



Barbican Centre Board

Date: WEDNESDAY, 25 JANUARY 2017
Time: 11.00 am
Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

Members: Deputy John Tomlinson (Chairman)
Deputy Dr Giles Shilson (Deputy Chairman)
Deputy John Bennett
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
Deputy Tom Sleigh

Enquiries: Gregory Moore
tel. no.: 020 7332 1399
gregory.moore@cityoflondon.gov.uk

Lunch will be served in the Guildhall Club following the meeting
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 will 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 of the Barbican Centre Board meeting held on 23 November 2016.

For Decision
(Pages 1 - 8)

b) *** Minutes of the Nominations Committee**

To receive the draft public minutes of the Nominations Committee meeting held on 23 November 2016.

For Information
(Pages 9 - 10)

c) *** Minutes of the Finance Committee**

To receive the draft public minutes of the Finance Committee of the Barbican Centre Board meeting held on 11 January 2017.

For Information
(Pages 11 - 14)

4. **OUTSTANDING ACTIONS AND WORKPLAN**

Report of the Town Clerk.

For Information
(Pages 15 - 18)

5. **TERMS OF REFERENCE**

Report of the Town Clerk.

For Decision
(Pages 19 - 20)

6. **RESOLUTION FROM THE POLICY & RESOURCES COMMITTEE**

To consider a Resolution of the Policy & Resources Committee.

For Decision
(Pages 21 - 22)

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

Report of the Managing Director.

For Information
(Pages 23 - 36)

8. **THEATRE & DANCE: ANNUAL PRESENTATION**
Report of the Director of Arts.
N.B.- To be read in conjunction with the non-public appendices at item 19.
For Information
(Pages 37 - 56)
9. **UPDATE ON CULTURAL EDUCATION PARTNERSHIP AND UNDER 18s OFFER**
Director of Learning & Engagement to be heard.
For Information
10. *** FORMATION OF BARBICAN EXHIBITIONS LIMITED**
Report of the Chief Operating & Financial Officer.
For Decision
(Pages 57 - 60)
11. *** BAD DEBTS ANNUAL UPDATE**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 61 - 64)
12. *** GATEWAY 7 OUTCOME REPORT: THEATRE MAIN HOUSE DIMMERS AND PIT THEATRE DIMMERS AND CONTROL**
Report of the Chief Operating & Financial Officer.
For Decision
(Pages 65 - 70)
13. *** GATEWAY 7 OUTCOME REPORT: LIGHTING, SMALL POWER AND DISTRIBUTION BOARDS**
Report of the Chief Operating & Financial Officer.
For Decision
(Pages 71 - 76)
14. *** GATEWAY 7 OUTCOME REPORT: INVESTMENTS IN COFFEE POINTS AND MOBILE BARS**
Report of the Chief Operating & Financial Officer.
For Decision
(Pages 77 - 84)
15. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
16. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
17. **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

18. a) **Non-Public Board Minutes**
To agree the non-public minutes of the Barbican Centre Board meeting held on 23 November 2016.
For Decision
(Pages 85 - 90)
- b) *** Non-Public Minutes of the Nominations Committee**
To receive the draft non-public minutes of the Nominations Committee meeting held on 23 November 2016.
For Information
(Pages 91 - 92)
- c) *** 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 11 January 2017.
For Information
(Pages 93 - 98)
19. **THEATRE & DANCE: NON-PUBLIC APPENDICES**
Non-public appendices to be read in conjunction with item 8.
For Information
(Pages 99 - 106)
20. **APPOINTMENT OF EXTERNAL MEMBER**
Report of the Town Clerk.
For Decision
(Pages 107 - 110)
21. *** BUSINESS REVIEW**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 111 - 118)
22. *** UPDATE ON CATERING & BARS**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 119 - 126)
23. *** SALARIES ANALYSIS 2017/18**
Report of the Managing Director.
For Information
(Pages 127 - 134)
24. *** SBR / STRATEGIC PLAN UPDATE**
Report of the Managing Director.
For Information
(Pages 135 - 140)

25. **DEVELOPMENT UPDATE**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 141 - 146)
26. **UPDATE ON CAPITAL WORKS**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 147 - 160)
27. *** RISK UPDATE**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 161 - 168)
28. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
29. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**

This page is intentionally left blank

BARBICAN CENTRE BOARD

Wednesday, 23 November 2016

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 23 November 2016 at 10.45 am

Present

Members:

Deputy John Tomlinson (Chairman)
Deputy Dr Giles Shilson (Deputy Chairman)
Deputy John Bennett
Russ Carr
Stuart Fraser
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

In Attendance

Kathryn McDowell - Managing Director, London Symphony Orchestra (LSO)

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
Lynette Brooks	- Head of Development, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Lorna Gemmell	- Head of Communications, Barbican Centre
Huw Humphreys	- Head of Music, Barbican Centre
Jim Turner	- Head of Projects, Barbican Centre
Sheree Miller	- Customer Experience 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 Tom Hoffman.

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

Trevor Phillips declared an interest in respect of item 6 as some of the data analytics used had been provided by his company.

3a. **MINUTES**

The public minutes and summary of the meeting held on 21 September 2016 were approved.

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

The draft public minutes of the meeting held on 8 November were received.

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

The draft public minutes of the meeting held on 8 November were received.

4. **OUTSTANDING ACTIONS OF THE BOARD**

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.

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.

In response to Members' queries, it was clarified that the refurbishment of the "super-loos" was expected to be completed in the New Year, following the delivery and installation of a number of modesty panels. It was also noted that the newly appointed Director for Operations & Buildings, Jonathon Poyner, would be joining the Barbican in January from the Wales Millennium Centre.

Members discussed the government's recent decision to withdraw funding associated with the development of a business plan for the Centre for Music. Whilst this was understandably disappointing, the Managing Director reminded Members that the Centre for Music project had emerged prior to any government involvement and was not dependent on it. Conversations would now be had to explore possible routes forward and any request for further City Corporation funding for any aspect of the project would be subject to the normal approvals process.

RECEIVED.

6. **DIVERSITY AND INCLUSION UPDATE**

The Board received a report of the Head of HR which provided an update on diversity and inclusion initiatives over the last year and detailed the Barbican's action plan for the coming year, focussing on the three areas of artistic programme, audiences and workforce.

Members were pleased to observe that action was being taken and progress being made in this area. The role of the arts in demonstrating the diversity and richness of society was highlighted as particularly important, with it urged that further thought be given in respect of programming and pricing and their potential impact in increasing the diversity of audiences. The importance of role models from different communities in encouraging participation was stressed, with it also commented that the Board should also look to itself and its leadership role in respect of diversity.

The Managing Director highlighted the general lack of diversity in the sector as a pressing issue for the cultural world which it was vital be addressed. The issue was of course complex and significant work would be required over time to ensure improvement; he noted that there had recently been significant discussions on this issue at the Arts Council away day. In the post-Brexit landscape, where there were likely to be further challenges associated with visa restrictions, it was important for the Barbican to seek to take the initiative and help to define the cultural identity of the City moving forwards.

A Member expressed their disappointment in respect of the approach to data collection, suggesting that it was outdated and overplayed peoples' sensitivities. Commenting on the number of Barbican staff who had declined to indicate their ethnicity, it was observed that the proportion was such that it skewed the statistics and rendered the data significantly limited in respect of facilitating any meaningful analysis. He cautioned that there was no other area in which an organisation would seek to set policy based on such incomplete data and urged that the approach to data collection be altered to require a response from all employees, so as to ensure that effective and meaningful action could be taken. He highlighted requirements on businesses in the United States of America to submit such data to the government, as well as similar requirements in the television industry which were associated with eligibility for funding. The Member reiterated his belief that a robust position should be taken on this issue and the option to decline to indicate ethnicity be removed, adding that the traditional approach of seeking to be sensitive to peoples' willingness to self-declare was increasingly seen as an excuse not to take appropriate action.

The Head of HR agreed that the proportion of people preferring not submit information negatively affected the utility of the statistics, advising that a number of programmes had been undertaken with staff in recent times to increase awareness of the importance of providing this information, so as to facilitate a more informed and effective approach to improving the Barbican's approach to diversity and inclusion. The Director of Arts added that some staff did on occasion express their concerns or sensitivities about providing such information and, rightly or wrongly, the current practice was to follow the Arts Council's guidance and respect these concerns. She observed that there was

perhaps a need to revisit this approach and discuss this further with the City Corporation's equalities team; however, irrespective of the completeness of data at this stage, this should not prevent action being taken in a number of areas in the interim.

In response to further queries, the Head of HR advised that suppliers were not included specifically within this plan and thanked Members for their helpful suggestions on this issue as to duties that might be placed on them, undertaking to pursue this with the City Procurement team. He also confirmed that diversity training modules were currently being updated and would be available online; once complete, he would be happy to circulate this to Board Members. In respect of accessibility, he also noted that significant work was undertaken with disabled employees and occupational health to make all possible reasonable adjustments to facilitate their being able to undertake their roles.

Members noted the information provided in the report concerning the Barbican Ambassadors, expressing their admiration for the work undertaken by this diverse array of individuals who were passionate advocates for the arts in under-represented communities. It was suggested that their expertise should be drawn upon, with them invited to provide input and opinions to the Board to challenge viewpoints and allow for a more informed and thoughtful approach. The Director of Learning & Engagement echoed these supportive comments, highlighting the Ambassadors' significant community engagement work and agreeing that the Barbican should be more forthright in using their knowledge and commitment to help further the arts ecology at all levels.

The Chairman thanked all Members for their constructive input and noted that an update report would come back to the Board in six months' time. He also noted Members' enthusiasm to continue discussing and shaping the action plan and suggested that the Town Clerk be asked to arrange an informal meeting for relevant officers and interested Members in the New Year, to facilitate continued discussion.

RECEIVED.

7. MUSIC PRESENTATION

The Board received a report of the director of Arts providing an update on performance over the past year and setting out the opportunities, challenges and plans for the coming period.

Members congratulated the Head of Music on a successful year, commenting particularly on the impressive array of artists who had performed during the year or were scheduled to perform at the Barbican in 2017/18.

Members asked a series of questions concerning the Barbican's use of Milton Court and the relationship with the Guildhall School of Music & Drama. Responding, the Head of Music advised that Milton Court had not previously been used for the most appropriate performances, whether this be acoustically or in terms of audience size, and was therefore not maximising its potential.

Consequently, he had been working with the Guildhall School to play to the strengths of the venue and act more collaboratively, with the results of this work now beginning to bear fruit. A number of new marketing initiatives were being explored and the role of the School's new Principal would be key in furthering progress in this area. He confirmed that there was no conflict with the School about the usage of Milton Court, stressing that the Barbican was absolutely clear that the venue was primarily for students' development. He outlined the progressive relationship which had been developed whereby the Barbican encouraged high-profile artists to work with students around their performances, so as to complement students' musical education and enhance their learning experience. Members were pleased to note the strong relationship with the School, noting that there were significant benefits to both organisations accruing from the development of young talent and being able to showcase them at the Barbican.

RECEIVED.

8. **GATEWAY 7 OUTCOME REPORT: INVESTMENT IN BAR OPERATIONS**

The Board 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.

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

There were none.

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

There were none.

11. **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.

Item No.

12a - 24

Paragraph No.

3

12a. **NON-PUBLIC MINUTES**

The non-public minutes of the meeting held on 21 September 2016 were approved.

12b. **NON-PUBLIC MINUTES OF THE FINANCE COMMITTEE**

The draft non-public minutes of the meeting held on 8 November 2016 were received.

12c. **NON-PUBLIC MINUTES OF THE RISK COMMITTEE**

The draft non-public minutes of the meeting held on 8 November 2016 were received.

13. **DIVERSITY AND INCLUSION UPDATE: NON-PUBLIC APPENDIX**
The Board received the non-public appendix to be read in conjunction with Item 6.
14. **MUSIC PRESENTATION: NON-PUBLIC SECTIONS**
The Board received the non-public reports and appendix to be read in conjunction with item 7.
15. **LSO ANNUAL REVIEW**
Kathryn McDowell, Managing Director of the London Symphony Orchestra (LSO), provided the Board with an update on the LSO's activities and financial position and gave an overview of the Orchestra's future plans.
16. **BUDGET 2017/18**
The Board considered and approved a report of the Chief Operating & Financial Officer presenting the draft budget for 2017/18.
17. **BUSINESS REVIEW**
The Board received a report of the Chief Operating & Financial Officer setting out the Business Review for the Period 6 Accounts 2016/17.
-
- 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 by up to thirty minutes.*
-
18. **DEVELOPMENT UPDATE**
The Board received a report of the Chief Operating & Financial Officer which set out the latest fundraising results against budget.
19. **SBR/ 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.
20. **RISK UPDATE**
The Board received a report of the Chief Operating & Financial Officer updating Members on the key risks facing the Centre and detailing the steps being taken to mitigate these risks.
21. **UPDATE ON CAPITAL WORKS**
The Board 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.
22. **ISSUE REPORT: LEVEL 4 (FROBISHER) REFURBISHMENT**
The Board considered and approved a report of the Managing Director concerning issues encountered during a project to refurbish Level 4.

23. **ISSUE REPORT: RETAIL UNIT**

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

24. **BARBICAN PROJECTS UPDATE**

The Board received a report of the Chief Operating & Financial Officer providing an update on Red and Amber rated projects across the Barbican Centre.

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

There were no urgent items.

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

The Chairman informed Members of one urgent item of business, related to a recommendation of the Nominations Committee which would come to the Board in January 2017.

The meeting ended at 12.55 pm

Chairman

Contact Officer: Gregory Moore
tel. no.: 020 7332 1399
gregory.moore@cityoflondon.gov.uk

This page is intentionally left blank

NOMINATIONS COMMITTEE OF THE BARBICAN CENTRE BOARD **Wednesday, 23 November 2016**

Minutes of the meeting of the Nominations Committee of the Barbican Centre Board
held at Committee Rooms, West Wing, Guildhall on Wednesday, 23 November 2016
at 10.00 am

Present

Members:

Deputy John Tomlinson (Chairman)
Deputy Dr Giles Shilson (Deputy Chairman)
Deputy Catherine McGuinness
Trevor Phillips
Cllr Guy Nicholson
Keith Salway

Officers:

Sir Nicholas Kenyon	-	Managing Director, Barbican Centre
Greg Moore	-	Town Clerk's Department

1. **APOLOGIES**
Apologies were received from Tom Hoffman.
2. **MEMBERS DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THIS AGENDA**
There were none.
3. **MINUTES**
The public minutes of the meeting held on 13 July 2016 were approved.
4. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**
There were no questions.
5. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
There were no urgent items.
6. **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 Schedule 12A of the Local Government Act.

Item No.	Exemption Paragraph(s)
7 - 8	1 & 3

7. **NON-PUBLIC MINUTES**

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

8. **BOARD APPOINTMENTS**

The Committee considered a report of the Town Clerk concerning the potential appointment of a new Board Member.

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

There were no questions.

10. **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 10.30 am

Chairman

Contact Officer: Gregory Moore

tel. no.: 020 7332 1399

gregory.moore@cityoflondon.gov.uk

FINANCE COMMITTEE OF THE BARBICAN CENTRE BOARD

Wednesday, 11 January 2017

Minutes of the meeting of the Finance Committee of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 11 January 2017 at 2.00 pm

Present

Members:

Deputy John Tomlinson (Chairman)
Russ Carr
Emma Kane
Vivienne Littlechild
Judith Pleasance
Keith Salway
Tom Sleigh

Officers:

Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Louise Jeffreys	- Director of Arts, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Debbie Hackney	- Financial Controller, Barbican Centre
Jim Turner	- Head of Projects, Barbican Centre
Greg Moore	- Town Clerk's Department

1. APOLOGIES

Apologies were received from Wendy Hyde and Deputy Dr Giles Shilson.

The Chairman also welcomed Jonathon Poyner, the new Director of Operations & Buildings, to his first meeting.

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 8 November 2016 were approved.

4. OUTSTANDING ACTIONS

The Committee noted the various outstanding actions and the updates provided thereon.

