in late May. The campaign for <b>Strange and Familiar</b> continues to substantially exceed our projections across the schedule. A new poster campaign around the Centre features work from the <b>Barbican Young Poets</b>, delivering high visibility for the participants and outputs of our learning programme.</p> <p><b><u>Communications:</u></b> The campaign around <b>Strange and Familiar: Britain as Revealed by International Photographers</b> has delivered exceptionally strong results all major publications and broadsheet newspapers. The focus over the coming months will be on development of the Intranet project, internal communications strategy and the communications messaging project, as outlined in the Strategic Plan.</p>	<p>Goals 2,3,4,5</p> <p>Goals 1,2,5</p> <p>Goals 1,2,4,5</p> <p>Goals 2,4,5</p>
<p><b>2.2 Preview and Planning</b></p> <p><b><u>Strategic Funds</u></b> The Barbican is exploring three bids to strategic Arts Council England</p>	<p>Goals 2,3,4,5</p>

<p>funds. Two of which fall within strategic diversity and equality-focused programmes, <b>Change Makers</b> and <b>Sustained Theatre</b>. The Change Makers fund is for a project to support the development of a BAME arts professional taking up a senior-level placement to develop their skillset enabling them to take up decision-making positions in the cultural sector in the future; the Sustained Theatre bid is to support development of BAME theatre makers and performers across the sector, to increase opportunity for presenting diverse work in established venues and in partnership with major organisations across the country. Finally, we are also submitting an expression of interest to support an innovative research project in partnership with the Guildhall School.</p> <p><b><u>Cinema Matinees</u></b> Following a question asked by Sir Brian McMaster we have costed the introduction of weekday cinema matinees for Cinemas 2 and 3. Based on 20 people per screening and an average yield the cost benefit is marginal. However, we have decided to trial this on Fridays in conjunction with a food offer from <b>Benugo</b>. The first Friday matinee screening will be on 13 May. If this is successful we will expand the offer.</p>	<p>Goals 2,3,5</p>
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<h3>3. REPORT: CREATIVE LEARNING</h3>	
	<p>Strategic Goal</p>
<p><b>3.1 Progress and Issues</b></p> <p><b><u>Public Events</u></b></p> <p><i><b>Towards the Mean</b></i> - As part of the new Foyers project for the Barbican incubator, Creative Learning commissioned a digital installation for the Barbican Foyers, which opened in March. An interactive installation exploring how national identity is determined and defined in a multi-cultural and globalised society, <i>Towards the Mean</i> was designed by artist <b>Marianne Holm Hansen</b> in association with <b>Seth Scott</b> and electronic musicians from the <b>Guildhall School</b>. Members of the public visiting our Foyers have their portrait and voice manipulated into an evolving British ‘average’. The installation accompanies the exhibition <i>Strange and Familiar: Britain as Revealed by International Photographers</i>, curated by <b>Martin Parr</b>. There are 3 live events programmed alongside the installation, including performances from Guildhall School electronic musicians and an event programmed by Young Arts Academy members. There have been <b>over 1500</b> interactions with the installation so far.</p> <p><b><u>Schools &amp; Colleges</u></b></p> <p><b><u>Creative Schools</u></b> One of 7 projects funded through A New Direction’s <b>Cultural Education Challenge</b>, the Creative Schools programme aims to address inequality of access to creative opportunities across East London through</p>	<p>Goal 2</p> <p>Goals 2, 5</p>

<p>embedding high quality cultural provision in schools. Year 1 of Creative Schools (Sept 15 – March 16), focused on the planning and set up of the strategic and operational structures of the programme to enable successful consortium working across 30+ partner organisations. The first schools partnership event was held in April at Redbridge Drama Centre, and involved <b>70 organisations</b> across the day (28 schools from target boroughs of <b>Redbridge, Barking and Dagenham</b> and <b>Newham</b>; and 40+ cultural education stakeholders including local authority partners; music education hubs; HE institutions; funders and arts providers).</p> <p><b><i>Barbican Box 2016</i></b> Following a successful book launch event in March, the original photographs produced by students participating in the <b>Barbican Art Box</b> programme are now on exhibition in the Barbican’s <b>Cinema Café</b>.</p> <p>In addition, 6 secondary schools from Hackney and Newham performed on stage in the Barbican Hall in April to an invited audience of friends and family, as part of our <b>Barbican Box Music</b> programme. Curated and delivered by jazz saxophonist and hip hop artist <b>Soweto Kinch</b>, this year’s Barbican Music Box has been inspired by the theme of ‘Identity’.</p> <p><b><u>Young Creatives</u></b> <b><i>Barbican Young Poets</i></b> Following a successful showcase in late March to an audience of 200, the Barbican Young Poets’ 2016 anthology, <b><i>Impossible Things About Optimism</i></b>, is now available. A selection of the most striking images and poems from this year’s anthology have also been turned into A1 posters, which are currently being displayed around the Centre.</p>	<p>Goals 2, 5</p> <p>Goals 2, 5</p>
<p><b>3.2 Preview and Planning</b></p> <p><b><u>Emerging &amp; Practising Artists</u></b> <b><i>BA PACE</i></b> Auditions have recently taken place for our second year’s intake on the BA (Hons) Performance &amp; Creative Enterprise degree, delivered by the Guildhall School in association with the Barbican. We are pleased to announce that we will be making <b>15 offers</b> for September 16. It is anticipated that we will therefore be highly likely to achieve, or exceed, our target intake number of 10 for the 16/17 academic year. The new cohort will comprise of students practising a range of art forms including music, theatre, poetry and spoken word.</p> <p><b><u>Community</u></b> <b><i>Community Masterclasses</i></b> In the lead up to this year’s Walthamstow Garden Party, Creative Learning has teamed up with <b>Waltham Forest Council</b> to deliver a series of monthly Community Masterclasses. These free workshops are aimed at local residents involved in creative projects, who are interested in building their confidence and developing skills. Proving very popular in the local creative community, these dynamic sessions play an important</p>	<p>Goal 2</p> <p>Goal 5</p>

<p>role in our continued commitment to supporting local organisations and artists to build capacity and become more self-sustaining.</p> <p><b><u>Strategic Developments</u></b>  <b><i>Creative Learning Strategic Plan</i></b>  In tandem with the Barbican’s strategic review process, Creative Learning has developed a departmental strategic plan. The plan has been created to support the organisational objectives of the Barbican and Guildhall School, and to provide a strategic framework for our work over the next 5 years. Mirroring the development and design process of the Barbican’s strategic plan, the <b>Creative Learning Strategic Plan</b> process has enabled us to distil the vision, mission and goals of our department, and to organise our work into 5 core areas (now reflected in this report): <b>Public Events, Community, Schools &amp; Colleges, Young Creatives</b> and <b>Emerging and Practising Artists</b>. For each of these strand areas, we have articulated a goal (which links to Barbican and Guildhall School strategic goals), and have identified 3 priority projects that will best enable us to reach that goal over the next five years. Each of these projects link to the Barbican incubator, and (frequently) to Guildhall School widening participation targets.</p>	<p>Goals 2, 4, 5</p>
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<p><b>4. REPORT: OPERATIONS AND BUILDINGS</b></p>	
	<p>Strategic Goal</p>
<p><b>4.1 Progress &amp; Issues</b></p> <p><b><u>Security</u></b></p> <ul style="list-style-type: none"> <li>• As part of our post-Paris security response we held a further training day for staff on 26<sup>th</sup> February delivered by City Police Counter Terrorism Security Advisers (CTSAs) on the subject of emergency procedures and the ‘Stay Safe’ film and associated ‘Run, Hide, Tell’ message. Follow up security briefing sessions have begun with all HoDs by the Centre’s Head of Security. The City Police continue to support the Centre by providing ad hoc ‘Operation Servator’ presence around the Centre. Enhanced security remains in operation with the bags policy still being operated.</li> <li>• All planned training sessions have been delivered, we await any requests for additional sessions.</li> <li>• The Stay Safe video is now uploaded to the intranet.</li> <li>• The CTSA Re-review of previous security reports has been completed and is now the basis of our security action plan.</li> <li>• A Barbican security working group is progressing bids for security capital works with the City Security advisor.</li> <li>• A CCTV survey is underway in GSMD and the Centre investigating opportunities for connectivity and improvements in line with Police and Cornerstone recommendations.</li> <li>• The Barbican was the subject of a small gathering of protestors on</li> </ul>	<p>Goal 1</p>