With reference to the Diversity and Inclusion action, it was noted that a meeting was shortly to be confirmed for 13 February.

In discussing Board Appointments, it was advised that Roly Keating would be resigning from the Board following his recent appointment to the Board of

Channel Four. There was still some uncertainty as to the exact date of Mr Keating's departure and an email would be circulated to the Board once this was known. The result of this would be that there would now be four vacancies on the Board arising at the end of March and it was confirmed that thought was being given to a diverse range of prospective candidates, which would be reviewed initially by the Nominations Committee. It was also confirmed that thought was being given to the establishment of a more structured induction programme for Board Members and a paper would also be going forward to the Nominations Committee.

RECEIVED.

5. **GATEWAY 7 OUTCOME REPORT: THEATRE MAIN HOUSE DIMMERS AND PIT THEATRE DIMMERS AND CONTROL**

The Committee considered a report of the Chief Operating & Financial Officer concerning a project to replace the Theatre Main House Dimmers and the Pit Theatre Dimmers and Control.

Members stressed the importance of ensuring that lessons learnt were recorded and used while preparing future projects, so as to avoid errors being repeated. The Head of Projects confirmed that a report had recently been drafted providing an evaluation of lessons learnt from all projects conducted by the Centre in recent years, with the Director of Operations & Buildings reassuring Members that processes were being tightened to ensure that a programme of continual improvement was in place.

In discussing the particular tendering issues that had been associated with this project, Members expressed concern that the weighting of the scoring matrix was insufficiently nuanced to allow for tenders that were markedly over budget to be discarded. Concerns were also raised over the fact that the overall budget had had to be disclosed as part of the second tender, which might have had the unintended consequence of resulting in tender submissions being inflated. The Head of Projects undertook to raise these concerns with colleagues in the Procurement Team.

It was also confirmed that the "anti-grope" lighting referred to in the report was low-level background lighting used when the theatre was dark for performances. This allowed for audience members to find their way around during performances should they need to leave the theatre, for technicians backstage to see what they were doing, and so on.

RESOLVED: That the lessons learnt be noted and, following the end of the defects liability period and payment of any retention, the project be closed.

6. **GATEWAY 7 OUTCOME REPORT: REPLACEMENT OF LIGHTING, SMALL POWER AND DISTRIBUTION BOARDS**

The Committee considered a report of the Chief Operating & Financial Officer concerning a project to replace lighting, small power and distribution boards in various locations across the Centre.

In response to a query concerning the nature of the project delays, the Head of Projects advised that the project's initial rejection by the Projects Sub-Committee and the subsequent change in scope needed to gain approval had required the start of works to be delayed. Consequently, the delivery window had slipped and had then needed to be altered further to avoid clashes with pre-planned events at the Centre.

RESOLVED: That the lessons learnt be noted and, following the end of the defects liability period and payment of any retention, the project be closed.

7. GATEWAY 7 OUTCOME REPORT: INVESTMENTS IN COFFEE POINTS AND MOBILE BARS

The Committee considered a report of the Chief Operating & Financial Officer concerning a project associated with investment in coffee points and mobile bars at the Barbican.

In discussing the lessons learnt, the Chief Operating & Financial Officer advised that interaction across departments on projects was currently being looked at to try and further improve the clarity and efficiency of the process.

RESOLVED: That the lessons learnt be noted and, following the making good of any defects during the warranty period along with release of any retention, the project be closed.

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

There were no questions.

9. ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT

There were no urgent items.

10. 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.
11 - 18

Exemption Paragraph(s)
3

11. NON-PUBLIC MINUTES

The non-public minutes of the meeting held on 8 November 2016 were approved.

12. BUSINESS REVIEW

The Committee received a report of the Chief Operating & Financial Officer setting out the Business Review for the Period 8 Accounts 2016/17.

13. SALARIES RECONCILIATION

The Committee received a report of the Managing Director which explained the increases from the base 2014/15 Service Based Review (SBR) salary budget to the 2017/18 budget and aimed to show that the changes were necessary and business critical.

14. UPDATE ON CATERING AND BARS

The Committee received a report of the Chief Operating & Financial Officer concerning the catering and bar offer at the Barbican, setting out the financial position for a 12 month period as at the end of August 2016 and the actions being taken to resolve some performance issues.

15. FORMATION OF BARBICAN EXHIBITIONS LIMITED

The Committee considered and approved a report of the Chief Operating & Financial Officer concerning the implications of the Government's Museum and Galleries Tax Relief Scheme and proposing the formation of a limited company, with permission to trade and to become VAT registered, to allow the Barbican to participate.

16. SERVICE BASED REVIEW ROADMAP AND 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.

17. DEVELOPMENT UPDATE

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

18. UPDATE ON CAPITAL WORKS

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.

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

There were no questions

20. ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT

There were no urgent items.

The meeting ended at 3.55 pm

Chairman

Contact Officer: Gregory Moore
tel. no.: 020 7332 1399
gregory.moore@cityoflondon.gov.uk

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)	The City Surveyor has advised that a date is being sought in the early 2017 to which all Members and external Members will be welcome.
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.
Cultural Education Partnership and U18 offer	Report 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 oral update at January Board meeting and written report for March.
Salary Reconciliation / Headcount Totals	Report providing salary analysis to be produced.	Chief Operating & Financial Officer	November 2016 (Finance Committee)	Complete – went to January Finance Committee and on Board agenda for information.
Diversity and Inclusion	a) Action plan to be revisited in six months to monitor progress b) Informal meeting to discuss action plan to be arranged for interested Members c) Link to online diversity training to be circulated to Board Members when development is complete	Head of HR Town Clerk Head of HR	November 2016 (Board)	a) Work Plan updated accordingly b) Expressions of interest sought and obtained, meeting set for 13/2/2017. c) To be circulated when complete.

Outstanding Actions List

Barbican Centre Board and Finance Committee

Proposed new Board Member	CV of proposed new Board Member to be circulated to full Board, with request for any comments/queries to be sent to the Chairman.	Town Clerk	November 2016 (Board)	Complete - circulated 25/11/16; reminder sent 16/1/17.
CWP projects	a) Clarification to be sought in respect of bringing forward CWP monies for projects. b) Full list of approved CWP projects to be circulated to Board	Financial Controller Head of Projects	January 2017 (Finance)	TBC Complete – attached as appendix to Update on Capital Works item.
Security	Update on timescales and position in respect of security enhancements sought.	Head of Projects	January 2017 (Finance)	Update to be provided at Board meeting 25/1/17.

Barbican Centre Board Work Programme 2017

(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)

25 January 2017	<ul style="list-style-type: none"> • Theatre Presentation • Health & Safety report • Catering Update • Strategic Plan (6 monthly full update) • Bad Debts/Write-offs Annual Update
8 March	<ul style="list-style-type: none"> • <i>Cultural Hub and U18 Offer</i> • 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 • <i>Diversity & Inclusion Update</i>
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 • Diversity & Inclusion Strategy • Strategic Plan (6 monthly full update) • Digital Presentation
22 November	<ul style="list-style-type: none"> • Music and LSO Presentation • Development Presentation

This page is intentionally left blank

Committee(s)	Dated:
Barbican Centre Board	25 January 2017
Subject: Terms of Reference	Public
Report of: Town Clerk	For Decision
Report author: Greg Moore – Town Clerk's Department	

Summary

As part of the post-implementation review of the changes made to the City Corporation's governance arrangements in 2011, it was agreed that all Committees should review their terms of reference annually. This is to enable any proposed changes to be considered in time for the annual reappointment of Committees by the Court of Common Council.

The terms of reference of the Barbican Centre Board are attached at Appendix 1 to this report for Members' consideration.

Recommendations

It is recommended that:

- the terms of reference of the Board, subject to any comments, be approved for submission to the Court in April 2017; and,
- Members consider whether any change is required to the frequency of the Committee's meetings.

Appendices

- Appendix 1 – Terms of Reference

Gregory Moore

Senior Committee and Member Services Officer

Town Clerk's Department

T: 020 7332 1399

E: gregory.moore@cityoflondon.gov.uk

Barbican Centre Board: 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.

Agenda Item 6

TO: **BARBICAN CENTRE BOARD**

Wednesday, 25 January 2017

FROM: **POLICY AND RESOURCES COMMITTEE**

Thursday, 15 December 2016

APPOINTMENT OF CHAIRMEN OF SUB-COMMITTEES

Members considered and approved a report of the Town Clerk and Comptroller and City Solicitor regarding the appointment of Sub-Committee Chairmen.

RESOLVED – that:-

- when a Chairman does not wish to exercise their right to be the Chairman of a Sub-Committee and wishes a specific Member to be appointed, Committees adopt a convention whereby the Chairman submits their nomination for Chairman and/or Deputy Chairman to the service committee for approval; and
- a resolution to this effect be circulated to all relevant Committees to endorse this convention.

This page is intentionally left blank

Committee(s):	Date(s):
Barbican Centre Board	25 January 2017
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Information
<p style="text-align: center;">Summary</p> <ul style="list-style-type: none"> • The Management Report comprises current updates under five sections authored by Barbican Directors. • Updates are under the headlines of: <ul style="list-style-type: none"> ○ Strategy and Cultural Hub ○ 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. <p>Recommendation Members are asked to note this report.</p>	

Main Report

1. REPORT: STRATEGY AND CULTURAL HUB	
	Strategic Goal
<p>1.1 Centre for Music</p> <p>Following the Government's decision in early November not to proceed with funding for the business case work on Centre for Music, discussions took place internally as to the best way forward for the project. A revised programme of work was drawn up which would be achievable in a similar timescale, by December 2018, to carry through the main elements of the planned programme of work, and to arrive at a firm position as to whether the project was feasible. This was costed at £2.5m (a considerable saving on the planned Treasury funding) and a proposal was made to the City.</p>	

It was agreed that a funding bid could be made to Policy and Resources for the sum needed, with the background that it was unreasonable of Government to interrupt the planning of the project and that it needed to be completed. Alongside this, it would be essential to work closely with the City Surveyors in order to enable them to develop maximum commercial income from a new building on the site, with the potential for them to expand that work should the Centre for Music turn out not to be feasible.

A paper was prepared for the Corporation's Policy and Resources Committee in December which was accepted by the Committee without opposition. This includes two check points during the process where progress can be assessed and the project reviewed. The case was then submitted to the Court of Common Council on Thursday 12 January, and once again approved without opposition. An announcement was made that afternoon, coincidentally but not unhelpfully the day after the major opening, widely covered in the British press, of the Elbphilharmonie concert hall in Hamburg.

The result is that the Centre for Music project continues its planning under the direction of Project Director Simon Johnson, and the position in relation to the arts sector is somewhat relieved in that central Government funding is no longer involved. The imperative for the project to provide significant access, educational value and public value, is however unchanged.

1.2. Cultural Hub

With the context of the Centre for Music project continuing, and the development of the proposals for the new Museum of London, the progress of the Cultural Hub becomes ever more significant. It has now been agreed that the aim should be to proceed to a launch for the Hub before summer 2017, with some dedicated activity planned for no later than spring 2018, and some 'quick wins' in the area of visibility and improvements before then.

A restructuring of the Hub project under the leadership of Peter Lisley is now planned, coinciding with the dispersal of the Culture, Heritage and Libraries department of the Corporation on the departure of David Pearson. This is currently in hand and will include a part-role on Partnerships and Cultural Education for Sian Bird, shared with the Barbican, as well as the necessary resourcing of joint activity.

The branding project for the Hub is nearing completion and will be submitted to Members at the Cultural Hub Working Party in the first instance, and then more widely shared and discussed. This brand and the associated messages will be the key to the marketing and programming of the Hub going forward, and these can be developed around such initiatives as the arrival of Sir Simon Rattle as Music Director of the LSO in September 2017.

<p>Further developments include the advancement of the Beech Street improvements, which will now be a project in its own right as it involves traffic, street works, signage, look and feel, retail development, space for Barbican Guildhall Creative Learning, the future use of the Exhibition Halls, the Low Emission Zone, etc.</p> <p>Partnerships will be key to the development of the Hub, and these are being developed informally prior to the formal launch of a Hub identity to ensure buy-in and engagement from the surrounding area.</p>	
--	--

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS	
	Strategic Goal
<p>2.1 Progress & Issues</p> <p>Gallery: Bedwyr Williams' Curve Gallery commission <i>The Gulch</i> closed on 8th January and has substantially exceeded target (average daily attendance was 445, vs. a target of 250). A number of events have taken place in the exhibition, including Welsh School Disco, which was part of Frieze. Despite excellent coverage ("<i>Dazzling and delightfully subversive</i>" – <i>The Telegraph</i>), attendance for <i>The Vulgar; Fashion Redefined</i> has been below target, averaging 242 paid attendances per day, against a target of 400. However, an increase in sales is anticipated as attendance exceeded targets over the two Christmas weekends and has remained strong since.</p> <p>Previous Art Gallery exhibition Ragnar Kjartansson has enjoyed significant success, attracting close to 150,000 visitors so far in its current installation at the Hirshhorn Gallery in Washington. It was also voted show of the year by Guardian art critic Adrian Searle in his 2016 list.</p> <p>Richard Mosse's <i>Incoming</i> opens on 15 February in The Curve, <i>The World of Charles and Ray Eames</i> is due to open in Genk and <i>The Vulgar</i> will travel to the Winter Palais in Vienna.</p> <p>Music: The <i>Steve Reich at 80</i> weekend earned 4* reviews in the Times, Guardian and FT. The weekend featured a talk from music writer and critic Alex Ross, a Milton Court performance from Guildhall School musicians and an evening concert by Associate Ensemble Britten Sinfonia. All three events surpassed their audience targets. Highlights from the contemporary music programme included Icelandic composer Johan Johansson's performance with the Britten Sinfonia Voices, including material from his score for the acclaimed sci-fi movie <i>Arrival</i>, and <i>Spiritualized</i> giving two sold out performances to 4* and 5* reviews.</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>

<p>Unfortunately the much anticipated Cecilia Bartoli concert was cancelled due to the artist's illness and sales for the two concerts given by International Associates the Royal Concertgebouw Orchestra achieved only 58% and 70% of sales targets respectively.</p> <p>Looking forward, Simon Rattle and Peter Sellars collaborate on a semi-staged performance of Ligeti's opera Le Grand Macabre, Scottish musician King Creosote gives a sold-out performance of his new album, Astronaut Meets Appleman, and Godfrey Reggio's film The Visitors receives a UK Premiere as part of the Philip Glass at 80 weekend, with Michael Riesman conducting the BBC Symphony Orchestra.</p> <p>Theatre: The RSC winter season has been running throughout November and December. Anthony Sher as King Lear, directed by Gregory Doran, ran at 92% capacity across 30 performances. Unfortunately Cymbeline, directed by Melly Still and starring Gillian Bevan, did not attract the numbers, with an average of 43% of seats sold across 23 performances. In the Pit, Turned On Its Head presented Sponge, a show for babies and toddlers, which enjoyed excellent reviews and also sold out.</p> <p>Theatre and Creative Learning held an Open Evening for prospective applicants to the Oxford Samuel Beckett Theatre Trust Award and Open Labs programmes that allowed new artists to see the Pit Theatre and talk informally with Barbican staff and with past participants. Around 50 artists attended took the chance to ask questions and discuss applications.</p> <p>Looking ahead to the New Year, Artistic Associates Boy Blue Entertainment are giving the world premiere of their triple bill Blak, Whyte, Gray. This will be followed by the annual season from the London International Mime Festival with a main house show from Belgium and three new works in the Pit from France, Italy and Greece.</p> <p>Cinema: The Cheap Thrills season has been a feature of the Autumn, with a full house for John Waters' Female Trouble and a Screen Talk with director Catherine Breillat. Another highlight was the Global Health Film Festival. Cinema and Business Events worked closely to produce this two day festival across the Centre, including an exciting new Virtual Reality experience in the Frobisher rooms and a host of Q&A sessions. Taking into account expenditure savings, the total YTD net contribution from the new release programme is £77k behind target.</p> <p>Upcoming highlights include the launch of 2017 series, Conversations with Women in Film (in collaboration with Women in Film & TV and London Film School) and Ghost in the Shell, shown in the original Japanese with English subtitles, as part of the Cinema Matters series.</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
---	---