<p>23 February 2016 against the performer Idran Raichel. No demonstration materialized as we were well supported by the City Police. HRH the Princess Royal attended the Centre in her capacity as Chancellor of the London University on 8 March 2016.</p>	<p>Goals 2,3</p>
<p><b><u>Facilities</u></b></p> <ul style="list-style-type: none"> <li>• A major programme of deep cleaning was undertaken through March to utilise some additional funding provided for enhancement of customer facing areas.</li> <li>• We are reviewing opportunities to enhance income from activities in the Conservatory including Gardening Tours in conjunction with Customer Experience and Catering.</li> <li>• Servest (cleaning contractor) is going to make operational changes to their work on our sites and this will reduce the number of cleaning hours but move timings to better cover Centre requirements – we have not supported Servest or CoL Procurement in the reduction in cleaning hours and will be monitoring performance and following up when appropriate.</li> <li>• Review of the cross campus mail service has commenced and we are currently working with stakeholders on operational requirements.</li> <li>• Sadly we have lost our queen bee over the winter and the colony is in decline. We plan to introduce a new queen as soon as we can obtain suitable stock.</li> </ul>	<p>Goal 1</p>
<p><b><u>Ex Hall 1</u></b></p> <ul style="list-style-type: none"> <li>• Following the withdrawal of the London Film School from the lease agreement, an enabling works programme is planned by CSD to prepare the site for future tenancy.</li> <li>• Further development of this project will align with the outcome of a feasibility project that is examining different issues relating to the transformation of Beech Street. These include the potential for a retail frontage to Beech Street on the Exhibition Hall sites, alongside the possibility of pedestrianizing Beech Street and other options.</li> <li>• Developments therefore would require a revised enabling works programme to accommodate the structural requirements of the retail proposition, and may possibly mean a new solution to the space requirements for the Creative Learning studio and workshop originally planned for the retained Ex Hall spaces.</li> <li>• We are trying to arrange with CSD the early development of the space above Côte to accommodate our Marketing Department as phase 1 of the enabling works programme.</li> </ul>	<p>Goal 1, 3</p>
<p><b><u>Engineering</u></b></p> <ul style="list-style-type: none"> <li>• New radio sets and a repeater station for level -2 (a weak signal area) are in the process of being installed and programmed. The radio roll out to engineering and house managers is now complete.</li> <li>• Repairs and modifications have been reviewed and trialed for the</li> </ul>	<p>Goal 1</p>

<p>Concert Hall house lights after a reflector fell from the light fitting on to its safety wire during a show in March. Works planned to be complete early April.</p> <p><b><u>Customer Experience</u></b></p> <ul style="list-style-type: none"> <li>• Box office turnover ended the financial year with a turnover of just over £21. Removing the ‘Hamlet effect’ of 14-15, this is a record turnover for the year.</li> <li>• The sales of customer experience services ended the year just short of £400k, exceeding budget by £110k. Much of this was linked to Hamlet and the RSC where careful yield management helps maximise both Barbican and producer income. The front of house sales strategy continues to work well. More visible sales points, improved product range and new sales techniques have resulted in a record contribution of £200k for foyer and auditorium merchandise, 200% of budget.</li> </ul>	<p>Goal 1</p>
<p><b>4.2 Preview &amp; Planning</b></p> <p><b><u>Projects</u></b></p> <p>The following headline projects are currently at various stages of design and development:</p> <ul style="list-style-type: none"> <li>• New 300m2 retail unit in foyer</li> <li>• Level 4 conference suite improvements</li> <li>• Superloo and toilet refurbishments</li> <li>• Concert Hall stage and backstage refurbishments including new piano lift</li> <li>• Hospitality areas including Fountain Room and Lounge Bar West</li> <li>• Curve Gallery ceiling grid and ceiling improvements, Phase1</li> <li>• Runway lighting in Art Gallery</li> </ul> <p>All the above projects are still on programme to be carried out during the summer 2016 period. The Superloo and retail proposals received objections from the 20<sup>th</sup> Century Society. In the case of the retail design the planners have given approval to the way we have responded to the 20<sup>th</sup> Century Society observations. In the case of the Superloos the planners have agreed with 20<sup>th</sup> Century Society objections but have agreed a modified scheme which retains the slab design but allows the inclusion of modesty panels.</p> <p><b><u>Customer Experience</u></b></p> <ul style="list-style-type: none"> <li>• Following recent terrorist attacks, the team continue to work collaboratively with the Security Team to ensure the safety of our audiences and teams. An emergency exercise to evacuate the foyers was carried out in February. A verbal report on this was provided at the last board meeting. The situation continues to be</li> </ul>	<p>Goal 1</p> <p>Goal 1</p>



<p>reviewed and further enhancements have recently been introduced.</p> <ul style="list-style-type: none"> <li>• Collaborative work continues with IT and marketing colleagues on the refreshed website. Work on phase two continues.</li> <li>• The foyer design group has recently appointed the architect who will produce the foyer 'style guide'.</li> </ul>	
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<b>5. REPORT: BUSINESS AND COMMERCIAL</b>	
	Strategic Goal
<p><b>5.1 Progress &amp; Issues</b></p> <p><b>Development</b></p> <ul style="list-style-type: none"> <li>• In March, members of the Development team were invited to present the Barbican Patrons programme at the 'Transformers: Radical Change in Museums' conference hosted by the Royal Museums Greenwich. Also, Barbican Board member and Barbican Centre Trust chairman Emma Kane was a plenary speaker at the Institute of Fundraising's first Cultural Sector Network National Conference.</li> <li>• Preparations are complete, and the Barbican is launching contactless giving in The Curve in April. While the Curve is free to all, visitors will be encouraged to consider a nominal donation of £2 to help keep it that way for everyone.</li> </ul> <p><b>Commercial Development</b></p> <p><u>Retail</u></p> <ul style="list-style-type: none"> <li>• Strange and Familiar opened with hugely encouraging sales (double budget in the month of March). Catalogues, and books generally, driving sales - helped by Martin Parr doing regular signings</li> <li>• Gallery Shop finished the financial year up 45% against full year budget. Foyer Shop also up 45% against budget (and last year)</li> </ul> <p><u>Catering</u></p> <ul style="list-style-type: none"> <li>• Both Osteria and Bonfire revenues are growing steadily, especially at lunchtimes, which has traditionally been a very quiet period in these spaces. Investment in large umbrellas, planting and furniture on the Bonfire terrace is hoped to maximize use of this area for the summer</li> <li>• Mobile bars now in operation during busy (mainly contemporary) performances and events.</li> </ul> <p><u>Car Parks</u></p> <ul style="list-style-type: none"> <li>• Work progressed in March on the new online payment portal. Customers will be able to purchase short-term parking through the car parking web page from 11<sup>th</sup> April.</li> <li>• Access members with blue badges can now use the number plate recognition cameras to easily enter and exit the car parks</li> </ul>	<p>Goals 2,3,4</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p>