<p><u>Marketing:</u></p> <p>A campaign to promote Barbican Membership as a gift in the run-up to Christmas was highly successful, delivering an uplift of more than 2% on the current membership base. Work to update the Barbican's external signage is ongoing in consultation with the residents and the City planners, while a new digital display panel has been installed above the Silk Street entrance ahead of further digital sites internally. The design team are now developing ideas for content to explore the potential of these digital sites.</p> <p>A major round of recruitment is almost complete to address significant recent staff turnover across the marketing team in recent weeks and months.</p> <p><u>Communications:</u></p> <p>At the end of last year, the team ran a press campaign aiming to highlight the Barbican's 2017 arts programme within the media's festive season's '2017's art highlights' pieces. This reaped rewards with significant mentions within these articles, with particular pick up for Le Grand Macabre, Toneelgroep Amsterdam's Obsession (starring Jude Law), Siobhan Davies Dance, Richard Mosse and Basquiat.</p> <p>The autumn also saw a dedicated campaign to support the opening of the new Barbican Shop and its new ranges which generated coverage in design, retail and national press. Next up is the classical music season launch, with close liaison in particular with the LSO in relation to their announcement the same day outlining Sir Simon Rattle's vision for the orchestra. The teams are working on campaigns for the Spring season across the art forms, and are planning a special focus to celebrate the Barbican's 35th birthday in March.</p> <p><u>Foyers:</u></p> <p>The foyer installations have enjoyed profile and coverage in a range of local, design and national press. Artist Zarah Hussain was interviewed on BBC Radio 4's Woman's Hour on 29 December about her installation Numina, which was also previewed in Aesthetica. The connection between this installation and the Transcender weekend was highlighted by World Music Central and Possibly Colliding was profiled by Uncut magazine in their feature on the Nils Frahm marathon weekend.</p>	<p>Goals 2,3,4,5</p> <p>Goals 1,4,5</p> <p>Goals 1,4,5</p>
<p>2.2 Preview and Planning</p> <p><u>Library:</u></p> <p>The in-kind support provided to the Barbican Library's exhibitions has helped to raise the profile of their work. Following the success of both the Gerald Scarfe: Scarfe and Music and Chunk of Punk exhibitions, discussions are underway with Manchester's Central Library to develop a partnership for future exhibitions.</p>	<p>Goals 1,2,3,4,5</p>

<p><u>Arts Council NPO:</u> The application for the next round of Arts Council funding is being led by the Incubator with support from Creative Learning, Finance and Development staff. The application continues to focus on Beyond Barbican activity, artist development programmes Open Labs and Fish Island Labs and commissioning opportunities in the Curve Gallery. The deadline for submission is January 23rd.</p>	Goals 1,2,3,4,5
<p><u>Diversity monitoring:</u> Systems are now in place for an anonymous, online monitoring procedure which is being piloted across all art forms in Q1. This has been developed by the Incubator with support from Music, IT and Marketing.</p>	Goals 1,2,3,4,5

3. REPORT: LEARNING AND ENGAGEMENT	
	Strategic Goal
<p>3.1 Progress and Issues</p> <p><u>Public Events</u> <i>The Vulgar: Workshop Programme</i> <i>The Vulgar</i> exhibition features a learning and event space within the Gallery dedicated to school and family workshops. The schools workshops complement the tours programme, allowing visiting school groups to have both a tour and an artist facilitated workshop to enhance their visit to <i>The Vulgar</i>. By the end of the exhibition run we will have piloted 12 facilitated sessions with 6 school groups. The evaluation of these pilots will inform a comprehensive workshop programme to complement <i>Japanese House</i> opening in March. We are also using the space for family workshops, which will culminate in a Family Day, <i>Dress for Excess</i>, on Saturday 21 January.</p> <p><u>Schools & Colleges</u> <i>Associate Schools</i> Over the last few months we have been establishing a strong relationship with our 3 Associate Schools; Sydney Russell (a large academy in Barking and Dagenham), The Garden (an autism specialist all-through school in Hackney), and Greenleaf (an inclusive primary school in Waltham Forest). The programme started in September with the whole Creative Learning team visiting each school for joint planning sessions, and all staff training sessions will take place at The Garden School in January. Alongside each school's participation in our core programmes, including Barbican Box, we will begin developing a bespoke programme of activity with each school, designed to meet their school improvement priorities. Plans include the development of a recital programme at Sydney Russell with current Guildhall students, a series of photography and poetry workshops at Greenleaf and a termly assembly programme at The Garden for all students and their families to experience and access</p>	<p>Goal 2</p> <p>Goals 2, 5</p>

<p>the arts.</p> <p>RSC Barbican Backstage day On 22 November, the Barbican partnered with the Royal Shakespeare Company on Barbican Backstage: RSC - a day-long event for schools. Programmed in response to <i>King Lear</i> the programme included a bespoke backstage tour led by Barbican staff, an onstage automation demonstration, insight sessions led by the show's assistant director and actors, and three practical workshops in lighting, sound, and soft props & stage management. 87 secondary school students and 10 teachers participated from schools including our Associate School, Sydney Russell.</p> <p>Barbican Box This year's Barbican Box Visual Arts, <i>Too Much Is Not Enough</i>, uses <i>The Vulgar</i> exhibition as the catalyst for students' exploration of style and identity in London. Each of the 7 participating schools have visited the exhibition and had their first school visit with photographer Laura Braun. Combining street and studio photography, and with input from alumni of Barbican Young Poets, the project will culminate in a final publication of the students work and a launch event in the Spring. Meanwhile, schools participating in this year's Barbican Music Box visited the Centre in December for an introduction to the Barbican and Guildhall School and a special performance from this year's Barbican Box curator, Bellatrix.</p> <p>Young Creatives Impossibilities In November ImPossibilities, the ensemble formed of young people and Guildhall School students, performed at the Southbank Centre's Clore ballroom as part of the <i>London Jazz Festival Next Generation Takes Over</i> event.</p>	<p>Goals 2, 1</p> <p>Goals 2, 5</p> <p>Goal 2</p>
<p>3.2 Preview and Planning</p> <p>Public Events: Planning is underway for an ambitious learning project to complement the arrival of Sir Simon Rattle in September 2017 as both LSO Music Director and Associate artist of the Barbican and Guildhall School. Taking initial inspiration from Elgar's <i>Enigma Variations</i>, Portraits of Friendship will be a cross art form project, comprising 14 interpretations of friendship created by communities, schools and Creative Learning ensemble groups.</p> <p>Community February's Dialogue project will again bring together community based groups with Guildhall School students and creative learning ensembles , with work over the Spring term culminating in two nights of performances at the Broadway Theatre, Barking. Taking initial inspiration from Bedwyr Williams' Curve exhibition, <i>The Gulch</i>, this year's festival, entitled Where the water curves, will include projects with St Mungos, and Barking and Dagenham based groups Her Dynamic (a Somali Women;s group),</p>	<p>Goals 1, 2</p> <p>Goal 2</p>

<p>Broadway Playhouse (a group of young people with special needs) and Green Shoes (a mental health support group).</p>	
<p><u>Emerging and Practising Artists</u> Over the last year we have been running a national pilot of the Artworks fellowship – supporting artists and organisations to work together to develop new ways of supporting professional development. This will culminate in a symposium on the morning of 18 January with presentations from the 3 organisations with whom we have worked (national Glass Centre, Literature Wales and Baltic Arts Centre). A wider session in the afternoon will explore the training and development of artists working in participatory settings with case studies from our own work and those of other members of the <i>ArtWorks alliance</i>.</p>	<p>Goal 2</p>
<p><u>Barbican Guildhall Archive</u> Tom Overton and Matthew Harle have now commenced their (job-share) role as Post-Doctoral Research Archivists for the Barbican and Guildhall School. They have begun scoping material already archived through individual departments and will be working closely with the London Metropolitan Archive in order to determine how best to develop a central archive through the recently acquired and fitted space in the Barbican library.</p>	<p>Goals 1, 2</p>
<p><u>CoL Learning & Engagement Forum</u> Funding has now been secured through the Education Board for the scoping and development of a CoL Cultural Education Partnership. This includes a content scoping exercise now underway for Education across museums, galleries, libraries, performing arts, venues, HE institutions, open spaces and heritage buildings funded by the City. A similar process is also underway through the Music Education Co-ordinating Committee, covering CYM, Junior Guildhall, LSO Discovery, and Creative Learning in order to establish a joined-up and more coherent Under-18 music offer for children and young people, as well as their schools and families. Outcomes of these processes will be reported to the Cultural Hub Steering Group and CoL Education Board.</p>	<p>Goals 1, 2, 5</p>

4. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Goal
<p>4.1 Progress & Issues</p> <p><u>General</u></p> <ul style="list-style-type: none"> • With the arrival of the new Buildings and Operations Director, the opportunity will be taken to carry out a “holistic” review of the services provided. • We will internationally benchmark all aspects of our work and review KPIs, so as to ensure compliance and consistent world-class outputs. 	<p>Goals 1, 4, S/E</p>

<ul style="list-style-type: none"> • The Kaizen continual improvement review approach will be applied to all areas and services provided. • We will be reviewing our submission for papers so as to ensure that they provide the appropriate level and amount of information. • A “one team” approach, with accountability, will be encouraged. • We will seek to work even closer with key partners in the area, including with the relevant City departments and the Police. Relationships, both internal and external, and two-way communication will be further encouraged in the future. • We will aim to create an environment that enables and inspires arts without boundaries • We will ensure that the Barbican also takes an operational and buildings leadership role as being one of the world’s most iconic buildings at the heart of the financial capital of the world. 	
<p><u>Security</u></p> <ul style="list-style-type: none"> • The team continue to work closely with the City Police, including on Operation Servator. • We are reviewing the cover provided and will be increasing the amount of training. • There were private visits to the Theatre where protection was provided by the Centre’s Head of Security to HM The Queen of Denmark on 6th December and HRH the Prince of Wales, Prince Charles, on 12th December. 	Goals 1, S/E
<p><u>Facilities</u></p> <ul style="list-style-type: none"> • An improvement plan had been established with the cleaning contractor Servest to improve the standard of cleaning in the conference area(s) of level 4. Improvement has been achieved by Servest’s re-mobilisation of the cleaning team to ensure thorough coverage of this area. This area continues to be monitored by the management team. • The Conservatory Tours are continuing to sell well. The income generated from the tours is being used to improve and increase fish stocks and enhance aspects of our sustainability programme. The income is also now being used to purchase large plant pottery and equipment to support the bee colony. • The postal services review is nearing completion and the revised service and is due to be implemented within the Centre and the School. 	Goals 1, S/E Goals 1, 3 Goal S/E
<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. 	Goals 1, 3
<p><u>Engineering</u> Recent works include:</p>	

<ul style="list-style-type: none"> • Car park and roadway extract fans continue to be reviewed • Review of the AHU and extract system for the Concert Hall is continuing. • Review and monitoring of all risers, engineering areas and plantrooms of the Barbican for fire stopping breaches is still under way to enable a maintenance plan to be drawn up. • The contract process review of the new M&E/Fabric contract is due to be completed by February. 	Goal 1
<p><u>Customer Experience</u></p> <ul style="list-style-type: none"> • Box office turnover remains buoyant and is now in excess of £14m. A busy RSC and Raymond Gubbay Season has generated healthy booking fees income that is now £70k better to budget. • Monitoring of the audience flow relating to the relocated advance box office/information point has identified some major challenges. A new location is currently being investigated. 	Goal 1
<p>4.2 Preview & Planning</p> <p><u>Projects update</u></p> <p>The summer projects have all been concluded and planning and programming is taking place for the forthcoming Cyclical Works programme.</p> <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. • Work is progressing well with the City of London Fire Safety Team. A workshop for Directors and Senior Managers to explore the recommendations of the recent CO incident has been scheduled for 17 January. 	<p>Goal 1</p> <p>Goals 1, S/E</p>

5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
<p>5.1 Progress & Issues</p> <p>Exhibition Halls</p> <ul style="list-style-type: none"> • Exhibitions Halls enjoyed a good year end, with the last quarter of 2016 delivering 2 exhibitions: Mortgage Business Expo and British Invention Show, a month of University of London Exams in October and an unexpected Hugo Boss Sample Sale in November. <p>BIE</p> <ul style="list-style-type: none"> • <i>Designing 007</i> launched successfully at Burj Khalifa, Dubai, opening to the public on 14 November 2016. 	<p>Goal 3</p> <p>Goals 1, 2, 3, 5</p>

<ul style="list-style-type: none"> • <i>Game On 2.0</i> continues its run at Norsk Teknisk, Oslo where the total number of visitors has reached 209,343, breaking all previously held visitor figure records for the venue. <p>Development</p> <ul style="list-style-type: none"> • The Barbican and Christie®, a global leader in visual and audio solutions, have announced a major five-year partnership. The partnership will transform our public spaces, providing new platforms for its rolling programme of artistic commissions and focal points to communicate with the public in visually innovative ways. • The piano music appeal is proving popular with classical music audiences; we now plan to promote to contemporary music audiences. • Curve Gallery audiences are generously contributing via the new coin box and contactless device (set at £2). • The 2016 Barbican Ball (http://barbicanball.org.uk/) was a great success, and planning is underway for the 2017 event. 	Goals 2,3,4
<p>Business Events</p> <ul style="list-style-type: none"> • 2016/17 target has twice been stretched due to ongoing successful sales drives, currently hovering at 100% of stretched target to realise 109% of original target. • Business Events have been accredited with the Meetings Industry Association 'AIM Gold' standard, an assurance of excellence standard that symbolises exceptional levels of service from the venue. • Industry events continued to be attended in the third quarter, and included ICCA, IBTM and a 20/20 event for Unique Venues, together generating over £625K worth of enquiries. • ICCA congress allowed the team to participate in and be part of international debates re Trump and Brexit effect on worldwide meetings and events industry. Consensus is that the industry must continue to be as resilient as possible, particularly in light of terrorist attacks, however, there is uncertainty causing different trends to begin to appear. Traditional markets such as North America and Europe are still be nurtured, whilst emerging markets such as China are beginning to demonstrate signs of showing greater growth in the meetings sector. • Banqueting income continues to be strong; a reasonable Christmas Party season was delivered, considering the minimal dates on offer. 	Goals 1, 3
<p>Commercial Development</p> <p><u>Retail</u></p> <ul style="list-style-type: none"> • Following further delays the new Foyer shop opened on December 7. Sales up to Christmas were very encouraging. • Significant press coverage in The Guardian, Daily Telegraph and others contributed to the most successful few months trading of the online shop since launch. Sales were up more than £10k on last year's equivalent period. 	Goals 1, 3

<u>Catering</u> <ul style="list-style-type: none"> Barbican Kitchen has increased its seating capacity by 30 covers which will help maximise penetration at peak times, as this is believed to be one of the reasons penetration drops in the winter months. 	Goals 1, 3
<u>Car Parks</u> <ul style="list-style-type: none"> JustPark are now set up to advertise and sell our parking spaces via the JustPark website during off-peak periods to maximise use throughout the day. They have initially taken 25 spaces and expect this to grow in the coming months. 	Goal 3

5.2 Preview & Planning	
Exhibition Halls <ul style="list-style-type: none"> Apart from the regular annual exhibitions, a number of new events are being confirmed for the first quarter of 2017. They include 2 separate tenancies from film location companies, planning to use Exhibition Hall 2 for “crowd/extras holding areas”, providing make up and costume facilities, one new trade show: Smart Buildings Exhibition, and a repeat of the Hugo Boss Sample Sale. The team are on course to deliver a solid end of year result, slightly ahead of budget. 	Goal 3
BIE <ul style="list-style-type: none"> <i>Designing 007</i>'s run at Burj Khalifa, Dubai is due to be extended by another two months. 2017 is set to be a busy year for <i>Game On</i> and <i>Game On 2.0</i> with the exhibitions scheduled to tour to Rome, Rio, Sao Paulo and Riyadh. 	Goals 1, 2, 3, 5
Development <ul style="list-style-type: none"> We are planning a fundraising dinner to celebrate the production of <i>Obsession</i> on 9 May 2017, with Jude Law and the cast of the play. We are planning to fundraise for the Conservatory during the public Sunday hours, offering opportunities to donate cash or via a contactless device. 	Goals 2,3,4
Business Events <ul style="list-style-type: none"> Business on the books for 17/18 currently at 41% - a healthy position to be in at this time of year for the following financial year. A busy final quarter is ahead with many repeat Hall clients (13 events) & Theatre (4 events) as well as several events for new key clients in Frobisher spaces. New venue photography is planned to drive the Level 4 Frobisher spaces. 	Goal 3
Commercial Development	
<u>Retail</u> <ul style="list-style-type: none"> Works continue to finish the new retail unit with the outstanding jobs of vitrines with enhanced lighting at the entrance, wayfinding internal 	Goals 1, 3

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	25 January 2017
Subject: Theatre & Dance: Annual Presentation	Public
Report of: Director of Arts Report Author: Toni Racklin Head of Theatre	For Information
<p style="text-align: center;">Summary</p> <p>This report provides an overview of the Theatre department's strategy and planning, in the context of the Barbican's vision and mission and Strategic Objectives.</p> <p>It examines our current developments and the challenges and opportunities that are facing our own work and how we strive to maintain our profile in an increasingly competitive landscape.</p> <p>Whilst the primary focus of this year's programme was on Shakespeare's 400th anniversary through large scale international productions and accessible events to suit a range of audiences, work continued on supporting emerging artists, introducing new voices into the programme, and collaborating with our Creative Learning colleagues on a variety of endeavours.</p> <p>We continued to develop our mixed income ecology of rentals, fundraising, invitations and shared risks, building on existing, loyal, relationships and forging new associations.</p> <p>The full scope of the strategic objectives have given a strong framework to the Theatre programme to build on, and we aim to contribute actively to cross art form initiatives both inside our own venues, in shared public spaces of the Barbican, as part of the Cultural Hub and within our community of east London.</p> <p>The report is divided into the following sections:</p> <ol style="list-style-type: none"> 1. Our current position 2. Overview of the 16/17 Theatre and Dance Programme 3. Conclusion 4. Appendix 1 5. Appendix 2 (non-public) 6. Appendix 3 Financial summary and notes (non-public) <p>Recommendation Members are asked to note the report</p>	

Main Report

"A go-to destination for visiting international and British companies to call home. These have included Complicite (most recently with Simon McBurney's brilliant The Encounter) and Cheek by Jowl from the UK, and some amazing regular visitors from abroad, including Ivo van Hove's Toneelgroep Amsterdam and Japan's Ninagawa Company... The great thing about an integrated arts centre such as the Barbican is the opportunity it affords to cross-pollinate across art forms... The Barbican nowadays is one of the single most exciting venues to find theatre you just won't see anywhere else... an essential venue."

The Stage, Mark Shenton's top venues

1. Our Current Position

1.1. 16/17 in numbers:

- Number of companies performing on our stages: 30
- Number of countries represented: 13 - UK, Netherlands, Australia, Germany, France, Canada, India, Greece, Japan, Africa, Belgium, USA, Italy
- Number of own promotion weeks: 31
- Number of commercial rental weeks: 19
- Number of performances: 294
- Number of forecast attendees at end Nov 16 : 162,125 against annual target 166,849

1.2 Background

The Barbican Theatre and Dance programme seeks to respond to the organisational aims of:

- **Inspiring more people to discover and love the arts**
- **Creating an ambitious, international programme that crosses art forms with outstanding artists and partners**
- **Investing in the artists of today and tomorrow**

This report will consider how effectively this has been achieved. Across the past year we have presented a variety of large scale work by innovative directors, from across Europe and further afield, some making their Barbican debut, and a range of creative artists and companies in the Pit who all push the boundaries of their art forms to create highly impactful theatrical experiences for our audiences.

We bring world class work to our stages that probably wouldn't be seen otherwise on London, or indeed UK stages, that opens a window on to the world. Through repeat visits we build loyalty from well-loved artists and audiences, each time deepening the relationship a bit further and supporting the development of new work by co-commissioning future projects. At the same time, we are working in a variety of ways to support the next generation of artists who themselves are exploring new forms of theatre making. And every season, unfamiliar names and new work are injected into the programme to present fresh perspectives on classics and devised creations and to inspire new audiences to follow the journey with us.

An integral part of our programme is created through working with our cross-arts colleagues on interdisciplinary projects, contributing to thematic programming. In 2017 specifically we are:

- **Working closely with Visual Arts on our extensive season**
- **Working with Cinema contribution to the Film in Focus season with staged works inspired by iconic film directors such as Visconti and Bergman**
- **Working across all projects with our Creative Learning colleagues**

We are continuing to work to a mixed income ecology of part rentals, part shared risks and part own promotions, although the balance between these shifts from year to year. Our subsidy works as hard as possible to enable us to secure the best international work but it is also used as investment in research and development and workshop opportunities to help support the growth of new talent.

1.3 **Challenges**

Challenge and competition to our peers grows ever keener and we must remain on the front foot responding pro-actively in a positive spirit, not to be left behind. The new artistic directors at the NT, and the Old Vic, are settling in to post and setting out their visions for the future; all eyes will be on news emerging from the London Theatre Company, led by Sir Nicholas Hytner and Nick Starr, soon to open near Tower Bridge and which promises to provide a brand new destination for theatre goers; Sadler's Wells, Almeida, Young Vic, Royal Court, and the Kings Cross pop up theatre, surprise and excite audiences with new international choreography and re-interpretations of the classics and devised work, previously the domain of the Barbican theatre programme.

These key London venues challenge us to continually assess our position, making it harder than it was to remain unique. We also find ourselves increasingly competing for stellar international work with the new artistic directors at the Edinburgh International Festival, and the newly relaunched Manchester International Festival. It is of course important to work collaboratively with our regional partners but it becomes harder to offer Barbican audiences UK premieres and exclusive experiences.

Small vibrant venues - the Print Room, The Park, The Yard, Arcola, the Bush, Southwark Playhouse have made us examine our ambitions for the Pit theatre and how we want it to reflect our vision, in the light of our own strategic objectives, into the future, hence the development of the Pit Shakeup.

We must also recognise that it is a compliment to our endeavours, albeit a frustrating one, that our international directors, dance and theatre companies are now being invited to work at these other London theatres, but true to say that their presence in London is no longer a rarity, or bespoke to the Barbican stages. Despite the plaudits, awards and nominations we know we must regularly revisit the artistic vision, keeping it fresh and ahead of the game. Working across art forms on the strategic objectives and interdisciplinary projects ensure that jointly we can aim to present works of scale and depth under one roof. This helps retain our

sense of originality and experimentation, strengthening our brand and overarching arts messaging. However, the drive continues to find artists' who, through their own work and priorities, reflect our visions.

The arts sector are obviously concerned by the unexpected referendum result and the impact on our relationships in Europe won't be fully known for a while. Europe has always been so beneficial, not simply in financial terms, but artistically, culturally and ethically, forging artist exchange, touring and co-producing partnerships and opportunities and we have yet to work out if we will still have a place at the table.

1.4 **Fundraising**

Theatre works closely with our **Development** department on applications to cultural institutions and Embassies to raise funds to support the programme and relieve subsidy and in 16/17 we raised approximately £160 k from the following:

- French Institute and Private support for Phaedra(s)
- Flemish Representation and the Netherlands Embassy for Kings of War
- Australia High Commission for The Shadow King
- 14-18 NOW and LIFT contributed as co-commissioning partners on The Forbidden Zone and Phaedra(s) respectively

We are constantly in the process of actively seeking out new commercial rental opportunities and as our body of commercial work grows we are able to initiate conversations with a range of eminent producers, agents and venues in the USA, UK, Russia and Japan.

1.5 **Media Relations**

Our Theatre and Dance programme continued to receive a high level of exposure in the media. On BBC Radio 4 Kings of War and Needles and Opium were featured on Saturday Review, Isabelle Huppert and Aditi Mangaldas were interviewed by Jenni Murray for Woman's Hour and Split Britches appeared on Loose Ends whilst on BBC Radio 3 Ian Bostridge was interviewed for Music Matters. The television highlights of our 16/17 season were Michael Clark's interview on Channel 4 News and a programme about Ballet Black on the South Bank Show.

whatsonstage and the Financial Times are working with all arts organisations on creating audio-visual material for their websites, which research shows has consistently high levels of audience engagement. Traditional media has also realised it can reach new audiences through people's mobile devices and the possibilities are limitless. We will continue to work closely with our digital teams to mine these opportunities in the future as there is much interest from both whatsonstage and the FT in our own programme.

Digital performance capture is another, relatively new way of reaching a wider audience and this year Complicite's The Encounter was live-streamed on multiple platforms direct from our Theatre. There were 13,496 live views, and On Demand views the week following the live broadcast reached 67,532

The stream was available globally from about 30 different organisation's websites, including Complicite, the Barbican, the Guardian, Time Out, Financial Times and a number of other theatres and arts organisations both in the UK and internationally.

Although arts journalism favours celebrities, a positive evolution is an increase in the diversity of the artists and companies being profiled in the media which reflects the work that all arts organisations are now doing to diversify their boards, staff, audiences, performers and creative teams.

1.6 **Marketing**

As the media landscape changes so our marketing campaign planning focuses more on digital opportunities. Responding to the decline in print media our spend on print press advertising has reduced from 38% of our total above-the-line spend in 13/14 to just 15% in the first part of this financial year. Outdoor advertising (London Underground, street level poster sites, etc.) where budgets allow still gets a good response for us in Theatre and constitutes a constant 38% of our total above-the-line spend. Digital advertising opportunities are increasingly effective and offer us the opportunity to target existing and totally new customers very effectively. Facebook advertising still takes the biggest share of our digital advertising budget, and by investing in good quality video content Theatre received 620,000 (58%) of video views, followed by programmatic and Google Display Network (including retargeting people who have visited Barbican web event pages previously). These digital tools allow us to be very targeted and totally responsive without advertising, to increase spend where it's working, and halt campaigns where it's not.

Our Theatre brochure is an important sales tool and, over time, delivers a high return on investment. 30,000 are mailed each year and 40,000 are picked up on the foyers. What is worth noting, and is consistent with late booking patterns across the industry, is that we do not necessarily see sales spikes immediately when brochures land, but monitoring our segment mailings shows that these customers do purchase as the season goes on. Where we do see immediate returns is with our fortnightly emails which always deliver a sales spike.

1.7 **Ticket pricing**

The Ticket Pricing Group test and review pricing against the marketplace and there are comprehensive art form templates based on knowledge of the work, likely audience spend and the companies' profile and track records. We offer a range of prices to suit all pockets and we have maintained a low price ticket available in areas of the main house and in the Pit. We aim to set achievable targets but our box office team are skilled in the mechanics of yielding up or down according to demand. We discuss pricing in full with our commercial rental partners, advising them as part of the contract process on best house practice and our audience needs. Young Barbican are active theatre ticket buyers and accounted for buying 4,044 seats up to the end of October 16. (20% of total tickets are sold to Young Barbican members)

1.8 **Customer Experience**

We seek to deepen the experiences of our audience through engagement with our building and journeys along different pathways into the programme. With new

improvements on our website, ticket buying is a much simpler task and there is an increasing amount of interesting content available about our shows. We also create bespoke benefits for Barbican Members and Young Barbican Members with access to behind the scenes events, special invitations to sharings, open rehearsals and artists' talks. Importantly, we are still able to offer a number of free events across any one season as accessible tasters, testing out and nurturing new ideas. Among the benefits of having all art forms under one roof we can constantly think about new ways to bring loyal, existing and future audiences into a varied range of activity.

1.9 **Technical update**

The centre of the stage floor has been replaced; a new grid has been installed in the Pit and the air conditioning unit has been removed from the ceiling, giving an attractive clear space for designers to work with; the safety curtain winch has now had its replacement gearbox fitted; backstage areas and heritage furniture have been refreshed.

1.10 **Theatre Staff**

The Theatre department benefits from a stable, passionate and committed staff team. We have built some bespoke developmental opportunities within our structure; designated members of our technical team form the international touring party for Dark Mirror; Assistant Producers are instrumental in programming events for Walthamstow Garden Party, Open Fest and Foyer projects as well as leading on the delivery of some Pit Shows. We have established a new Administrative Trainee position (replacing an Apprentice). The Technical department continue to work with two annual apprentices (past apprentices have gone straight on to work in professional theatre). We engage short term placements on research projects and these are covered in full by City University and we are developing new networking opportunities to widen the reach when appointing staff in order to increase diversity within our theatre department workforce. All staff enjoy working with colleagues across the Centre. Several of them have taken on mentoring roles with colleagues from other arts organisations, which is proving a very worthwhile and effective programme. We can offer expertise in all disciplines to support visiting companies and our programming advice is regularly sought by our international peers.

Those members of the technical team involved in the RSC Backstage event reported that they enjoyed the opportunity to work closely with students, and shared their expertise with much generosity.

1.11 **Diversity and inclusion in programming**

*"As an event,[the 2016 debut season] it will be long remembered. There are arguments for and against the existence of a specifically non-white ballet company, but there can be no argument about **Ballet Black** director **Cassa Pancho's** achievement in filling a major London venue with what must be the most diverse audience in the history of British ballet. Last Friday felt different. It felt significant. It felt like change."* **The Observer, Luke Jennings**

Maintaining our world class, international programme is of primary strategic focus and ensuring that it is representative of a diverse range of artistic voices. We have presented the work of many women and ethnically diverse artists as lead decision

makers across our programme. There is new work currently coming to the fore which is focussing on gender issues and we presented a collaboration with transgender artists in the Pit last autumn, entitled **Transpose**, which we have committed to develop over the next two years.

"From all of our performers, and from myself, I wanted to say an enormous thank you to the team at Barbican. As trans and queer performers - a number of whom are disabled - it's very rare to find the level of support, encouragement and understanding shown to us by everyone involved."

CN Lester, curator and performer

We also present the work of disabled artists and there are projects in the pipeline with **Tourette's Hero**, **CandoCo**, **Access All Areas**, **Told by An Idiot** and **Storme Tools**, and we strive to ensure that our work is inclusive and accessible to disabled patrons. Across the seasons there are 'relaxed' performances for those audience members on the autistic spectrum, as well as those that are captioned, sign language interpreted and audio described. All members of the Theatre team have participated in a series of in-house diversity and equality workshops and we arranged workshops in Gender Awareness and Disability Training for Theatre, Marketing, Press and Customer Experience colleagues.

There are now gender neutral toilets available in the Centre and we are hoping to provide a disabled toilet in the backstage area. We are continually working together on achieving further additional 'reasonable adjustments' in our physical spaces and in our programme that have come out of our learnings from participating together in recent training.

2. Overview of the 16/17 Theatre and Dance Programme

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

- Customer Experience
- Connecting Arts and Learning
- Mixed Income Generation
- Cultural Hub
- Audience Development

The Barbican Theatre messaging is detailed below with brief examples to show how it has been responded to within the programme.

We showcase international theatre, dance and performance by leading companies, auteurs and emerging artists that challenge the idea of what theatre can be.

- After a great start to the year with an Olivier Award nomination for best dance from **Yoann Bourgeois** as part of the **London International Mime Festival**, the unforgettable **Encounter**, our co-commission with **Simon McBurney** and **Complicite** (currently on Broadway), and the debut season from **Ballet Black** (with whom we have a 3 year collaboration) our 16/17

season continued with a series of strong international productions.

@ellenwiles Feb 24

#TheEncounter is flabbergastingly good - a kinetic fusion of sound art, theatrical storytelling & ethnography @Complicite @BarbicanCentre

@alexdeboo 23 Aug 2015

Just heard, Complicite's The Encounter. Simon McBurney is extraordinary and it's coming to the Barbican in Feb. You all must go.

- **Katie Mitchell** directed the **Schaubuhne Berlin** ensemble in **The Forbidden Zone**, offering a female perspective on the horrors of war. This provided us with another opportunity to work together with our commissioning partner **14-18 NOW**, with whom we had streamed this production originally from Salzburg Festival into our Cinema 1 in 2014.