<p><b>Business Events</b></p> <ul style="list-style-type: none"> <li>• Full year income target for 15/16 was achieved in December 15 and anticipated overrun is £145k over budget</li> <li>• Looking forward, a strong performance has secured over £1.3m contracted Room Hire, 19% up on last year</li> <li>• Event secured for 'Guardian News' with candidates for the UN Secretary General post in June 2016</li> </ul> <p><b>Exhibition Halls</b></p> <ul style="list-style-type: none"> <li>• The Exhibition Halls have enjoyed a good year end, with the last quarter of 2015/16 delivering 3 events: DataCentre Summit South, Garden Press Event and Landlord and Letting Show. These events have had a large take up of shell scheme stands and additional electrical services, and therefore have delivered better than expected net contract income contribution.</li> </ul> <p><b>BIE</b></p> <ul style="list-style-type: none"> <li>• <i>Game On 2.0</i> opened on 10 March at Norsk Teknisk, Oslo and has become the venue's fastest selling show in its history with 31,894 visitors in just three weeks. The exhibition will be open at Norsk Teknisk for an extended 10 month run.</li> <li>• <i>Game On</i> successfully opened at Miraikan, Tokyo on 1 March and has welcomed a record-breaking 52,858 visitors in the first month.</li> <li>• <i>Designing 007</i> opened at La Grande Halle venue in Paris on 14 April, with over 2,500 visitors during the opening weekend. The exhibition will remain in Paris until 4 September.</li> </ul>	<p>Goal 3</p> <p>Goal 3</p> <p>Goals 1,2,3,5</p>
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<p><b>5.2 Preview &amp; Planning</b></p> <p><b>Development</b></p> <ul style="list-style-type: none"> <li>• The next Barbican Ball is set for 24 November 2016. The committee of Trustees and volunteers has chosen the theme and venue, and is working on the fundraising plan.</li> </ul> <p><u>Retail</u></p> <ul style="list-style-type: none"> <li>• Shop relocation project approved by City of London planners and, at time of writing, is with the Secretary of State for final Listed Building Application approval.</li> <li>• Retail have commissioned four up-and-coming designers to develop new &amp; exclusive ranges for launch Autumn 16.</li> </ul> <p><u>Catering</u></p> <ul style="list-style-type: none"> <li>• Benugo will be making improvements to the front counter of the Coffee Point on level-1 to facilitate improved product visibility, display and additional tills in April.</li> <li>• Martini Bar is now open as a destination bar, 5-11pm Monday to</li> </ul>	<p>Goals 2,3,4</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p>
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<p>Saturday with a view to attracting the after work local business market and post-performance Barbican audiences.</p>	<p>Goals 1, 3</p>
<p><u>Car parks</u></p> <ul style="list-style-type: none"> <li>From 11<sup>th</sup> April parkers booking through the website are able to use the car park via the number plate recognition cameras, removing the need to collect a voucher.</li> </ul>	<p>Goals 1, 3</p>
<p><b>Business Events</b></p> <ul style="list-style-type: none"> <li>New Menus for Events published from May 2016 with new catering equipment, uniforms and service standards to be implemented by Searcys</li> <li>Planning ahead for a busy July with 13 Hall events, Institute of Fundraising &amp; 4 different graduation clients, Kings College, City University, St Georges &amp; London Metropolitan University.</li> </ul>	<p>Goal 3</p>
<p><b>Exhibition Halls</b></p> <ul style="list-style-type: none"> <li>Apart from the regular events, a number of new events are being confirmed for 2016. They include: Homes and Pet Press Events in July, Consultancy Career Fair in October and Medical Schools Council exams in December.</li> <li>New enquiries are still coming in for the latter part of 2016 and the team is on course to deliver income at least 15% in excess of budget.</li> </ul>	<p>Goal 3</p>
<p><b>BIE</b></p> <ul style="list-style-type: none"> <li>We are continuing to seek out co-producers for the <i>Mangasia</i> exhibition and have been having some promising discussions.</li> <li>We are currently looking to fill a slot on the <i>Digital Revolution</i> tour after a contract with a producer in Seoul, Korea has fallen through at the last minute due to unstable economic circumstances.</li> <li>Good progress is being made with the science fiction exhibition and visits to the US to meet with major lenders are being scheduled.</li> </ul>	<p>Goals 1,2,3,5</p>

## **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

<b>Committee(s):</b>	<b>Date(s):</b>
Barbican Centre Board	18 May 2016
<b>Subject:</b> Update on Creation of Community Interest Company: Drum Works	<b>Public</b>
<b>Report of:</b> Director of Creative Learning <b>Report Author:</b> Sean Gregory, Barbican Centre	<b>For Information</b>
<b>Summary</b>	
<p>Drum Works is a music project based in east London that encourages social cohesion and improves educational and aspirational outcomes for its participants. It has been running since 2007 as a Barbican project, during which time it has been very successful and expanded its reach significantly. With demand for the work growing beyond the Barbican's resources the project needed to find a new way forward in order to sustain and develop its activity. It was decided that Drum Works would become an independent Community Interest Company in order to diversify its sources of funding, maximise its commercial income, reduce reliance on grants and build a more sustainable financial model to help it achieve its core artistic and social objectives. Drum Works will maintain a close association with the Barbican Centre and Guildhall School.</p> <p>In May 2015, approval was given by the Barbican Board and City of London Policy &amp; Resources Committee for Drum Works to set itself up as an independent Community Interest Company. This report outlines the progress made since then towards Drum Works becoming fully independent.</p>	
<b>Recommendation(s)</b>	
Members are asked to note the report.	

## Main Report

### **Background**

1. Drum Works is a music project based in east London that encourages social cohesion and improves educational and aspirational outcomes for its participants. It started in 2007 with one group of students in a school in Bethnal Green and now works with around 400 young people every week through six East London schools and two senior bands. The senior bands provide progression routes for students who want to take it further, and an Assistant programme offers some of the more advanced players paid placements in schools alongside mentoring and training. Drum Works has recently started running a wider programme of activity alongside the core work with young people, including corporate training, bespoke workshops, and a pay-to-join adult ensemble.
  
2. Based on peer-to-peer learning and collective ownership, all Drum Works musical material is written by the participants, inspired by the music they listen to in their everyday lives. The combination of using culturally-relevant musical material and an intensive, high-energy delivery process is very effective at

engaging young people from all backgrounds. Once engaged, participants can then begin to develop their musical, technical and leadership skills through regular involvement. Drum Works performances are of a very high standard, demonstrating that positive action, hard work and commitment can achieve results everyone can be proud of.

3. Drum Works flourished within the Barbican's Creative Learning programme, but with demand for the work growing beyond the Barbican's resources the project needed to find a new way forward in order to sustain its activity. The demand for Drum Works suggested significant commercial potential, so it was decided that Drum Works should become an independent company. This would allow Drum Works to maximise its commercial income, diversify sources of funding, reduce reliance on grants and build a more sustainable financial model to help it to achieve its core artistic and social objectives.
4. In May 2015, approval was given by the Barbican Board and City of London Policy & Resources Committee for Drum Works to set itself up as an independent Community Interest Company (CIC).

#### **Current Position**

5. Drum Works CIC was registered in June 2015 and is currently still operating as a Barbican Guildhall Creative Learning project. It is in the process of putting the infrastructure in place to operate independently and the CIC is expected to begin trading in September 2016.
6. HR are advising on the employment status of the existing Drum Works casual staff and it has been confirmed that accounting support will be provided for Drum Works by the Finance team.
7. Drum Works have appointed a board of non-executive directors who will be responsible for monitoring the CIC's performance. The board includes two members of Barbican/Guildhall Staff; currently Sarah Wall (Group Accountant, Finance) and Caroline Harris (Trusts & Foundations Manager, Development).

#### **Partnership with the Barbican**

8. It has been agreed that Drum Works will be an Artistic Associate of the Barbican.
9. A partnership agreement between the Barbican and Drum Works has been drafted and is close to being signed off. This agreement sets out the standard terms between the Barbican/City of London and Drum Works CIC. The agreement includes:
  - confirmation that two Barbican/Guildhall staff will sit on the Drum Works board of non-executive directors
  - a profit-split clause that would come into force in the event that Drum Works CIC is wound up and replaced by a for-profit company
  - a commitment from Drum Works to continue delivering their core programme in the East London Cultural Education Partnership boroughs, in-line with Barbican Guildhall Creative Learning's strategy

- provision for Drum Works to access office space, rehearsal space and storage in the Barbican
- confirmation that Drum Works will perform and/or deliver workshops at a Barbican event at least once per year
- a commitment to sharing evaluation reports and relevant project information
- confirmation that Drum Works will adopt the Barbican's safeguarding policy.

### **Fundraising & Income-Generation**

10. For the financial year 2016/17 Drum Works has secured £30k in fundraising, £35k in schools contributions, £32k in commercial activity and £10k in sponsorship. Its target is to bring in a further £30k in commercial activity and £30k in fundraising.
11. Drum Works have worked with the Art of Development team at the Guildhall School to devise a corporate training workshop model, which will be part of the menu of options offered by Guildhall. A profit-share arrangement has been agreed for any workshops booked through the Art Development. Following two successful pilot workshops, the first commercial Drum Works corporate training workshop will have taken place on 27 April.
12. Drum Works have taken advice from Arts Council England and will be submitting a 'Grants for the Arts' application.
13. Drum Works will continue to apply to other trusts and foundations, liaising with the Barbican's Development team to avoid conflicts of interest.
14. Drum Works will launch a membership scheme this year, targeting participants' parents, the adult ensemble and other friends of the project.

### **Marketing & Communications**

15. Drum Works will continue to feature the Barbican and Guildhall School logos on their publicity material to demonstrate the partnership between the organisations.
16. New branding has been developed for Drum Works and the project's use of the Barbican brand is in the process of being phased out.
17. Drum Works have launched their own website: [www.drumworks.co.uk](http://www.drumworks.co.uk)

### **Appendices**

- None.

### **Background Papers:**

May 2015: Report for decision on the creation of a Community Interest Company

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