"This is Katie Mitchell at her very best... It is desolate and brilliantly executed... an overwhelming piece about the hideousness of war." **Financial Times, Sarah Hemming, 5* review**

- **Krzysztof Warlikowski**, the maverick Polish director, brought us the **Odeon-Paris** production of **Phaedra(s)** starring the iconic **Isabelle Huppert** as the tragic queen. A series of screen talks featuring the celebrated French actress took place in the Barbican cinema.

"[Huppert] gives a mammoth performance... she is never anything other than mesmeric"

Metro, Claire Allfree, 4* review

- Sold out houses greeted **Robert Lepage's** iconic **Needles and Opium**, a work which he revisited after a 20 year hiatus.
- **Dark Mirror** was our 2016 home-grown production, directed and designed by **Netia Jones**, featuring **Ian Bostridge** and 24 members of the **Britten Sinfonia** in **Zender's** orchestrated interpretation of **Schubert's Winterreise**. It has recently completed the first leg of its tour to the **National Taichung Theater, Taiwan** and will then go on to **Perth International Arts Festival, Australia** in February and **Cal Performances** at the University of California, Berkeley (all co-producers) in 2018. Negotiations are currently under way with the **Lincoln Centre, New York**.

"[A] meticulous and fearless staging of Hans Zender's version of Winterreise... It could not be done better." **The Observer, Fiona Maddocks, 4* review**

- **Our relationship with the Royal Shakespeare Company** 16/17 marked the fourth year of our RSC residency. Our plans together continue to strengthen and there are programme initiatives currently set out to the end of 2019. Our respective Creative Learning teams continue to create joint programmes enabling us to deepen our relationship on all levels.

Throughout this special anniversary year we were also treated to a range of work from the **RSC** including the ambitious **A Midsummer Night's Dream: a Play for the Nation**, featuring local school children as fairies and amateur actors playing the Rude Mechanicals followed later by the winter residency of **Cymbeline** and **King Lear** with its career-defining performance from **Anthony Sher**.

This year saw the **RSC** bringing productions from their Swan Theatre to the Barbican for the first time. **Dr Faustus** and **The Alchemist**, by playwrights that were contemporaries of Shakespeare, played an early autumn season and over the whole of their 2016 residency the company will have presented 5 different productions of which 4 will have had female directors at their helm. The RSC have worked closely with our Cinema team to bring a series of productions to the screen, either under the banner of Live from Stratford-upon-Avon or gems from their extensive and rich historical archives.

In November the Barbican partnered with the RSC on the event **Barbican Backstage**, programmed in response to **King Lear**. The day gave secondary school students aged 14-16 the opportunity to work practically behind the scenes with RSC and Barbican theatre technicians, and create their own moment from **King Lear** on the main stage. The day included a bespoke backstage tour, an automation demonstration, an onstage insight session on the storm scene, followed by practical workshops in lighting, sound, props and stage management. 87 students and 10 teachers participated from the Alyward Academy, which is in an area of Enfield with some of the highest deprivation indicators in London, the Lycée Français, and Sydney Russell School in Barking and Dagenham, one of the Barbican's new associate schools.

Some recent research indicated that 46% of attenders to the RSC in 15/16 were first time Barbican attenders (Barbican average is 40%). 54% of RSC attenders from 15/16 returned to the Barbican for a range of productions in 15/16 and 16/17. (Likewise, **Hamlet** attenders have so far returned to our productions at the rate of 37%, mainly to classical works)

We invest in the artists of today and tomorrow through the commissioning of new work, showcasing emerging talent and collaborating with our Artistic Associates – Boy Blue Entertainment, Cheek by Jowl, Michael Clark Company and Deborah Warner.

- The aim of empowering artists, participants and audiences to be ambitious and creative is central to the programme. Not just in the performances we put on our stages but in the research and development opportunities we are initiating to support emerging artists and grow new talent; the spring season will see the fruition of two such r&d periods in the public facing dance programme; the Labs which are led by our important international artists for practitioners at all skill levels help develop new perspectives on theatre practice; and our collaboration with the Creative Learning Open Labs programme is leading to some exciting initiatives in ways to present work in the Pit. Young people from school and colleges and the community are regularly in the audience, or participating in learning opportunities or making

work on our stages. As we work to widen access into our events we are helping to nurture future generations of audiences and theatremakers.

- We have built new relationships with a variety of companies which will continue to yield more work over the next few years: **sKaGen, Odeon-Paris, Transpose, Split Britches, nitrobeats, the Royal Opera and the Royal Ballet** (these two latter companies have turned to the Barbican for these particularly innovative projects due to their planned closure of the Linbury Studio).

- **Artistic Associates**

We have a number of very well established and long-term relationships with several international companies, but we have three artistic associate companies resident in the Centre. The companies came to us at a time of flux and uncertainty in their history, with an unsettled ACE status. Over the years our relationship together has enabled each of them to stabilise and flourish and we are now the beneficiaries of consistently high level work, on a regular annual basis, which is critically acclaimed and well supported by our audiences. Each company tours extensively throughout the UK and internationally and this also enables the Barbican brand to be seen further afield, which in turn attracts new presenters and festivals wishing to explore fruitful collaborations with us.

Michael Clark Company

Michael Clark filled the theatre for 9 performances with a stunning mixed bill of work including the world premiere of a new piece paying tribute to the late David Bowie. Working with our Cinema colleagues an exciting programme of early films featuring Clark and his dancers responded to the work on stage.

"Clark has always been a huge talent, but here his artistry reaches a zenith in which being chic and being smart are allied to a real passion for pure dance... a very special evening." **The Times, Debra Craine, 5* review**

Michael Clark has explained this about being an Associate: *"The staff, at every level - have truly made The Barbican feel like my company's home. Not only have they given, but continue to give me and my dance company stability and support in practical terms : with an office from which all my work is made possible, rehearsal space and production time but they also facilitate an exchange with other international co-producers I would not have otherwise come into contact with."*

Cheek by Jowl

The company have been touring round the world with their latest, highly acclaimed, production of **The Winter's Tale** and it will land at Silk Street Theatre in April 2017. In June last year, **Declan Donnellan**, Artistic Director of the company, was awarded the prestigious Golden Lion of Venice for 'his profound faith in the text. For his ability to bring classic works to life for a contemporary audience, without ever losing the ability to 'read' them and for placing actors at the heart of his work and managing to get the very best out of them.'

"Being a Barbican Associate is a true privilege, for it supports our work in countless ways. On a practical level space for our office, and a London home for our productions, is hugely appreciated. However, what is completely invaluable and irreplaceable is being part of an organisation that understands and supports the artistic work that we do, that thinks internationally and that works with us as a creative partner. It is the practical support multiplied by the humanity of the team that makes the Barbican essential for our existence."

Boy Blue Entertainment

We have co-commissioned and co-produced the company's new triple bill, **Blak, Whyte, Gray** which will have its world premiere on the Barbican stage in January. Also Boy Blue have been successful with a SPACE application to film their work **Emancipation Of Expression** - which is now part of the GCSE Dance syllabus and the celebrated film director **Danny Boyle** will film the piece in our theatre and it is likely that it will have a future life as a short documentary.

"The support from the Barbican to Boy Blue Entertainment has been invaluable over the years. It not only provides a home for the company, but artistic and professional development, from commissions to, more importantly, relationships with key people within the building. We believe without this support we would not have been successful in our recent Arts Council Elevate grant. Moreover being homed by the Barbican is a large part of the company strategy for the next 4 years of our aim to build further sustainability into our company via an application to ACE NPO programme."

Through 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 16-25 year olds for our shows through Young Barbican, present regular post-show talks and offer access to artists and directors, present an innovative offer for families and younger theatre-goers, and create online content for our special themed seasons.

- **Beyond Barbican**, our offsite programme, saw another successful and very well attended summer **Walthamstow Garden Party**, where dance and theatre performances popped up all over Lloyd Park and for the first time last autumn, a new initiative was unveiled as **Open Fest** took over the Barbican foyers and venues with teams working together on another activity packed day.
- **Reduced price tickets** were actively taken up by Young Barbican Members and schools, college and Creative Learning groups enabling productions to have a wide range of audiences enjoying them.
- **Talks and Symposia** were set up to contextualise the themes arising out of the programme and the majority of shows in the season are followed by a post-show talk involving the artists and members of the creative team.
- **Access to artists** is provided through various routes - bespoke Barbican member events, post show Q&A's, open rehearsals and a range of learning opportunities give our audiences a variety of ways to connect with our artists.

- **Creative Learning** ran several **Weekend Labs** with the following artists and companies in 2016: two with the RSC, three with the International Mime Festival, three with director **Katie Mitchell**, with **Complicite**, **Michael Clark Company**, **Turned on It Head** for practitioners working with very young children and the **Toneelgroep Amsterdam** workshop led to the development of the 2017 Barbican Box.
- In autumn 2016, a **bursary award** system was introduced for Weekend Labs, which ensure that participants who would not otherwise be able to attend can access these world class opportunities.
- **Our Christmas family show** in 2016, **Sponge**, was designed specifically for those aged under 3 years old and we are going to continue to test and prioritise work for these early years in future festive seasons.
- **Our Weekenders** provide a wide range of participatory events for families with children of all ages to get involved in and these take place at regular points across each year. Workshops ranging from animation to dressing up, voice projection, singing and dancing along with exploratory trails through the Barbican itself are hugely enjoyed by large numbers.

Shakespeare 400

Our participation in this major commemorative anniversary of 400 years since the death of Shakespeare underpinned all areas of our programme in 2016. We offered our audiences a wide range of different interpretations of the plays alongside a myriad of events inspired by the great playwright. Launched on the anniversary itself, **Kings of War**, directed by **Ivo van Hove** with his Dutch ensemble **Toneelgroep Amsterdam** gave our audiences a new perspective on the warring English kings;

*“What a wonderful study of power this is... Van Hove is showing us a new Shakespearean future.” **The Observer, Susannah Clapp, 4* review***

*“Brutally brilliant... Shakespeare for the 21st century.” **The Times, Sam Marlowe, 4* review***

- **Forced Entertainments' Complete Works** played out on a table top using everyday objects. All 37 plays were enacted throughout the week and enchanted audiences of all ages.
- Indigenous aboriginal actors from Melbourne's **Malthouse Company** brought their version of King Lear, entitled **The Shadow King**, played on the red earth of the Australian outback. Although the production was much feted across all the festivals in Australia, it failed to find its audience in London and poorly under performed at the Box Office. This may have been due to a combination of factors; the season coincided with the European referendum campaign and voting day; it was too long a run by an unknown company; and there was a surfeit of other Shakespeare productions on at the same time in strong competition. We have taken the learnings from this experience forward into our future planning.
- During our action packed Shakespeare Weekender, **Play On**, that launched our anniversary commemorations and welcomed 4,000 people to the Centre,

we worked closely with our **Cultural Hub** partners, the **Museum of London** on an object handling workshop, **LSO** and **Guildhall School** on a variety of activity and we initiated the installation of a blue plaque, working with the **City of London Corporation**, **St Vedast church**, actor **Fiona Shaw**, and children from **Beam Primary School** in Barking and Dagenham, to mark a spot near where Shakespeare had lived as our neighbour on Silver Street.

- Leading artists whose work has been presented at the Centre, including Benedict Cumberbatch, Ivo van Hove and Deborah Warner, contributed to our **Barbican Box**, helping schools to create their own Shakespeare-inspired theatre to perform on the Barbican stage.

Our Future Priorities

- We are committed to ensuring that rising costs and the existing funding model do not impact the scale, quality and ambition of our Theatre and Dance programme. We strive for the best deals possible, work in partnership and in co-promotion and these models have become vital in enabling us to stretch our subsidy as far as possible.
- We will continue to prioritise time in each calendar year for seasons with our longstanding presenting partners, **the London International Mime Festival**, **Dance Umbrella**, **LIFT**, **14-18 NOW** ensuring that we can offer a wide range of innovative international work, share risks and allocate joint funding which relieves some of our own subsidy. Particularly valuable too is our joint marketing approach and the resultant double impact it makes. Finding new relationships to work to this model of co-curatorship eg; **Ballet Black**, **nitrobeats** and **Transpose**, broadens the exciting voices that shape the programme and provides a stable destination for loyal audiences.
- Added to the above is our need to seek out the contribution that **commercial rental** makes to the shape of any one year and the support it brings to our budget. The RSC is the backbone to this imperative and we are seeking out other commercial partnerships that can contribute equally positively. New relationships include the **Vakhtangov Theatre from Russia**, **the Royal Ballet** and **the Royal Opera** and there are others in the pipeline. Bringing these opportunities into the building is one of the most challenging and important things on our agenda.
- The work of the Theatre and Dance Department is both supported by and responds to the **Strategic Plan** and **Business Plan** objectives. Using these as our guiding framework we will build and grow our protocols and initiatives and work collegiately within them. Collaborative programming across the art forms with our peers is now an organic and continual process. Later in this report the **'Pit Shakeup'** is described (please see Appendix 2) and the research currently underway for this initiative will transform the way artists and audiences engage in the future with our small black box space and its foyer. It will further endorse our commitment to supporting emerging new talent and will offer these artists new platforms for showcasing and developing their work.

- Teams drawn across the Centre will also continue working on the planning and delivery of **interdisciplinary programmes** that underpin each year. The Theatre team are actively committed to contribute to the creation and delivery of **foyer events, family work for offsite- and in house weekenders**. Artistic and technical teams are working alongside their peers from other departments to extend skills and knowledge and provide a unique programme for the Barbican spaces, as we now work horizontally, spilling out of our designated spaces.
- We will work to strengthen our links within the **Cultural Hub**. We support endeavours through the **Common Platform** with the **Guildhall School** in whatever way we can. Currently this is primarily through technical course students but we are keen to widen the ways in which links can be made with our international artists and students from other disciplines. We have forged strong relationships with the **Museum of London** and will continue to seek out further opportunities to collaborate. We regularly liaise with our **City of London Corporation's** arts colleagues on sharing thematic and marketing opportunities. Theatre's close working relationship with Creative Learning cements our connections to the Hub.
- We will actively increase **diversity and disability** and underrepresented voices into the programme. We are supporting staff from a variety of departments to engage knowledgeably with this work and are setting up well-structured training sessions. To date admin, marketing, media relations, technical, customer experience and creative learning teams have all benefitted from gender and disability awareness training and it is evident how the positive effects of this shared knowledge informs the way we are working together on a practical level and how we welcome our companies. The scope of the work that we are presenting in this field is broadening and by consequence our audience base is widening as we become the home for several debut artists. In terms of workforce we are now recruiting through new network which is having positive outcomes and we are talking to our partners to ensure that diversity and equality is acknowledged through all the work we do together on our stages.
- We will strive to ensure that our front and back of house areas are properly accessible to a wide range of users and while we have been able to make some changes very quickly we know that others will take time and require more financial investment (a backstage disabled toilet) We are revisiting all our access engagement for audiences - BSL, captioned, audio described, relaxed performances etc - to make sure that our marketing networks are current and as far reaching as possible and we are also working on new initiatives as the digital platform becomes one of our main forms of communication.
- Improving and maintaining our theatre spaces and our health and safety procedures is another major priority. We want our venue to feel loved and looked after so that is a welcoming environment for our audiences and artists. There is a programme of work continually in motion for both cosmetic improvements and unseen essential infrastructure refurbishment. Major expenditure is included in our future capital works plans and one area of particular concern is the safety curtain in the main theatre. We have carried

out some essential urgent works this year and we will continually be planning for the next phase of improvements.

3. **Conclusion**

As shown above, the Theatre department ensures that its programme contributes to the delivery of the organisation's Strategic Plan.

As in every year, we have learned a great deal. The economics of the arts continues to be challenging and it's important that we continue to work to a flexible business model, remaining alert to opportunities for sharing risks, offering attractive rental seasons to commercial companies, and being fleet of foot in order to respond to late planning.

This year Theatre has managed to maintain a balanced, high profile programme against a landscape of uncertainty and reduced support from international governments to support companies' touring initiatives to the UK, at the same time as striving to keep the programme fresh and relevant and responsive to unpredictable trends in theatre-going.

The challenges and competition to us from our peers grows ever keener and we must remain on the front foot and respond, pro-actively and in a positive spirit, to not be left behind.

Our artistic vision is strengthened by our central mission statement and strategic objectives. Within this strong framework we can present a clear and coherent story. The work itself aims to be of a quality that can square up to any competition, and we are privileged to have formed close bonds with many pioneering theatre makers whose regular presence in the programme helps us grow and sustain a loyal, curious and hungry audience.

Around this stable core we are germinating the seeds of new talent, supporting emerging artists and theatre professionals and introducing into the programme exciting work by innovative and risk taking international artists.

"Some people say theatre will not survive the 21st century, I say it will be the art form. Why? Because it is live. It is a world of magic. Theatre is a venue and we can do whatever we want in it. If you don't want to take risks, don't be in the theatre. The same, perhaps, is true of life." **Ivo van Hove**

"The Barbican... has set itself up as London's foremost home of international collaborations and co-productions, and is one of the most essential theatrical addresses in London these days..." **The Stage**

Questions:

- a) Does the balance between own promotions and rentals feel seamless?
- b) How does the Barbican maintain its position as leader in the field in the face of growing competition in the artistic landscape and how are we to deal with the impact of the changing world around us?
- c) What else could we be doing to support emerging artists?

Appendix 1 - Details of the Theatre and Dance programme outline for 2017 (already launched)

"First things first, there are unequivocally more than seven reasons to be excited about the Barbican Centre's theatrical offerings for early 2017. There are many. So many, in fact, that to try and list them for you would be pointless; your finger would seize up before you scrolled that far through the article." **Theatre.London, Matthew Amer, Season announcement – 7 reasons to be excited about the Barbican's new season**

Creating an ambitious international programme

- The year starts with the annual **London International Mime Festival** - our co-curated spotlight on object, visual and physical performance. This year we have a main stage show from Belgium and offerings in the Pit from Italy, France and Greece.
- Two eagerly anticipated productions follow; Shakespeare's **Richard III and Beware of Pity**, from the celebrated **Schaubuhne Berlin** ensemble which link their artistic director **Thomas Ostermeier** with one of the Barbican's most important regular artists **Simon McBurney**. The latter production will be co-presented by **14-18 Now**, continuing our relationship, as the play, based on the seminal novel by **Stefan Zweig**, looks at the reasons behind the start of WWI.
- The **RSC** will return for an 8 week season across Summer 17 with their groundbreaking, digitally enhanced **Tempest**, starring **Simon Russell Beale** in a 5 star performance as Prospero.
- **Cheek by Jowl** end their worldwide tour of **The Winter's Tale** with a season in Silk Street Theatre.
- Creative Learning has the following Weekend Labs planned for 2017: with **Boy Blue Entertainment, Ballet Black, Thomas Ostermeier, Cheek by Jowl** and a series of post and pre-show talks contextualising the productions.
- We are continuing to work in partnership with a wide variety of national and international theatres and producing companies. Annual partnerships with **LIFT, DU, Mime, 14-18 Now** bring new voices into the programme; inspiring conversations with **Bristol Old Vic, Warwick Arts Centre, Home and the International Festival in Manchester, the Playhouse and Unity theatres in Liverpool and Lowry Salford** and new leadership at **the National Theatres of Wales and Scotland and Dublin's Gate and Abbey Theatre** will provide us with new and varied opportunities.

Creating interdisciplinary programmes

Interdisciplinary programmes are cross-arts programmes which make the most of our multiple art-forms and are a clear expression of our vision of arts without boundaries. They create a coherence across our programme and encourage audience to make journeys of exploration within the programme itself and they entice new audiences into the building. They ensure the distinctiveness of our

Barbican programme as we can work in a way and on such a scale, which very few other organisations can achieve.

The 2017 programme, across the art forms, focuses on the themes of **Film and Dance** through the eyes of experienced and emerging theatre makers and choreographers. The Theatre and Dance team is contributing to these interdisciplinary programmes with the following events:

Film

A 4 production residency from **Toneelgroep Amsterdam**, a company who have a very strong cinematic aesthetic in their work, helmed by **Ivo van Hove**. The residency will include the revival of two Dutch language projects plus a new English language home-grown production, that are inspired by film or have film techniques at their heart;

In March, the return of **Roman Tragedies** based on Shakespeare's Julius Caesar, Coriolanus and Antony & Cleopatra. It broke new ground with its innovative use of live filming and audience presence on stage.

"The Barbican and Toneelgroep Amsterdam have proven to be a perfect match. Our relationship started in 2009 with the presentation of Roman Tragedies, a 6 hour Shakespeare-marathon in....dutch. We will present the same production again in 2017 because The Barbican believes in the development of repertory, as we do and in the artistic strength of a modern repertory company, which we try to be. The Barbican also believes in deepening relationships rather than presenting one trick ponies. We are proud to be part of the great international family of theatre companies from all over the world. It challenges us in the best way thinkable." **Ivo van Hove**

In April, we will produce **Obsession** based on the first film by **Luchino Visconti**. Made in 1943 it started the new vogue of neo realism in cinema. This stage version will star **Jude Law** with two other British Actors and three actors from the Toneelgroep ensemble. It will premiere at the Barbican and then tour to **Wiener Festwochen, Le Carré in Amsterdam** as part of the Holland Festival, and **Les Théâtres de la Ville in Luxembourg**.

Finally in September the residency will close with a double bill of **After the Rehearsal/Persona** based on two films by **Ingmar Bergman** that examine the fine line between imagination and reality.

Barbican Box 2017 will be delivered in partnership with **Ivo van Hove** and **Toneelgroep Amsterdam** and the design process will be led by Ivo, designer **Jan Versweyveld** and dramaturg **Peter van Kraaij**.

The theme of this year's Box is **Film**, and it will be the artistic starting point for the Box both in terms of content and form. The Box's main focus will show some of the key drivers, preoccupations and ideas that are central to Ivo's and the company's work, which will take the form of a number of objects from which students will be inspired to devise their own piece of theatre.

The Box is accompanied by a package of resources to support teachers and students through the devising process, including a weekend for teachers, learning resources, free theatre tickets, artist workshops in each school, and an opportunity to perform at the Barbican and see other participating schools' work. The project reaches over 25 secondary schools in east London, with 500 students aged 11-19, and 50 teachers participating each year.

Dance

"Dance is beyond words – you have to negotiate and co-operate through people's energies and bodies" **Wayne McGregor, choreographer**

2017 will see a strong dance season launch the year, with companies from the UK, Spain, Japan, Italy, USA and Belgium all presenting fresh and vital choreography new to London. These innovative works intriguingly incorporate laser design, dancing robots, spoken word, contemporary and classical music and hand made instruments.

Darren Johnston and Julie Cunningham are emerging choreographers to whom we offered a week of r&d each in order for them to explore ideas for new choreography. Darren worked in the main theatre on **Zero Point** and Julie in the Pit on **To Be Me**. We offered access to end of the week sharings to Barbican Members and industry colleagues and the results from both dance makers was so exciting that we have co-commissioned each of them to present the final pieces of work in this Spring 17 season.

"I approached the Barbican with an idea I had for a piece and asked if I could use the studio space. Instead, I was offered the use of the Pit Theatre for a week to do some R&D. It was an incredible opportunity as it gave me a focused time and space in which to create new work. The team were also really supportive. Having the chance to show the work to an invited audience of Barbican and Young Barbican members allowed us to get feedback that we could take to the next phase of making. Being programmed for the Spring season at the Barbican means so much to me as I am able to continue my relationship with this very special institution in my development as a choreographer. The work that the Barbican produces has always inspired me as an artist because of its originality and creativity. I am excited to be a part of its past, present, and future." **Julie Cunningham, dancer and choreographer**

Ballet Black will return for the second year of a 3 year residency with a triple bill including a new work by award winning choreographer **Annabelle Lopez Ochoa** which we have co-commissioned.

"Ballet Black made its debut at the Barbican in March 2016. Making the move to this main stage was a transformative event in BB's history, exposing us to a much wider audience and teaching us valuable lessons in preparing and marketing a season on a much larger scale than we had previously done. From my first meeting with the Barbican to opening night and our sell-out run, I and everyone in Ballet Black felt incredibly well supported by the knowledgeable and enthusiastic team. I am delighted that our relationship with the Barbican will continue in 2017, supported with a brand new commission by Annabelle Lopez Ochoa and very much look

forward to finding new ways in which to work with the Barbican." **Cassa Pancho MBE, Founder & Artistic Director, Ballet Black**

The Dance season will also include:

- A world premiere of a triple bill by our Artistic Associates **Boy Blue Entertainment**
- A first visit to the Barbican by **Royal Ballet** linking to our **Philip Glass** Birthday season with a dance opera piece created by **Javier de Frutos** based on Cocteau's **Les Enfants Terribles**.
- **Blanca Li's** mischievous **Robot**
- **Michèle Anne de Mey** and her company return with **Kiss and Cry** in which dancing hands and tiny objects result in a live film being made on stage.
- And our Visual Arts colleagues are extending the dance programme into Barbican gallery spaces, as a development of initiatives borne out of Station to Station, led by **Siobhan Davies** and **Trajal Harrell**.
- Celebrated Quebecois **Robert Lepage** makes a welcome return to our stage telling the touching tale of his early family life in **887**.
- **Chilly Gonzales** and **Jarvis Cocker** work together in the Theatre for the first time on **Room 29** that we are co-presenting with our Music department colleagues. We are in continual dialogue with our Music colleagues on several future projects which will include using the Pit theatre for the next iteration of **Sound Unbound**.

"...It shows how much of a key, global player the Barbican has become for theatre.....the Barbican's position as a London theatre is just as impressive as its long-held status as a hub for international productions." **The Stage Award nominees' announcement (nominated for Best London Theatre 2016)**

Transforming Public Spaces - Foyers

The Incubator, working with Theatre colleagues, has commissioned and delivered two new installations for the foyers as part of the Transforming Public Space strategic project. They each have a strong Connecting Arts and Learning component: Seth Scott, the lead artist on Edgelands, is a recent graduate of GSMD, and let's take a walk involved 5 workshops with participants from East London.

- **Edgelands by Seth Scott with Hannah Bruce and Co**
A composition of sound found from around the Barbican Estate and new writing. Using a newly installed iBeacon network – a series of sensors positioned across four levels of the Barbican's public spaces – soundscapes will be triggered directly from audiences' mobile devices that will allow them to explore the history of the site and its radical design. In the future we will be able to commission further artworks that engage with the new network, as well as using it for wayfinding, marketing and accessibility.

- **let's take a walk by non zero one**

An audio experience devised with members of the public that explores how strangers can connect with one another and how we form our points of view. Participants can select a story to follow from a screen (accompanied with headphones) placed outside the Fountain Room, and then explore the Centre through the storytelling.

Toni Racklin

Head of Theatre

T: 020 7382 7374

E: toni.racklin@barbican.org.uk

Committee(s):	Date(s):
Finance Committee of the Barbican Centre Board Barbican Centre Board	11 January 2017 25 January 2017
Subject: Barbican Centre – Formation of Barbican Exhibitions Limited.	
Report of: Chief Operating & Financial Officer Report Authors: Financial Controller (maternity cover)	Public For Decision
<p style="text-align: center;"><u>Summary</u></p> <p>This report recommends authorisation for the formation of a limited company fully owned by the City of London Corporation, with permission to trade and to become VAT registered, for the purposes of benefiting from Museum and Galleries Tax Relief Scheme which will come into effect from April 2017.</p> <p>Recommendation</p> <p>That approval is given for the formation of a wholly owned Barbican subsidiary at the earliest opportunity including that officers be authorised to undertake the necessary administrative actions to allow the company to undertake trade and become VAT registered.</p>	

Museum and Galleries Tax Relief Scheme

1. In the 2016 Budget the Government announced that they would introduce a new tax relief for museum and galleries from April 2017 to support the development of new exhibitions and to display collections to a wider audience. A formal consultation on the design of the relief was held from 5 September 2016 until 28 October 2016.
2. The Barbican Centre contributed to this consultation as part of a group of 17 organisations including the National Gallery and Portrait Gallery, the Southbank Centre, Tate and V&A. A number of other representative bodies, museums, galleries and other heritage organisations from across the United Kingdom also submitted responses.
3. In his Autumn Statement, the Chancellor of the Exchequer confirmed the scope of this relief. The scheme enables organisations to claim tax credits for qualifying exhibitions at a rate of 20% of qualifying expenditure for non-touring exhibitions and 25% of qualifying expenditure for touring exhibitions. Qualifying exhibitions can be permanent or temporary but qualifying expenditure will be capped at £500,000 per exhibition in order to cap the

amount of relief available. This means that the maximum amount of relief available for non-touring exhibitions is £80,000 per exhibition and £100,000 per touring exhibition.

4. The HM Treasury consultation and the HM Treasury response to the consultation can be found at the following link:
<https://www.gov.uk/government/consultations/museum-and-galleries-tax-relief-consultation>
5. The Museum and Galleries Tax Relief is similar to the Theatre Tax Relief Scheme, which was introduced in September 2014, and has the potential to greatly benefit the Barbican, capturing exhibitions developed by both the Art Gallery team and the Barbican International Enterprises team.
6. Whilst we wait for HRMC to issue full guidelines on this relief we are assuming that the same process needs to be followed as with the Theatre Tax Relief Scheme, which led to the creation of Barbican Theatre Productions Ltd.

Subsidiary

7. The Government has provided reassurance that, although this relief is part of the corporation tax system, organisations do not need to pay corporation tax to claim it; they just need to be within the charge to corporation tax. Charitable companies and wholly owned subsidiary companies of museums, galleries or local authorities are within the charge to corporation tax.
8. In order for the Barbican to benefit from the Scheme, a wholly owned subsidiary, controlled by the City Corporation, would have to be formed that would be a limited company and registered for corporation tax. This company would be a special purpose vehicle for the purpose of claiming tax credits on qualifying exhibition expenditure.
9. Whilst we do already have Barbican Theatre Productions Ltd (BTP Ltd) in place, the scope of the company is limited to theatre productions. The remit of BTP Ltd could be changed but it would seem more administratively sensible to set up a separate company.
10. With BTP Ltd, the company acts as the theatre production company for qualifying productions. The Barbican Centre contracts with BTP Ltd for the theatre production and pays BTP Ltd an equal amount to the costs BTP Ltd incurs. BTP Ltd therefore operates at a zero profit basis, and as such has a nil tax liability. The BTP Ltd structure and processes were approved by HMRC in January 2016. At the time of writing this report (19 December 2016) the audit of BTP Ltd was being finalised and the statutory accounts were to be filed imminently, with the Theatre Tax Relief claim to follow.
11. We expect that Barbican Exhibitions Ltd will be administered in a similar manner to BTP Ltd, with regard to the structure and processes, and that the

new company will join the BTP Ltd VAT group. Further advice will be sought in early 2017 but it is prudent to set up the new company as soon as possible in order to gain the maximum opportunity on exhibitions that are already in development.

12. It is envisaged that the Barbican Exhibitions Ltd will be operated internally within the Barbican. Three directors and a company secretary will be appointed, who all are senior Barbican employees with appropriate skills and experience. It has also been recommended that one or more independent appointments be made to the board, to address conflict of interest issues and provide any gaps in skills/expertise/experience, and this will happen in due course.
13. Annual accounts will be prepared by the Barbican finance department and submitted for independent audit.

Implications for the City of London Corporation

14. Understandably there was some general nervousness when the Theatre Tax Relief was introduced and assurances needed to be gained from HMRC and independent legal advisors that the use of the scheme by local authority owned and funded arts centres was legitimate and therefore would not incur reputational risk to the City of London Corporation. These assurances were gained.
15. The introduction of the Museums and Galleries Tax Relief strengthens this position as, unlike with Theatre Tax Relief, the consultation and response specifically mentions local authorities as being able to qualify for this relief through wholly owned subsidiaries.

Recommendation

16. It is accordingly recommended that committee approval is given to the formation of a wholly owned City Corporation subsidiary at the earliest opportunity including that officers be authorised to undertake the necessary administrative actions to allow the company to undertake trade and become VAT registered.

Contact:

Debbie Hackney
Financial Controller (maternity cover)
020 7638 4141 x 7560
debbie.hackney@barbican.org.uk

This page is intentionally left blank

Committee(s):	Date(s):
Finance Committee of the Barbican Centre Board Barbican Centre Board	11 January 2017 25 January 2017
Subject: Barbican Centre – Bad Debts Annual Update	Public
Report of: Chief Operating & Financial Officer	For Information
<p style="text-align: center;">Summary</p> <p>The Barbican generates significant income each year through invoiced income. A very small percentage of these invoices become bad debts. This report provides an update on bad debts for the Barbican for the period up to April 2015.</p> <p>This report informs Members that the Managing Director, under delegated authority intends to write off 55 items, each below £5,000, with a total value of £17,584.73</p> <p>Recommendation</p> <p>That Members note the intention of the Managing Director to write off 55 items, each below £5,000, with a total value of £17,584.73.</p>	

Main Report

Summary of Write-offs

1. This report provides an annual update on bad debts and relates to debts incurred over the period from August 2013 to April 2015. Over this period, the Barbican generated approximately £22 million in invoiced income.
2. There are no material debts that require Member approval. The Managing Director intends to write off 55 credit items below the delegate write-off limit of £5,000. Of these debts, 38 debts are less than £250. A rigorous recovery process was followed in attempt to collect these debts. In most cases, the debts were too small to make legal recovery economically viable.
3. This write-off will be met from the Barbican's local risk budget; provisions have been made in the Barbican's accounts in the financial years 2013/14, 2014/15 and 2015/16

Recovery Process

Event Income

4. The majority of Barbican invoiced income is a result of conference and

exhibition events. The Barbican will invoice most of the charges relating to an event prior to its commencement. Except under exceptional circumstances, the event will not be allowed to take place if these advance invoices are not paid. During most events, further items will be ordered that will have to be invoiced post-event.

Non-Event Income

5. The Barbican issues a large number of non-event related invoices (around 1,500 per year) for a large range of different items (such as rental of car parking spaces or programme advertising income). The amount invoiced is usually under £500. Where possible the Barbican seeks to gain payment before a service is provided.

Recovery Process

6. The Barbican engages in strenuous efforts in order to recover outstanding amounts. After the Barbican's payment terms (30 days) have been exceeded, the Barbican's credit controller will contact the debtor and will continue to chase until the payment is received.
7. If the client is clearly unable to remit the full balance, under certain circumstances a payment plan will be agreed. If it is unlikely that payment will be received, a judgement is made, based primarily on the amount outstanding, as to whether to pass the debt to the Comptroller and City Solicitor for further action.
8. The recovery progress of all debts is reviewed monthly by the Head of Finance and monthly debt reports are sent to Heads of Departments and other budget holders.

Authority to Write-off

9. The Managing Director has delegated authority to write off debts to a maximum of £5,000 in any one case, subject to the approval of the Chamberlain.
10. Under Standing Order 52 (1) the Barbican Centre Board may authorise the writing off of debts in excess of £5,000.

Debts from the Period Concerned still in Debt Recovery Process

11. The Barbican, with the help of the Comptroller and City Solicitor's Department, are currently engaged in further recovery process with 49 debtors for the period 1st April 2013 to 30th April 2015. These debts total £134,996. We anticipate much of this debt will be recovered, therefore we have not requested that these be written off at this time.

Funding

12. The write-offs will be met from the Barbican's local risk budget; a provision was made in the accounts from 2013/14, 2014/15 and 2015/16.

Consultees

13. The Chamberlain has been consulted in the preparation of this report.

Chamberlain's Comment

14. The Accounts and Audit Regulations 2003 require that bad debts should only be written off with the approval of the Chief Financial Officer (The Chamberlain) or his nominated representative. This approval has been given.

Contact:

Debbie Hackney

Financial Controller (maternity cover)

020 7638 4141 x 7560

debbie.hackney@barbican.org.uk

This page is intentionally left blank

Committees:		Dates:												
Finance Committee of the Barbican Centre Board Barbican Centre Board Projects Sub Committee		11 January 2017 25 January 2017 31 January 2017												
Subject: Gateway 7 Outcome Report: Replace Theatre Main House Dimmers and Pit Theatre Dimmers and Control		Public												
Report of: Chief Operating and Financial Officer Report Author: Richard O’Callaghan – Project Manager		For Decision												
<div><u>Summary</u></div>														
Project Status Compared to GW2	Budget : green Specification: green Programme: green													
Project Status Compared to GW5	Budget: green Specification: green Programme: green													
Timeline	The project is complete pending approval of this report and final Contractor and Consultant’s payment.													
Total Estimated Cost @ Gateway 5	£ 439,045 (plus staff costs of £25,000)													
Currently Approved Budget	£ 439,045 (plus staff costs of £25,000)													
Spend / committed to date	£ 438,125 (plus staff costs of £9,908)													
Spend Profile	<table><tr><th>Year</th><th>Expenditure (£)</th></tr><tr><td>2015/16</td><td>12,200</td></tr><tr><td>2016/17</td><td>416,001</td></tr><tr><td>2017/18 (retention)</td><td>9,924</td></tr><tr><td></td><td></td></tr><tr><td>TOTAL</td><td>438,125</td></tr></table>		Year	Expenditure (£)	2015/16	12,200	2016/17	416,001	2017/18 (retention)	9,924			TOTAL	438,125
Year	Expenditure (£)													
2015/16	12,200													
2016/17	416,001													
2017/18 (retention)	9,924													
TOTAL	438,125													
Overall project risk	Green													

Recommendations
It is recommended that the lessons learnt be noted and, following the end of the defects liability period and payment of any retention, the project is closed.

Main Report

1. Brief description of project	<p>Removal of the existing dimmer racks and dimmers.</p> <p>Provision of new dimming racks for both the Main Theatre and the Pit Theatre as follows.</p> <p>482 new Sensor third generation units providing each of the outlets within the Main Theatre with three sources of power; dimming, hard wired and independent.</p> <p>222 new Sensor third generation units providing each of the outlets within the Pit Theatre with three sources of power; dimming, hard wired and independent.</p> <p>Replacement of dimming system(s) control processors.</p> <p>Replacement of the production lighting rig in the Pit Theatre, including reconfiguration of the existing ventilation ductwork to allow installation of the new lighting grid. Installation of new low intensity general (wayfinding) lighting.</p> <p>Any provision of production lighting fittings was excluded</p>
2. Assessment of project against SMART Objectives	<p>Although a list of smart objectives was not required at scheme inception had these been included they would have been as follows:-</p> <p>Project completed to the required specification, on time and within the available budget without disrupting the use of either venue. These were all achieved.</p>
3. Assessment of project against success criteria	<p>Project completed to the required specification, on time and within the available budget without disrupting the use of either venue. This was achieved.</p> <p>Replacement of the Theatre and Pit stage/production dimming systems with more flexible and reliable equipment. This was achieved</p> <p>The systems' electrical infrastructure brought into line with current electrical safety regulations. This was achieved</p>
4. Key Benefits	<p>Replacement of existing near obsolete Theatre Main House and Pit Theatre Dimmers and Control and Pit Production Lighting Grid, removing any Health and Safety concerns by ensuring that the electrical infrastructure complies with current legislation.</p> <p>Replacement also provides increases in capacity and greater flexibility allowing the use of more technically advanced lighting.</p>
5. Was the project specification fully delivered (as agreed	<p>Yes</p>

at Gateway 5 or any subsequent Issue report)																									
6. Programme	The project was completed within the agreed programme																								
7. Budget	<div>The project was completed within the agreed budget</div> <table><tr><th>ELEMENT</th><th>GATEWAY 2 BUDGET (£)</th><th>GATEWAY 5 BUDGET (£)</th><th>OUTCOME COST (£)</th></tr><tr><td>Main Works</td><td>418,000</td><td>399,495</td><td>396,987.60</td></tr><tr><td>Fees</td><td>32,000</td><td>39,550</td><td>41,137.50</td></tr><tr><td>Sub-total</td><td>450,000</td><td>439,045</td><td>438,125.10</td></tr><tr><td>Staff Costs</td><td>25,000</td><td>25,000</td><td>9,908.10</td></tr><tr><td>Grand-total</td><td>475,000</td><td>464,045</td><td>448,033.20</td></tr></table>	ELEMENT	GATEWAY 2 BUDGET (£)	GATEWAY 5 BUDGET (£)	OUTCOME COST (£)	Main Works	418,000	399,495	396,987.60	Fees	32,000	39,550	41,137.50	Sub-total	450,000	439,045	438,125.10	Staff Costs	25,000	25,000	9,908.10	Grand-total	475,000	464,045	448,033.20
ELEMENT	GATEWAY 2 BUDGET (£)	GATEWAY 5 BUDGET (£)	OUTCOME COST (£)																						
Main Works	418,000	399,495	396,987.60																						
Fees	32,000	39,550	41,137.50																						
Sub-total	450,000	439,045	438,125.10																						
Staff Costs	25,000	25,000	9,908.10																						
Grand-total	475,000	464,045	448,033.20																						
Final Account Verification	<div>Verified</div> <div>The main contractor and the lead consultant’s final accounts have been verified</div> <div>The final payment will be released following completion of the defects liability period and assuming that there are no outstanding defects at that time.</div>																								

Review of Team Performance

8. Key strengths	<p>The project was an all-round success for the following reasons:-</p> <ul style="list-style-type: none"> a) The overall performance of the specialist contractor. b) The client department's technical expertise in their clarity of the requirements. c) The good communication between the all parties involved in the scheme. d) The contractor's good communication with the Project Manager on a daily basis.
9. Areas for improvement	<p>Three tenders were received but the 'most economically advantageous bid' could not be accepted due to it being over budget, as was the case with the next most advantageous submission. The third bid, whilst being within budget was not acceptable for quality reasons.</p> <p>Therefore the scheme had to be re-tendered. This delayed</p>

	<p>the appointment of a contractor which put severe pressure on the project manager's ability to ensure that the project could be delivered in the summer dark period.</p> <p>Because of the urgency the second tendering exercise (to the same companies that bid the first time round) was based on the use of a maximum cost figure, with evaluation scoring above and below the budget line forming the price evaluation criteria. This is a way of ensuring that prices come in that we can afford.</p> <p>Theoretically this could mean that everyone bids at just under the maximum value stipulated but given there is still competition it is clear to bidders we are expecting bids under this value and the lowest below this will be competitive.</p> <p>Giving suppliers a target price or maximum price cap would only be used when there has been a failed tender process due to excessive prices being submitted or in circumstances where we know the marketplace has bidders who will price high. <u>It is not something that would be done regularly.</u></p> <p>Earlier tendering would have enabled this issue to be resolved in a less pressured environment.</p>
10. Special recognition	<p>The contractor's performance was very good. Their communication with the team happened on a daily basis (as mentioned in section 8) and their site manager was proactive and always willing to help to resolve any issues that arose.</p> <p>The contractor's expertise/specialist knowledge of Theatre production lighting and controls was also a great bonus ensuring a smooth installation and handover back to the Client Department despite the delays in appointment which brought about a reduced lead in time.</p> <p>Additionally City Procurement should receive credit for 'saving the day' by ensuring that the retendering exercise was on a basis that would allow ensure that bids were within budget.</p>

Lessons Learnt

11. Key lessons	<ul style="list-style-type: none"> • A project is more likely to succeed when a client department proactively assists in specifying their requirements • The use of specialist contractor with expertise in Theatre electrical installation's brings major advantages over using a general electrical contractor reducing the risk of failure and delays to performances.
------------------------	---

	<ul style="list-style-type: none"> • Tenders should be assisted through the bidding process so as to ensure that their bid meets all the 'quality' requirements. • Sufficient 'lead in time' to enable early site investigation is essential for this type of project and because of the need to re-tender the lead in time was severely limited.
12 .Implementation plan for lessons learnt	<p>The projects team will:-</p> <ul style="list-style-type: none"> • continue to seek the full involvement and co-operation of the client departments and other stakeholders. • seek bids from specialist contractors where appropriate. • will discuss with City Procurement how best to avoid the scenario that led to the need to retender. • be proactive in assisting bidders through the tender process to ensure that all 'quality' requirements will be covered. • endeavour to programme projects with sufficient 'lead in' times and allow time in the overall programme to retender the project should the original tender exercise fail

Contact

Report Author	Richard O'Callaghan
Email Address	richard.ocallaghan@barbican.org.uk.
Telephone Number	020 7382 2331

This page is intentionally left blank

Committees:		Dates:	
Finance Committee of the Barbican Centre Board Barbican Centre Board Projects Sub Committee		11 January 2017 25 January 2017 31 January 2017	
Subject: Gateway 7 Outcome Report: Replacement of lighting, small power and distribution boards		Public	
Report of: Chief Operating and Financial Officer Report Author: Richard O’Callaghan – Project Manager		For Decision	
<u>Summary</u>			
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 and final Contractor and Consultant’s payments.		
Total Estimated Cost @ Gateway 5	£ 304,871 (plus staff costs of £20,000)		
Currently Approved Budget	£ 304,871 (plus staff costs of £20,000)		
Spend / committed to date	£ 299,043 (plus staff costs of £17,105)		
Spend Profile	Year	Expenditure (£)	
	2014/15	13,250	
	2015/16	210,568	
	2016/17	67,955	
	2016/17 (retention)	7,270	
	TOTAL	299,043	
Overall project risk	Green		
Recommendations It is recommended that the lessons learnt be noted and, following the end of the defects liability period and payment of any retention, the project is closed.			

Main Report

1. Brief description of project	<p>Replacement of the Lighting, Small Power and Distribution Boards in the following areas:</p> <ul style="list-style-type: none"> - Lakeside Terrace - Sculpture Court - Art Gallery Entrances - Conservatory (emergency lighting) - Staircase 16&17 - Designated service subways and risers
2. Assessment of project against SMART Objectives	<p>All works installed, tested and completed by the end of April 2016. – This was not achieved. Works had to be delayed due to noise disturbing events (see section 6 for further information). Works were completed in June 2016.</p> <p>Works completed within Budget - This was achieved.</p>
3. Assessment of project against success criteria	<p>The new installation in the designated areas to provide:</p> <p>Lakeside Terrace, Sculpture Court and Art Gallery entrances.</p> <ul style="list-style-type: none"> ▪ Removal of the existing columns / luminaires ▪ Rewire of the external areas replacing the existing lighting columns and lanterns on the Lakeside with those previously purchased and converted to operate with compact fluorescent lamps ▪ Rewire and replace the existing wall mounted lanterns with lanterns and lamps of the same type as the above columns ▪ Rewire and replace the existing fittings on the sculpture court crescent with those previously purchased converted to operate with compact fluorescent lamps ▪ Rewire and provide new fitting to replace those on the art gallery entrances ▪ Provision of new lighting control and distribution boards for the above lighting <p>The above was all achieved.</p> <p>Conservatory, Staircase 16 and 17</p> <ul style="list-style-type: none"> ▪ Removal of the existing emergency lighting in the Conservatory ▪ Provide a new emergency lighting installation within the Conservatory including the provision of new fittings ▪ Rewire and replace the normal and emergency lighting fittings within staircases 16 and 17 with those previously purchased ▪ Provision of new lighting control and distribution boards for the above lighting

	<p>The above was all achieved.</p> <p>Service Subways</p> <ul style="list-style-type: none"> Provide a new lighting installation in designated services subways and power supplies for selected risers <p>The installation within the service subways was achieved but it was found that some of the risers already had sufficient lighting and therefore it was agreed with our client department that no work was necessary in these areas.</p>
4. Key Benefits	<p>Replacement of, deteriorating lighting along with removing any Health and Safety concerns by ensuring that the electrical infrastructure is brought into line with current legislation.</p> <p>Replacement of the light fittings with energy efficient lighting and infra-red sensors so as to provide energy savings and reducing associated running costs and carbon emissions.</p>
5. Was the project specification fully delivered (as agreed at Gateway 5 or any subsequent Issue report)	<p>Yes</p> <p>But see note at section 3 re service subways</p>
6. Programme	<p>The project was not completed within the agreed programme</p> <p>The project was due to be completed by 29 April 2016 but was not complete until 3 June 2016. This was because, on several occasions, works had to be delayed as they would have disrupted pre-arranged events.</p> <p>The Centre is a live building and projects such as this require extensive drilling into concrete, whose noise reverberates through the building core to distant areas and often disturbs events. It is very difficult to programme such works in building that is open for 16 Hours a day. And it is not always possible to do the drilling overnight as this could disturb residents. Therefore, a delicate juggling act is often required in order to obtain the co-operation of the contractor without them claiming additional costs for none productive time. At the Centre prolongation of a project is often the price to pay for ensuring that events and/or residents are not disturbed. In this case, due to effective project management and the co-operation of the contractor, this came at no additional cost.</p>

7. Budget

ELEMENT	GATEWAY 2 (£)	GATEWAY 5 (£)	GATEWAY 7 (£)
Works	712,000	259,560.54	253,735.87
Fees	Inc.	45,310.00	45,307.00
Sub-total	712,000	304,870.54	299,042.87
Staff Costs	30,000	20,000.00	17,105.00
Grand-total	742,000	324,870.54*	316,147.87

Verified

The main contractor and the lead consultant's final accounts have been verified.

The final payment will be released following completion of the defects liability period and assuming that there are no outstanding defects at that time.

It is proposed that the balance of the available budget be returned to the capital cap to be reallocated to other projects as required.

Review of Team Performance

8. Key strengths

- Concerns were raised during the submission of the Gateway 3/4 report that the initially recommended option had not been fully substantiated and hence a different option which allowed for minimum works to comply with health and safety legislation was approved. This led to a 2 month delay in progressing the scheme whilst the Barbican Centre Board was provided with appropriate reassurance that this option

9. Areas for improvement

	<p>was entirely safe.</p> <p>The Centre's officers could have avoided this delay had the project appraisal been more robust.</p>
10. Special recognition	<p>The contractor's performance was very good. Their communication with the team took place on a daily basis and the supervisor was always proactive and willing to help to resolve any issues that arose.</p>

Lessons Learnt

11. Key lessons	<ul style="list-style-type: none"> • In order to avoid delays in Gateway approvals, more care should be taken to ensure that the recommended option is fully substantiated. • A project is more likely to succeed when a client department proactively assists in specifying their requirements.
12 .Implementation plan for lessons learnt	<ul style="list-style-type: none"> • The projects office will be more thorough in checking that all options are fully substantiated. • The projects office will continue to seek the full involvement and co-operation of the client departments and other stakeholders.

Contact

Report Author	Richard O'Callaghan
Email Address	richard.ocallaghan@barbican.org.uk.
Telephone Number	020 7382 2331

This page is intentionally left blank

Committees:		Dates:																								
Finance Committee of the Barbican Centre Board Barbican Centre Board Projects Sub Committee		11 January 2017 25 January 2017 31 January 2017																								
Subject: Gateway 7 Outcome Report: Investments in Coffee Points and Mobile Bars		Public																								
Report of: Chief Operating and Financial Officer Report Author: Richard O’Callaghan - Project Manager		For Decision																								
<div><u>Summary</u></div> <table><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 and final Contractor payment.</td></tr><tr><td>Total Estimated Cost @ Gateway 5</td><td>£130,000 (plus staff costs of £2,000)</td></tr><tr><td>Currently Approved Budget</td><td>£130,000 (plus staff costs of £2,000)</td></tr><tr><td>Spend / committed to date</td><td>£123,591 (plus staff costs of £1,568)</td></tr><tr><td>Spend Profile</td><td><table><tr><th>Year</th><th>Amount £</th></tr><tr><td>2015/16</td><td>112,930</td></tr><tr><td>2016/17</td><td>10,661</td></tr><tr><td>Total</td><td>123,591</td></tr></table></td></tr><tr><td>Overall project risk</td><td>Green</td></tr></table>			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 and final Contractor payment.	Total Estimated Cost @ Gateway 5	£130,000 (plus staff costs of £2,000)	Currently Approved Budget	£130,000 (plus staff costs of £2,000)	Spend / committed to date	£123,591 (plus staff costs of £1,568)	Spend Profile	<table><tr><th>Year</th><th>Amount £</th></tr><tr><td>2015/16</td><td>112,930</td></tr><tr><td>2016/17</td><td>10,661</td></tr><tr><td>Total</td><td>123,591</td></tr></table>	Year	Amount £	2015/16	112,930	2016/17	10,661	Total	123,591	Overall project risk	Green
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 and final Contractor payment.																									
Total Estimated Cost @ Gateway 5	£130,000 (plus staff costs of £2,000)																									
Currently Approved Budget	£130,000 (plus staff costs of £2,000)																									
Spend / committed to date	£123,591 (plus staff costs of £1,568)																									
Spend Profile	<table><tr><th>Year</th><th>Amount £</th></tr><tr><td>2015/16</td><td>112,930</td></tr><tr><td>2016/17</td><td>10,661</td></tr><tr><td>Total</td><td>123,591</td></tr></table>	Year	Amount £	2015/16	112,930	2016/17	10,661	Total	123,591																	
Year	Amount £																									
2015/16	112,930																									
2016/17	10,661																									
Total	123,591																									
Overall project risk	Green																									
Recommendations It is recommended that the lessons learnt be noted and, following the making good of any defects during the warranty period along with release of any retention, the project is closed																										

Main Report

1. Brief description of project	<p>Improvements to the Coffee Points and Mobile Bars:</p> <ul style="list-style-type: none"> a) Phase 1 - Provision of mobile bars and back units for foyer use. This included the provision of 4 bespoke mobile bars, a double bottle cabinet and a double door back bar unit. b) Phase 2 - Contribution to the refurbishment of the Coffee points by the catering provider.
2. Assessment of the project against SMART Objectives	<p>Although a list of smart objectives was not required at scheme inception, had these been included they would have been as follows:-</p> <ul style="list-style-type: none"> a) provision of mobile bars and contribution towards amendments to the coffee points to improve our service to our customers b) to provide a total net contribution increase (after investment repayment) of £376,015 over a five year period (£239,149 relating to the mobile bars and £136,866 relating to the coffee points). c) all works to be completed within a budget of £130,000 d) all works to be completed by September 2015 <p>As shown below with the exception of meeting the programme all these objectives were all met.</p>
3. Assessment of project against success criteria	<p>All works complete by September 2015 – This was not achieved for the mobile bars (Phase 1) due to changes to the unit specifications required by our client department.</p> <p>The programme was achieved for the coffee points (Phase 2)</p> <p>Works Completed within Budget -This was achieved for both phases.</p> <p>Additional income target figures obtained - This was achieved for year 1 as follows:-</p> <p>Phase 1 - Mobile Bars</p> <p>The Gateway 2 report anticipated a net contribution increase (after investment repayment) of £239,149 over a five year period (see Appendix 1 – Investment summary as included at Gateway 2).</p> <p>The mobile bars did not come into operation until April 2016 (some 7 months behind schedule – see section 6 for an explanation) therefore, the bars were only in operation for 5 months of the anticipated 12. The table below shows the original year 1 net contribution forecast along with a pro rata forecast for a 5 month period. The table indicates that, for the</p>

initial 5 month period the forecast was exceeded by £17,098 or 106%.

	Original Projection <i>12 Months</i>	Pro Rata <i>5 Months</i>	Actual <i>(01/04/16- 31/08/16)</i>	Variance
Year 1 Contribution (50k Investment)	£38,435	£16,010	£33,108	+£17,098

Phase 2 - Coffee points

The Gateway 2 report anticipated a net contribution increase (after investment repayment) of £136,866 over a five year period (see Appendix 2 – Investment summary as included at Gateway 2)

The table below shows the original year 1 net contribution forecast after investment repayment and the 'actual' net contribution for the first year. This represents an increase of some 77% on the original estimate.

	Original Projection	Actual <i>(31/08/15- 28/08/16)</i>	Variance
Year 1 Contribution (£80k investment)	£23,733	£42,084	+£18,351

Both phases of the project have therefore provided better than originally anticipated returns for the initial period.

At Gateway 2 it was not anticipated that the coffee points would sell alcohol, however, in the interest of customer satisfaction this was changed. This will have had the effect of redistributing some of the income away from the mobile and fixed bars.

It should also be noted that between May and August 2016 (and as referenced in the Gateway 7 report – Investment in Bar Operations), the (fixed) stalls bar on level -1 was out of operation and therefore some of the lost sales from this bar would have been picked up by the mobile bars and coffee points.

4. Key Benefits

Phase 1 - Mobile Bars

Provision of mobile bars in the foyer areas to improve our service to our customers and to increase net contribution

Phase 2 – Coffee Points

	Contribution towards the structural and configurational changes to the coffee points carried out by the catering provider to increase the service points to cope with the anticipated business growth																												
5. Was the project specification fully delivered (as agreed at Gateway 5 or any Subsequent issue report	<p>No</p> <p>Phase 1 - The mobile bars specification was changed. The specification at Gateway 5 was for 4 bespoke bars with 2 back bar units. This was subsequently amended to exclude one of the bars and one of the back bar units so that a decision could be made on the 4th bar based on actual demand once they were in operation. As demand rose the 4th bar was subsequently added back but it was decided that the 2nd back bar unit was not required.</p> <p>Phase 2 - The Coffee point modifications were carried out by the catering provider to the agreed specification</p>																												
6. Programme	<p>The project was not completed within the agreed programme</p> <p>Phase 1 - The provision of the Mobile Bars was held up due to delays in agreeing the Contractor’s proposals. This resulted in the Contractor missing the proposed manufacturing slot. There was a further delay after the units were delivered to site as they were too high and thus unsuitable for operation. The units had to returned to the manufacturer and were not finally delivered back to site (and put in use) until April 2016 some 7 months behind schedule. The 4th bar was delivered in October 2016.</p> <p>Phase 2 The Coffee point modifications were completed in line with the agreed programme.</p>																												
7. Budget	<p>The project was completed within the agreed budget</p> <table><tr><th>Element</th><th>Gateway 2 (£)</th><th>Gateway 5 (£)</th><th>Gateway 7 (£)</th></tr><tr><td>Phase 1 Mobile Bars</td><td>50,000.</td><td>44,636</td><td>43,591</td></tr><tr><td>Phase 2 Coffee Points</td><td>78,000.</td><td>80,000</td><td>80,000</td></tr><tr><td>Fees</td><td>2,000</td><td>2,000</td><td>00.00</td></tr><tr><td>Sub-total</td><td>130,000</td><td>126,636</td><td>123,591</td></tr><tr><td>Staff Costs</td><td>1,000</td><td>2,000</td><td>1,568</td></tr><tr><td>Grand -total</td><td>131,000</td><td>128,636</td><td>125,159</td></tr></table>	Element	Gateway 2 (£)	Gateway 5 (£)	Gateway 7 (£)	Phase 1 Mobile Bars	50,000.	44,636	43,591	Phase 2 Coffee Points	78,000.	80,000	80,000	Fees	2,000	2,000	00.00	Sub-total	130,000	126,636	123,591	Staff Costs	1,000	2,000	1,568	Grand -total	131,000	128,636	125,159
Element	Gateway 2 (£)	Gateway 5 (£)	Gateway 7 (£)																										
Phase 1 Mobile Bars	50,000.	44,636	43,591																										
Phase 2 Coffee Points	78,000.	80,000	80,000																										
Fees	2,000	2,000	00.00																										
Sub-total	130,000	126,636	123,591																										
Staff Costs	1,000	2,000	1,568																										
Grand -total	131,000	128,636	125,159																										

Final Account Verification	<p>Verified</p> <p>Both Mobile Bars and Coffee Points final accounts have been verified</p> <p>Release of retention on the mobile bars will follow the making good of the defects.</p>
-----------------------------------	--

Review of Team Performance

8. Key strengths	The Commercial Development Department's vision of the scheme needed to introduce mobile bars and reconfigure the coffee point facilities and thus increase the net contribution from these areas.
9. Areas for improvement	<p>1) Detailed specification of Client's overall requirements at the beginning of the scheme would have assisted procurement and protected the overall programme.</p> <p>2) An expeditious/more thorough examination of the Contractor's proposals prior to manufacture would have prevented an overall delay of some 7 months in the putting to use of the mobile bars.</p> <p>The above relate to the mobile bars only.</p>
10. Special recognition	The Commercial Development Dept. for having the vision to propose this investment which has exceeded income targets in the first year.

Lessons Learnt

11. Key lessons	<p>1) Once the project was approved there was a delay in confirmation of the specification. This could have been avoided if the client department had been more proactive.</p> <p>2) A further delay could have been avoided if the contractor's proposals had been more expeditiously/thoroughly examined for appropriate dimensions.</p> <p>The above relate to the mobile bars only.</p>
12. Implementation plan for lessons learnt	<p>The project team will continue to seek early confirmation of specification from the client departments' and to point out the potential consequences of putting off decisions.</p> <p>The project team will try to ensure that contractor's proposals are double checked by the client departments' before signing them off.</p>

Appendices

Appendix 1	Investment in Mobile Bars GW 1-2 Investment Summary
Appendix 2	Investment in Coffee Points GW 1-2 Financial Summary

Contact

Report Author	Richard OCallaghan
Email Address	richard.ocallaghan@barbican.org.uk
Telephone Number	020 7382 2331

Appendix 1 – Gateway 1 -2

Mobile Bars Contribution

Financial Summary

1. Investment of £50k in the provision of mobile bar units, and £80k on enhancements to the Coffee Points is expected to significantly improve the ability to convert a higher proportion of footfall into catering transactions (rate of penetration).
2. We believe this investment will result in Bars penetration increasing from the current rate of 30% to 33%, which will drive £99k in additional turnover in year one; a net profit increase of £49k.

MOBILE BARS	Year 1	Year 2	Year 3	Year 4	Year 5	TOTAL
Projected Revenue <i>(exc mobiles)</i>	£1,017,455	£1,058,684	£1,094,547	£1,140,870	£1,189,300	£5,500,856
Projected Revenue <i>(inc mobiles)</i>	£1,116,868	£1,162,998	£1,202,242	£1,252,976	£1,306,003	£6,041,086
Revenue Variance	£99,413	£104,314	£107,695	£112,106	£116,704	£540,231
Net Profit Increase	£49,435	£57,268	£59,191	£61,778	£64,478	£292,149
Loan Repayment	-£11,000	-£10,800	-£10,600	-£10,400	-£10,200	-£53,000
NET CONTRIBUTION INCREASE	£38,435	£46,468	£48,591	£51,378	£54,278	£239,149
<i>Revenue growth is based on the rate of penetration increasing from 30% to 33%.</i>						

Appendix 2 – Gateway 1 -2

Coffee Point Contribution

Financial Summary

Coffee Points

1. The coffee points struggle to achieve full potential sales during the busy periods due to the current configuration which does not allow for additional service points. This is an observation referenced by contractors multiple times during the catering tender presentation process.
2. Our expectation is that the requested investment of £80k in the Coffee points will facilitate the ability to maximise throughput during peak periods, enabling substantial increase in sales.
3. Investment in Coffee Points is therefore expected to increase penetration from 21% to 29% - resulting in sales growth of £207k in year one.

Coffee Points	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Projected Revenue (exc invest)	£542,542	£561,531	£581,584	£601,526	£622,579	£2,909,362
Projected Revenue (inc Invest)	£749,224	£775,447	£802,588	£830,679	£859,752	£4,017,691
Revenue Variance	£206,683	£213,917	£221,404	£229,153	£237,173	£1,108,328
Concession increase	£41,331	£42,783	£44,281	£45, 831	£47,435	£ 221,666
Loan Repayment	- £17,600	- £17,280	-£16,960	-£16,640	-£16,320	- £84,800
Net Contribution Income	£23,732	£25,503	£27,321	£29,191	£31,115	£136,866
Revenue growth is based on the rate of penetration increasing from 21% to 29%						

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 1 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 1 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 1 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank