



Barbican Centre Board

Date: WEDNESDAY, 24 MAY 2017
Time: 10.30 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
Gerard Grech
Deputy Tom Hoffman
Deputy Wendy Hyde
Emma Kane
Vivienne Littlechild
Deputy Edward Lord
Deputy Catherine McGuinness
Wendy Mead (Chief Commoner)
Trevor Phillips
Judith Pleasance
Deputy Tom Sleigh

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

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

John Barradell
Town Clerk and Chief Executive

AGENDA

1. **APOLOGIES**

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

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

To receive the Order of the Court of Common Council dated 27 April 2017 appointing the Board and setting its Terms of Reference.

For Information
(Pages 1 - 2)

4. **ELECTION OF CHAIRMAN**

To elect a Chairman in accordance with Standing Order No.29.

5. **ELECTION OF DEPUTY CHAIRMAN**

To elect a Deputy Chairman in accordance with Standing Order No. 30.

6. **MINUTES**

To approve the public minutes and summary of the Barbican Centre Board meeting held on 8 March 2017.

For Decision
(Pages 3 - 8)

7. **OUTSTANDING ACTIONS AND WORKPLAN**

Report of the Town Clerk

For Information
(Pages 9 - 12)

8. **APPOINTMENT OF SUB-COMMITTEES**

Report of the Town Clerk.

For Decision
(Pages 13 - 18)

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

Report of the Managing Director.

For Information
(Pages 19 - 34)

10. **DRAFT CORPORATE PLAN 2018-23**

Report of the Town Clerk.

For Information
(Pages 35 - 40)

11. **DEPARTMENTAL BUSINESS PLAN: BARBICAN CENTRE**

Joint report of the Managing Director and Chief Operating & Financial Officer.

For Decision
(Pages 41 - 76)

12. **GENDER NEUTRAL TOILETS**
Report of the Managing Director.
For Information
(Pages 77 - 80)
13. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
14. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
15. **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
16. **NON-PUBLIC MINUTES**
To agree the non-public Minutes of the Barbican Centre Board meeting held on 8 March 2017.
For Decision
(Pages 81 - 86)
17. **APPOINTMENT OF AN EXTERNAL MEMBER**
Report of the Town Clerk.
For Decision
(Pages 87 - 94)
18. **BEECH STREET PROPERTY USAGE**
A resolution of the Policy and Resources Committee, to be read in conjunction with a joint report of the Town Clerk, City Surveyor and the Managing Director of the Barbican Centre.
For Information
(Pages 95 - 102)
19. **MARKETING & COMMUNICATIONS UPDATE**
Report of the Director of Arts.
For Information
(Pages 103 - 130)
20. **LSO FUNDING**
Report of the Town Clerk.
For Information
(Pages 131 - 134)
21. **UPDATE ON THE BARBICAN BUDGET 2017/18**
Report of Chief Operating & Financial Officer.
For Information
(Pages 135 - 136)

22. **BUSINESS REVIEW**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 137 - 146)
23. **DEVELOPMENT UPDATE**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 147 - 160)
24. **SERVICE BASED REVIEW ROADMAP AND STRATEGIC PLAN UPDATE**
Report of the Managing Director.
For Information
(Pages 161 - 164)
25. **RISK UPDATE**
Report of the Director of Operations & Buildings.
For Information
(Pages 165 - 172)
26. **UPDATE ON CAPITAL WORKS**
Report of the Director of Operations & Buildings.
For Decision
(Pages 173 - 184)
27. **BARBICAN CENTRE PROJECTS PROGRAMME**
Report of the Director of Operations & Buildings.
For Information
(Pages 185 - 190)
28. **ACTIONS TAKEN UNDER DELEGATED AUTHORITY OR URGENCY PROCEDURES**
Report of the Town Clerk.
For Information
(Pages 191 - 192)
29. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
30. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**

PARMLEY, Mayor	RESOLVED: That the Court of Common Council holden in the Guildhall of the City of London on Thursday 27th April 2017, doth hereby appoint the following Committee until the first meeting of the Court in April, 2018.
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BARBICAN CENTRE BOARD

1. **Constitution**

A Non-Ward Committee consisting of,

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

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

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

2. **Quorum**

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

3. **Membership 2017/18**

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

Together with the Members and ex-officio Members referred to in paragraph 1 above, and:-

Russ Carr)	
Gerard Grech)	
Trevor Phillips)	
Vacancy)	Up to seven non-Common Council Members appointed by
Vacancy)	the Board
Vacancy)	
Vacancy)	

4. **Terms of Reference**

To be responsible for:-

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

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BARBICAN CENTRE BOARD

Wednesday, 8 March 2017

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 8 March 2017 at 10.30 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
Wendy Mead
Cllr Guy Nicholson
Trevor Phillips
Deputy Tom Sleigh

Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Sean Gregory	- Director of Learning & Engagement, Barbican Centre
Louise Jeffreys	- Director of Arts, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Lynette Brooks	- Head of Development, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Lorna Gemmell	- Head of Communications, Barbican Centre
Robert Rider	- Head of Cinema, Barbican Centre
Jim Turner	- Head of Projects, Barbican Centre
Jo Daly	- PA to the Managing Director, Barbican Centre
Debbie Hackney	- Financial Controller, Chamberlain's Department
Richard Woolford	- Commander, City of London Police
Neil Davies	- Town Clerk's Department
Gregory Moore	- Town Clerk's Department

1. APOLOGIES

Apologies for absence were received from Tom Hoffman, Sir Brian McMaster, Judith Pleasance and Keith Salway.

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

There were none.

3a. BOARD MINUTES

The public minutes of the meeting held on 25 January 2017 were agreed.

3b. MINUTES OF THE NOMINATIONS COMMITTEE

The draft public minutes of the meeting held on 25 January 2017 were received.

3c. MINUTES OF THE RISK COMMITTEE

The draft public minutes of the meeting held on 25 January 2017 were received.

4. OUTSTANDING ACTIONS AND WORKPLAN

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

During discussion, the following points were raised:

- In respect of the Centre for Music, it was advised that a further report would be considered by the Policy & Resources Committee the following week; the Managing Director expressed his confidence that the work to date demonstrated the project's feasibility. On a related note, the Policy & Resources Committee would also be considering proposals relating to the future of Beech Street, which were closely connected to the wider Cultural Hub project.
- Members noted the reference to the car park within the commercial development update and queried the status of the previously discussed City Corporation-wide car park strategy. The Managing Director advised that discussions about a strategic approach were ongoing as part of the Cultural Hub work, adding that he understood this issue would be addressed in the paper being presented to the Policy & Resources Committee.
- In response to questions regarding air quality concerns in the Beech Street tunnel and the impact on the Cultural Hub plans, the Managing Director advised that a low emission zone was being proposed to tackle this; in addition, wider discussions were ongoing within the City Corporation about how traffic in the area might be further minimised.

- Responding to questions concerning the status of the stalls bar, the Director of Operations & Buildings advised that a safe and effective solution had now been identified which should be implemented shortly.

RECEIVED.

6. **CINEMA: ANNUAL 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 discussed the role of the cinema in reaching those audiences who wouldn't otherwise come to the Barbican, noting that it provided an opportunity to be at the vanguard of the Centre's work in bringing atypical audiences to the Barbican and exposing them to the wider arts portfolio. The Head of Cinema agreed, adding that the cinema worked proactively to highlight to audiences what else was going on at the Barbican, noting that this was a key part of the Centre's approach.

The non-public appendices and sections of the report, set out at item 13, were also received.

RECEIVED.

7. **CULTURAL EDUCATION PARTNERSHIP AND UNDER 18S OFFER**

The Board received a report of the Director of Learning & Engagement which summarised recent strategic partnership developments, particularly in relation to the Under 18 offer and City and East London cultural education work.

The Director took the opportunity to highlight the increasingly joined-up thinking and approach being taken, not just with respect to creative learning activities, but to the general educational offering as a whole.

Members commented on the significant cumulative impact of the City's education work and the role that creative learning played within this; it was urged that more be done to increase the profile of the Barbican and the City Corporation's work in this area. Highlighting the work to newly-elected Members as part of the forthcoming induction process was also suggested as a helpful way of immediately raising corporate awareness of this activity.

In response to queries concerning the scaling-up of this activity and widening engagement, the Director advised that this was currently being explored; key to this would be setting out a clear narrative and identifying the right projects to work on collaboratively with others, before discussions with key organisations in other regions could begin.

A Member urged that consideration be given to including an element of adult learning, as this was an area that was increasingly being recognised as of real importance.

RECEIVED.

8. RED / AMBER PROJECTS UPDATE

The Board received a report of the Director of Operations & Buildings providing an update on a project on the Barbican Campus.

RECEIVED.

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

There were no questions.

10. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT

There were no urgent items.

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 - 21

Paragraph No.
3

12a. NON-PUBLIC BOARD MINUTES

The non-public minutes of the meeting held on 25 January 2017 were agreed.

12b. NON-PUBLIC MINUTES OF THE NOMINATIONS COMMITTEE

The draft non-public minutes of the meeting held on 25 January 2017 were received.

12c. NON-PUBLIC MINUTES OF THE RISK COMMITTEE

The draft non-public minutes of the meeting held on 25 January 2017 were received.

13. CINEMA: NON-PUBLIC SECTIONS AND APPENDICES

The Board received the non-public appendices to be read in conjunction with item 6.

14. UPDATE ON STRATEGIC PLAN

The Board received a report of the Director of Arts setting out progress made against the Strategic Plan, with particular emphasis on organisational change projects. A high-level business plan was also set out at Appendix 4 to the report.

15. BARBICAN CENTRE SERVICE BASED REVIEW UPDATE

The Board received a report of the Managing Director providing an update in respect of its Service Based Review Targets.

16. **BUSINESS REVIEW**

The Board received a report of the Chief Operating & Financial Officer setting out the Business Review for the Period 10 Accounts 2016/17.

17. **DEVELOPMENT UPDATE**

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

18. **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.

19. **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.

20. **COMBINED GATEWAY 1/2/3/4: CONCERT HALL REFURBISHMENT OF SEATING**

The Board considered a report of the Director of Operations & Buildings concerning a project to refurbish the concert hall seating.

21. **REPORT OF URGENT ACTION TAKEN**

The Board received a report of the Town Clerk reporting on one action taken under urgency procedures since the previous meeting.

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

There were no questions.

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

There were no urgent items.

At the conclusion of the meeting, the Chairman took the opportunity to express on behalf of the Board his sincere gratitude to Roly Keating, Sir Brian McMaster, Guy Nicholson and Keith Salway. All four had served on the Board with distinction, dedication and enthusiasm; their invaluable contributions over many years were appreciated enormously and their counsel would be missed.

The meeting ended at 12.45 pm

Chairman

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Outstanding Actions List Barbican Centre Board and Finance Committee

Action	Notes	Officer/body responsible	Date added	To be completed/ progressed to next stage
Staff terms and conditions	To pursue conversations around potential changes to staff terms and conditions associated with SBR targets.	Head of HR	May 2015 (Board)	Updates to be provided as work progresses.
INVAC arrangements for Members	Member Development Steering Group to be asked to consider offering INVAC training to all Members. Update: INVAC training was offered to Common Councilmen in October 2016; TC to chase date for external Members.	Town Clerk	Jan 2016 (Board)	City Surveyor has advised that a date is being arranged for after the summer recess.
Frobisher refurbishment	Frobisher residents to be invited to attend opening of newly refurbished area	Head of Business Events	June 2016 (Finance)	Complete – late April 2017.
Diversity and Inclusion	Link to online diversity training to be circulated to Board Members when development is complete	Head of HR	November 2016 (Board)	The training is now live on the CityLearning website (link circulated) with papers; Members should have access to this but if you require assistance setting-up/accessing this please let us know and we will arrange this.
LSO Funding	Report to be produced setting out background/history/mechanics of the funding, as well as Board/Management involvement in scrutiny.	Town Clerk	January 2017 (Board)	Complete.
Board Appointment	CV of prospective Board appointee to be circulated.	Town Clerk	March 2017 (Board)	Complete.
Concert Hall Seating Refurbishment	Report to be progressed under delegated authority once outstanding issue resolved with Chamberlain.	Head of Projects	March 2017 (Board)	Conversations ongoing.

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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)

24 May	<ul style="list-style-type: none"> • Election of Chairman/Deputy Chairman • Appointment of Sub-Committees • Business Plan and Corporate Plan • Marketing & Communications Presentation • <i>LSO Arrangements</i> • <i>Gender Neutral Toilets</i> • <i>Beech Street Property Usage</i>
12 July	<ul style="list-style-type: none"> • Creative Learning Presentation • Art Gallery Presentation • <i>Energy Presentation</i> • Commercial Strategy • Capital Works Annual Report • Diversity & Inclusion • <i>Ticketing System</i>
27 September	<ul style="list-style-type: none"> • Performance Review • Strategic Plan (6 monthly full update) • Digital Presentation
22 November <i>N.B.- It is proposed to reschedule this meeting to Monday 20th @ 10.30am</i>	<ul style="list-style-type: none"> • Music and LSO Presentations • Development Presentation

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Committee(s):	Date(s):
Barbican Centre Board	24 May 2017
Subject: Appointment of Sub-Committees 2017/18	Public
Report of: Town Clerk	For Decision
<p style="text-align: center;">Summary</p> <p>The purpose of this report is to consider the appointment of the Barbican Centre Board's Sub-Committees and to approve their compositions and Terms of Reference.</p> <p>The Board is responsible for appointing representatives on to the following Sub-Committees:-</p> <ul style="list-style-type: none">• Finance Committee of the Barbican Centre Board• Nominations Committee of the Barbican Centre Board• Reference Sub-Committee of the Barbican Centre Board• Risk Committee of the Barbican Centre Board <p>In addition, the Chairman of the Board may serve on the Cultural Hub Working Party of the Policy and Resources Committee, or elect to nominate another Board Member to serve on their behalf.</p> <p>Recommendations:</p> <p>Members are asked to:</p> <ul style="list-style-type: none">• Approve the Terms of Reference of the Board's Sub-Committees;• Approve the composition of the Board's Sub Committees; and• Appoint the Membership to the Finance Committee, Nominations Committee, Risk Committee and (if required) Reference Sub-Committee for the year ensuing.	

Main Report

Background

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

Finance Committee of the Barbican Centre Board

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

- To review all capital cap and premises matters with delegated power to act
 - To review risk management and an assessment of the adequacy of internal controls
 - To review any matters that may affect the finances of the Barbican Centre, reporting to the Board.
3. The membership of the Finance Committee at the end of 2016/17 was:
- Deputy John Tomlinson *(Chairman of the Board)*
 - Deputy Giles Shilson *(Deputy Chairman of the Board)*
 - Deputy Wendy Hyde *(CoL Finance Committee representative)*
 - Emma Kane *(Chairman of the Barbican Centre Trust)*
 - Russ Carr
 - Vivienne Littlechild
 - Judith Pleasance
 - Keith Salway
 - Deputy Tom Sleigh
4. As Members may recall, given the regular attendance and role played by the Chairman of the Barbican Centre Trust in reporting development income and activities to the Committee, the Board previously agreed that the Chairman of the Trust should also serve on the Finance Committee. This has been of benefit to the Committee and it is recommended that this arrangement be preserved.
5. The size of the Committee was temporarily increased during 2016/17 to accommodate the transition period from Keith Salway to Russ Carr.
6. The Composition of the Finance Committee is therefore currently as follows: -
- Chairman of the Board
Deputy Chairman of the Board
City of London Finance Committee Representative
Chairman of the Barbican Centre Trust
- Up to four other Board Members**
- *There is a requirement for City of London Members (including the three ex-officio positions above) to have a majority on the Sub-Committee.*
7. The quorum is any three Committee Members.
8. Board Members are invited to express their interest in serving on the Finance Committee of the Barbican Centre Board, which has **four** vacancies.

Nominations Committee

9. The terms of reference of the Nominations Committee are as follows:
- To make recommendations to the Board on the appointment of all external Members to the Board
 - To undertake Skills Audits of the Board periodically, to inform the appointment of external Members to the Board and Board effectiveness; and

- To consider the most appropriate way to recruit external Members to the Board, including the placing of advertisements or the use of personal contacts.
10. The Committee has advisory powers only and will make recommendations to the Board.
11. The membership of the Committee for 2016/17 was:
- Deputy John Tomlinson *(Chairman of the Board)*
 - Deputy Giles Shilson *(Deputy Chairman of the Board)*
 - Deputy Tom Hoffman
 - Deputy Catherine McGuinness
 - Guy Nicholson
 - Trevor Philips
 - Keith Salway
12. At the May 2016 Board, following the receipt of expressions of interest it was agreed that the composition of the Nominations Committee should be altered for the year to allow for an additional Member (i.e. up to five) to serve. This report assumes that the composition of the Committee will revert to its original size; however, Members are asked to consider if they would wish to retain the increased size.
13. The Composition of the Nominations Committee is currently as follows:-
- Chairman of the Board
Deputy Chairman of the Board
Up to four other Board Members*
**At least one external Member must sit on this Committee and City of London Members must be in the majority.*
14. Board Members are invited to express their interest in serving on the Nominations Committee, which has **four** vacancies (at least one of these being an external member).

Reference Sub-Committee

15. The terms of reference of the Reference Sub-Committee are as follows:
- To consider matters referred to it by the Board, with power to act as prescribed by the Board
 - To be consulted, if necessary, if urgent business occurs between less frequent Board meetings
16. Previously the composition had been as follows:-
- Chairman of the Board
Deputy Chairman of the Board
Up to four other Board Members
**At least one external Members must sit on the Reference Sub-Committee and City of London Members are required to be in the Majority.*

17. The quorum is any three Committee Members.
18. Since 2013/14, the Board has agreed to suspend the appointment of a Reference Sub Committee, as it has not been required to meet for several years. Members are asked to consider whether or not to continue with this arrangement.

Risk Committee

19. In May 2011 the Barbican Centre Board established a Risk Committee to give regular, ongoing and detailed consideration to the management of risks specific to the Barbican Centre.
20. The terms of reference of the Risk Committee are as follows:
- To make recommendations to the Barbican Board in respect of improving risk management at the Barbican Centre.
 - To review the Barbican Centre's Risk Register every six months, and make recommendations to the Barbican Board.
21. The Membership at the end of 2016/17 was as follows:
- Deputy John Tomlinson (Chairman of the Board)
 - Deputy Dr Giles Shilson (Deputy Chairman of the Board)
 - Deputy Wendy Hyde (*CoL Finance Committee representative*)
 - Russ Carr
 - Sir Brian McMaster
 - Judith Pleasance
 - Keith Salway
 - Deputy Tom Sleigh
22. In November 2013, the Board decided that the City of London Finance Committee representative should also sit on the Risk Committee, and it is recommended that this arrangement be retained. The size of the Committee was also increased during 2016/17 to accommodate the transition period from Keith Salway to Russ Carr. The Composition is therefore as follows: -
- Chairman of the Board
Deputy Chairman of the Board
City of London Finance Committee representative
Up to four other Board Members
**At least one of the Five Board Members must be a City of London Member.*
23. The quorum consists of any three Members.
24. Board Members are invited to express their interest in serving on the Risk Committee. There are **four** vacancies.

Cultural Hub Working Party

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

Contact:

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Committee:	Date:
Barbican Centre Board	24 May 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><i>“The new London concert hall is going to happen. Let’s get behind it.” Richard Morrison, The Times, Friday 12 May 2017</i></p> <p>1.1 Centre for Music</p> <p>A report was presented to the Policy and Resources Committee in March outlining the rapid progress of the project and the changes to the scope of the building since the City-funded business case work began. These included reducing the size, enlarging the commercial opportunities, and ensuring that the City has the opportunity to build a complementary building. All these changes give confidence that the business case can move forward and P+R agreed to the next tranche of City funding.</p> <p>This funding enables the procurement of design teams and other consultants to work on the development of a concept design for the Centre for Music. This will give greater cost certainty and enable fund-raising activity to progress to the next stage with the engagement of potential funders in an outline design which shows the exciting possibilities of the site.</p> <p>This procurement process has been meticulously planned with the co-operation and close involvement of City of London procurement experts, and the design team brief went live on the EU portal on Thursday 18 May. It has already attracted a large number of submissions of interest. The process is that following the closing date for submissions from those interested, a shortlist of up to six design teams will be shortlisted, and they will prepare further work and will be interviewed in September. For this part of the process, a distinguished panel has been recruited including the incoming music director of the LSO Sir Simon Rattle, Professor Ricky Burdett of the LSE Cities programme, Lucy Musgrave of Publica, the architect Eva Jiricna, Deputy Alastair Moss of the COL, Alex Beard CEO of the Royal Opera House, Kathryn McDowell of the LSO and Lynne Williams of the Guildhall School. The chairman will be the MD of the Barbican.</p> <p>Further procurement processes are now live for acousticians, theatre consultants, Buildings Services, and Civil and Structural Engineers. It is important to note that at this stage we are not procuring a design or running an architectural competition; we are procuring a team who will work with the partners in the project to develop an outline design, which will be submitted to the City of London Corporation as part of the Centre for Music business case by December 2018. Press reaction to the announcement has been very favourable, and interest in the architectural press has been especially notable.</p>	

1.2 Cultural Hub

The launch of the cultural hub has been confirmed for Thursday 20 July, with the Lord Mayor and the Chairman of Policy and Resources, alongside the core partners the Museum of London, Barbican, LSO and Guildhall School. An identity and brand for the hub will be presented, and some early indications will be given of future activity as well as the look and feel of the area. Particular priority will be given to the Beech Street tunnel and improvements to it. Conversations with relevant partners have continued so that there is a feeling of ownership and involvement by key organisations in the area.

We continue to engage with Crossrail which is now working towards its opening as the Elizabeth Line (operational responsibility is being transferred from the Crossrail project to Transport for London) with the central section active in December 2018. The City wayfinding project has begun to open discussions with the cultural hub as to signage and wayfinding and this will also involve conversations with residents and other stakeholders.

The MD and Director of the Museum of London, with Simon Glynn from the Department of Built Environment, attended the Global Cultural District Networks conference in May, at which there was a high level of interest in London's plans, and some inspiring examples of the changes and potential for regeneration that is brought about by cultural developments. This is the beginning of a new vision for the area around the Barbican, with major opportunities for the future; the resources and support across the City Corporation needed to make it happen will be considerable.

A further major piece of work with implications for the cultural hub is that the City has commissioned a City-wide cultural strategy which is being undertaken by Munira Mirza, former cultural policy adviser to the Mayor of London.

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS

	Strategic Goal
<p>2.1 Progress & Issues</p> <p><u>Visual Arts</u></p> <p>Richard Mosse: <i>Incoming</i> closed on Sunday 23 April, having garnered considerable critical acclaim and reached 55,071 people, which is 223% of its target. Contactless and cash donations totalled £3,396, achieving a conversion rate of 3.1% and exceeding the target set by Development. Audience feedback has been overwhelmingly positive, including the following;</p> <p><i>‘Please could you extend the Richard Mosse exhibition. It is very affecting and I found it to be an important and topical show that needs a longer period to enable more people to see it.’</i></p> <p>The Japanese House has also been receiving excellent reviews (<i>The Evening Standard</i> 5*; <i>‘an object lesson in how to exhibit architecture’</i>). The visitor number now stands at 33314 which is also over double the target so far. The accompanying Architecture on Stage talks series, delivered in partnership with the Architecture Foundation, has sold out all talks announced so far. In addition to ticket sales, the exhibition donations point has raised £2,238.65 with a conversion rate of 7.0%.</p> <p><u>Music</u></p> <p>The Australian Chamber Orchestra Milton Court residency was a great success, particularly the final performance which featured a side-by-side collaboration with Guildhall School students. It was described as an astonishing experience in the Guardian’s 5* review, who also noted that the <i>‘sheer joy of performing that the ACO projects so vividly had clearly been transmitted to the students privileged enough to be working with them’</i>.</p> <p>The Jarvis Cocker / Chilly Gonzalez collaboration Room 29, sold out all three performances and enjoyed 4* reviews in the Guardian, Independent and Financial Times, described as <i>‘elegant, sardonic and alluring’</i> and a <i>‘unique hybrid of pop gig, stage theatre and university lecture’</i>.</p> <p>The Sound Unbound weekend festival of classical music took place over the 29th and 30th of April and early reviews suggest it was well received by the press, being described as <i>“an extraordinarily well-organised festival took...involving hundreds of musicians, at a bargain price”</i> by London Jazz News. The event was a strong collaboration between the Music, Creative Learning, Comms and Marketing teams to produce an event which appealed to and reached new audiences.</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>

An upcoming highlight is the sold out performance of **Max Richter's *Sleep***, an overnight performance which explores the effect of music on subconscious minds. The performance is taking place in Old Billingsgate and will run from 10pm-7pam.

Theatre

Associate Companies **Boy Blue Entertainment** and **Michael Clark Company** both received Olivier Award nominations in the Best New Dance Production category. Although neither won the award, this recognition raises their profile significantly and is anticipated to have a positive impact for their return seasons.

Bitesize Theatre, a new strand of free Lunchtime theatre in the foyer, has been launched. Two companies have been presented to good attendance, including an estimated 250 audience members for the **Candoco Dance Company's** performances in April.

Obsession has opened, starring Jude Law. The **South Bank Show** have followed the rehearsal process and the resulting programme aired on 9 May. Theatre also worked in partnership with NT Live and screened the production to 2,000 cinemas in 60 countries on 11 May. Reviews for the show have been mixed but it has played to full houses for every performance.

Cinema

The screening of ***Who's Gonna Love Me Now*** was a huge success. The sold out event was beamed from Cinema 1 to 40 other cinemas around the UK. The screening was followed by a screentalk with the creative team, the central character and his military paratrooper father and this was followed by a performance by 50 members of the **London Gay Men's Chorus**, led by **Julian Clary**.

Filmmaker, **Raoul Peck** gave a screentalk to accompany a sold out screening of his Oscar nominated documentary ***I am Not Your Negro***, an exploration of the history of racism in the United States. The timely documentary, which was released in our cinemas on 7th April and enjoyed fantastic audience figures

After an ambitious audience engagement project - where we asked the population of London to tell us about the films that made a huge impact on their lives and why – we were able to screen ten curated titles from this list, titled **What London Watches: Ten Films That Shook The World**. This was a significant move forward in broadening out our audience and partner networks. The attendance figures were strong across the week.

May features the **Into the Woods season**, presenting four 'folk horror' films, curated by genre film specialists **Cigarette Burns Cinema**. The

Goals
2,3,4,5

Goals
2,3,4,5

<p>season was the subject of a feature article in the Guardian arts pages; producer Stephen Woolley will be in attendance to introduce his 1984 classic <i>The Company of Wolves</i>.</p> <p>New release income ended the year strongly, earning 2.5k above target across February and March.</p> <p><u>Communications</u></p> <p>Significant focuses for the communications team in this period include: working towards the upcoming season launch on 17 May which announced our major 2018 Art of Change programme; delivering a PR campaign around the Sound Unbound classical music weekender which aimed to reach new audiences through non-traditional media outlets; and managing the peak of the high profile campaign for Obsession including a major press night and the opening party. We have been developing detailed communications strategies and materials for the Cultural Hub and the Centre for Music projects, and managing the media debate around the Barbican's gender neutral toilet provision.</p> <p><u>Marketing</u></p> <p>A hugely successful campaign for Sound Unbound delivered audience growth on the inaugural event in 2015. Paid attendance increased by around 6%, and crucially, income increased by 25%, reflecting a growing understanding and trust in the concept amongst audiences.</p> <p>Final work is under way in collaboration with the BIE team to prepare the campaign for <i>Into The Unknown</i> ahead of all major activity commencing later this month.</p> <p>Recruitment is under way to put in place comparable marketing resource across our learning and commercial teams to that across each of the art forms. This will allow us to address significant capacity issues in these two areas and to further support their strategic ambitions.</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
<p>2.2 Preview and Planning:</p> <p><u>Beyond Barbican</u></p> <p>Waltham Forest Council were nominated for a Hearts for the Arts award for its contribution to the Walthamstow Garden Party in the category 'Best Local Authority Arts Project encouraging community cohesion'.</p> <p>Although they were not successful, a judge remarked of the event that it is <i>'a fantastic example of creative thinking that results in a safe and clear initiative that brings entire communities together. It is wonderful to note the quality of their partners and to acknowledge real focus on highlighting the vibrant variety of cultures in their community.'</i></p>	<p>Goals 2,3,4,5</p>

3. REPORT: LEARNING AND ENGAGEMENT	
	Strategic Goal
<p>3.1 Progress and Issues</p> <p><u>PUBLIC EVENTS</u></p> <p>Barbican at The Broadway Festival The first Barbican at the Broadway Festival provided an opportunity to showcase both our learning and participation work, and that of our partners, in the borough of Barking and Dagenham. Students from Barking and Dagenham College, Dagenham Park School and Sydney Russell School came together to present original theatre and music pieces produced through our flagship Barbican Box programme, in a showcase extravaganza which saw over 100 young people performing. This was followed by a performance from the (Im)PossibleWorks Satellite Collective, who came back together to re-create a composition which they had co-written for Dialogue 2017: <i>Where the Water Curves</i>. Our Associate, Drum Works, also performed with their participants from across the borough and beyond.</p> <p><u>SCHOOLS & COLLEGES</u></p> <p>Vulgrrr publication Inspired by the recent Vulgar exhibition, this year's Barbican Art Box publication <i>VULGRRR</i> is a fashion magazine filled with striking images created by the 128 secondary school pupils who took part in the project. The publication was launched with an event attended by over 60 pupils and a further 150 guests including their teachers, friends and families. The students' work is now currently on exhibition in the Barbican's Cinema Café.</p> <p><u>YOUNG CREATIVES</u></p> <p>Young Poets The Barbican Young Poets had another excellent year, which saw 25 young people aged 17-25 from diverse, largely east London backgrounds participate in the six-month programme. This year, the Poets' showcase stepped up a notch, taking place at Milton Court Theatre to a sell-out audience. The Poets' work has been published in an anthology, and a series of posters presenting their work will shortly be on display around the centre. As a testament to the quality of the young people's creativity, next year's Art of Change programme will feature the work of the Barbican Young Poets online, in performance in the Pit theatre and on display in the Barbican Library.</p> <p>Young Songwriters This new widening participation project, working with a group of c. 20 young people, is designed to respond to identified priorities for the Guildhall School to reach young people in East London who might not necessarily be thinking about further study at HE level. Through</p>	<p>Goals 2, 5</p> <p>Goal 2</p> <p>Goal 2</p> <p>Goals 2,4</p>

<p>mentoring sessions, which include music talent and personal development, participants are being coached to create and write their own music, which will be performed at the Walthamstow Garden Party. The young people are coming into to contact with the Guildhall School, being mentored by artists who teach at the school, in addition to being introduced to careers that exist within the arts</p> <p>Chronic Youth Our annual weekend-long film festival curated and programmed by the Barbican Young Programmers took place in March. Attracting large audiences, Chronic Youth provided cinematic perspectives on youth culture and the world as experienced by this group of 16-25 year olds. With films selected and introduced by the young programmers, screen talks and live music, the festival brought new voices and a fresh perspective to the Barbican's programme.</p> <p><u>EMERGING & PRACTISING ARTISTS</u> Cross School Project An annual project, the Cross School Project brings together Guildhall School 1st year students (from the Acting, Technical Theatre, Music and Performance and Creative Enterprise courses) for the first time. This year, students worked in mixed groups to devise a 5 minute performance based on the same photographic stimulus. The project ended in a successful sharing day where groups performed to each other and gave feedback. Students specifically commented on how much they appreciated finding out about the skills and talents from their peers in other departments.</p> <p>Open Lab: Rhiannon Faith The Open Lab programme offers c. 15 weeks a year in the Pit Theatre to artists and companies, providing opportunities to explore, experiment and develop new ideas. In March, as part of the development of her forthcoming work <i>Smack That</i>, Dance Theatre artist Rhiannon Faith spent a week working with a cast of 7 women who have shared their stories of surviving domestic abuse. A collaborative project, <i>Smack That</i> is commissioned by Harlow Playhouse with the charity Safer Places, the leading care provider for all victims of gender-based violence throughout Essex. <i>Smack That</i> will appear at the Barbican in 2018 as part of the Art of Change season.</p>	<p>Goal 2</p> <p>Goals 2,1</p> <p>Goals 4,2</p>
<p>3.2 Preview and Planning</p> <p><u>SCHOOLS & COLLEGES</u> TeachMeet Our regular Teacher Preview Nights have quickly become established as valued opportunities for teachers to connect with the Barbican and each other. This Spring we will develop this model, and pilot a new type of teacher event. <i>TeachMeets</i> are a recognised format for teachers to share skills and knowledge with each other, and combine a networking event with presentations by teachers on their own classroom practice. We will</p>	<p>Goals 2,1,5</p>

<p>host a TeachMeet event in May, open to teachers from across all arts-disciplines and other subject teachers looking to integrate the arts into their classrooms. The event will link with the recruitment launch of our 2018/19 Barbican Box and Young Creatives programmes, as well as an opportunity for teachers to attend an event or exhibition at The Barbican.</p>	
<p><u>YOUNG CREATIVES</u> Are you sitting Comfortably? On Sunday 14 May our Young Visual Arts Group will present <i>Are You Sitting Comfortably?</i> This group ‘huddle’ will showcase the work they have developed as a group since coming together in October. The showcase will feature 11 original works from 13 young artists – and the group has had input into the curation, planning, marketing and documentation of their event with support from Barbican staff.</p>	<p>Goal 2</p>
<p><u>CITY OF LONDON LEARNING & ENGAGEMENT FORUM</u></p> <p>‘A New Direction’, the Arts Council Funded Bridge organisation for London who has been commissioned to carry out a scoping exercise which will inform and advise the process of establishing a City Cultural Education Partnership, have now carried out over twenty interviews with various stakeholders. These interviewees have included Learning and Engagement Forum Members, City employees, members and external individuals from the Barbican, Guildhall School of Music & Drama, Museum of London, the LSO, other London boroughs, and the GLA.</p> <p>A workshop with Learning Engagement Forum Members has also produced some clear ideas around how this Cultural Education Partnership could increase the impact and effectiveness of the City’s investment in culture and education. An update paper will be going to Education Board on the 25th May, and the final paper will go to a Review Group in mid-June. This paper will also provide an overview of current activity, a comparison of aligning strategic goals across the partners, and some suggestions as to prioritised actions and projects.</p> <p>We continue endeavouring to work as closely as possible with the City of London Academies Trust to ensure that the City’s cultural offer is as joined up and accessible as possible for this growing family of schools. The Guildhall School is forging strong links with some of the Academies already, and from July we will be holding termly meetings with relevant Heads of departments in order to develop stronger progression routes for young musicians from the CoL Academies into our Under 18 offer across the Centre for Young Musicians, Junior Guildhall, Barbican Guildhall Creative Learning and LSO Discovery.</p>	<p>Goal 4</p>

[illegible]

<p><u>Facilities</u></p> <ul style="list-style-type: none"> • A process has started to review and rewrite the School's Health and Safety Policy and Business Continuity Plan. The documents will be updated to ensure consistency with the City of London and Centre H&S Policy and BCP. Training days will be held as appropriate in the future. • The standard of cleaning across the School and Centre continues to improve • We continue to work with contractors and their staff to ensure that they are fully aware of our onsite procedures, including the fire evacuation, and that they respond in a timely and appropriate manner 	Goals 1, S/E
<p><u>Exhibition Halls 1 & 2</u></p> <ul style="list-style-type: none"> • We continue to work with the Town Clerk and City Surveyor's team at CoL to progress how the Exhibition Halls might best support the Cultural Hub Strategy. 	Goals 1, 4
<p><u>Engineering</u></p> <p>Recent works include:</p> <ul style="list-style-type: none"> • The Engineering Team continues to work with the Audience Experience Team and Security Team to review and manage any maintenance and asset management risks across the estate. • We have been working with our colleagues in Barbican International Enterprises and the Arts Teams to ensure the delivery of the shows and exhibitions, including for example the upcoming Into the Unknown: A Journey Through Science Fiction and Japanese House. • Concert Hall AHU (Air Handling Unit) and ventilation - a recent survey has identified failure of floor framework in the humidifier chamber of the AHU which causes floods in CSPR (Control Services Plant Room). Main supply fans have been found to have suffered a substantial amount of corrosion hence require to be replaced to mitigate the risk of potential failures • Fire Stopping commenced on 6th April 2017. First phase is Central Services. Plant Room works have been instructed independently from MITIE using WRR Fire Stopping. • We continue to work with the City Surveyor's Team to prepare for the smooth introduction of the CAFM (Computer-Aided Facility Management) system and the outputs of the FM/AM Review Process. 	Goal 1, S/E
<p><u>Audience Experience</u></p> <ul style="list-style-type: none"> • The Customer Experience department has now moved to be part of the Operations and Buildings Division. To accurately reflect our vision, Customer Experience has also been renamed as Audience Experience. • Box office turnover for the first period is just over £2m – a 14% increase on the same time last year. 	Goals 1,S/E

[illegible]

<p>Business Events</p> <ul style="list-style-type: none"> • The continuing uncertainty surrounding Brexit along with the call of a snap General Election is causing some uncertainty in the industry, which means that BBE have to work harder to maintain our visibility and ensure we continue to increase our presence in the market place, just as our competitors are doing. It will be essential over the next few months to ensure every effort is going into sales and marketing of the venue in order to keep on track. • New Spring and Summer event menus are about to be launched. • Barbican and Searcys are co-sponsoring the Meeting Show Association Conference in June to help drive association business to the City. 	Goal 3
<p>Commercial Development</p> <p><u>Retail</u></p> <ul style="list-style-type: none"> • Currently the team is developing and finalising product and book ranges for <i>Into the Unknown</i> and <i>Basquiat</i> • The Japanese House exhibition shop is performing extremely well, with the exhibition catalogue currently being reprinted • A new Head of Retail will be starting on 30 May. Jo Davis was previously Head of Commercial Operations at the Shard, and prior to that was a merchandising manager for the London Olympics. She brings extensive retail management experience to the role. 	Goals 1,3
<p><u>Catering</u></p> <ul style="list-style-type: none"> • Benugo are investing in improvements to the counter area of the Beech Street Café Bar, introducing sweet and savoury crepes to the menu and reconfiguring the area to be more efficient. Additional works will also be done to improve the lighting and ambience of the seating area. 	Goals 1,3
<p><u>Bars</u></p> <ul style="list-style-type: none"> • Improvements to the design and furniture of the Martini Bar have been delayed, but an opportunity to incorporate a reduced version of the Bocci installation that has been part of the foyer installations project, has meant that a reworking of the plans for this area is being considered. It is now linked to seeking permanent planning permission for both the Martini Bar and the Bocci installation. 	Goals 1, 3
<p><u>Car parks</u></p> <ul style="list-style-type: none"> • We have negotiated with JustPark to increase their allocation of spaces within the Barbican Car Parks from 25 spaces to 50 spaces. 	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): Barbican Centre Board	Date: 24 May 2017
Subject: Draft Corporate Plan 2018-23	Public
Report of: Town Clerk	For Information
Report author: Kate Smith – Head of Corporate Strategy and Performance	

Summary

This report presents an early draft of the City of London Corporation's Corporate Plan 2018-23 to give Members an opportunity to provide initial feedback before wider consultation on the plan takes place in the autumn with staff, partners and other external stakeholders.

Recommendation

Members are asked to:

- Note the draft Corporate Plan 2018-23 and provide initial feedback on the content.

Main Report

Background

1. A new framework for corporate and business planning is currently being developed, led by the City Corporation's Head of Corporate Strategy and Performance. The aim is for all the work carried out by or supported by the City Corporation to contribute to one overarching goal. This will be achieved by:
 - Identifying the overarching goal and the specific outcomes that support it in the refreshed Corporate Plan;
 - Ensuring that all the work carried out by departments, including projects and development plans, contributes to delivery of the outcomes in the refreshed Corporate Plan, is included in their business plans and can be measured in terms of impact on the outcomes;
 - Enhancing the "golden thread", such that everything we do and develop is guided by the Corporate Plan and captured within appropriate departmental business plans, team plans, and individual work plans, and
 - Developing a culture of innovation, collaboration and continuous improvement, challenging ourselves about the economy, efficiency and effectiveness of what we do and the value we add.
2. As this new approach involves parallel changes to a number of high-level processes, it will take 2-3 years to be fully implemented, so how plans are presented to Members is likely to develop during this time.

Corporate Plan 2018-23

3. The refreshed Corporate Plan being developed for 2018-23 will include: a vision statement which is specific and relevant to the City Corporation; ambitious long-term outcomes against which we can measure our performance, an outline of our top-level strategies for achieving our outcomes and indicators against which we will measure our performance. The refreshed plan will replace the current Corporate Plan, which runs until 2019. The aim is to produce a plan which sets out one set of overarching strategic goals for the organisation, for everyone within it to work towards, and which will allow us to prioritise those areas of activity on which to focus our attention over the medium term and thereby achieve more in the context of reducing budgets.
4. Draft 15-year ambitions developed by Chief Officers in the People, Place and Prosperity Strategic Steering Groups have been edited into three broad strategic objectives, aligned with a draft mission. Twelve draft outcomes are grouped under these objectives to form the basis of the refreshed draft plan. To support the development of this plan, departments have been working on their business plans to provide the golden thread, and a new Corporate Strategy Network of senior officers is mapping activities listed in all departmental business plans to the draft outcomes in the Corporate Plan. This will enable us to see where our efforts are currently being directed and the impact we are having on our priority areas and will provide information to help inform better decisions in future about how to use our resources.
5. The draft Corporate Plan is attached as Appendix 1. This draft is primarily an engagement tool which is being used to check the shape and sense of the plan so that it can be used to guide its onward development. The draft mission, strategic objectives and grouped outcomes are on the first page of the draft plan. The second page describes the strategic principles, competencies and commitments that underpin how we will go about delivering the outcomes. All of the outcomes will be supported by strategic workstreams and measures, which will be monitored and reported annually.
6. A further draft of the Corporate Plan will be discussed at the informal meeting of the Resource Allocation Sub Committee (away day) in June. This will take into account the balance of all comments made by Members to date. Further consultation is being planned to take place with Members, Chief Officers and staff from September, and with external stakeholders and partners thereafter.
7. Officers are aiming to seek full Member approval of the Corporate Plan 2018-23 from the Court of Common Council prior to publication before the start of the 2018/19 financial year.

Conclusion

8. This report presents an early draft of the Corporate Plan 2018-23, to give Members an opportunity to provide initial feedback before it is discussed at the informal meeting of the Resource Allocation Sub Committee in June and opened out to wider consultation in the autumn.

Appendices

1. Draft Corporate Plan 2018-23

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Draft Corporate Plan 2018 - 23

The City of London Corporation is the governing body of the Square Mile dedicated to a thriving City, supporting a strong, sustainable and diverse London within a globally-successful UK.

We aim to...

Benefit society

By fostering a culture of inclusivity, opportunity and responsibility

Shape the future City

By strengthening its connectivity, capacity and character

Secure economic growth

By promoting the City as the best place in the world to do business

Everything we do supports the delivery of these three strategic objectives. We measure our performance by tracking our impact on twelve outcomes:

People

- People live enriched lives and reach their potential
- People enjoy good health and well-being
- People enjoy our thriving and sustainable public spaces
- People are safe and feel safe

Place

- The Square Mile is the ultimate co-working space: flexible, secure and inspiring
- The Square Mile is digitally and physically well-connected and responsive
- The Square Mile is known for world-leading culture and creativity
- The Square Mile has outstanding public spaces, retail, leisure and hospitality

Prosperity

- The City has the world's best access to global markets and regulatory framework
- The City is the global hub for business innovation – new products, new markets and new ways of doing business
- The City nurtures and has access to the skills and talent it needs to thrive
- The City's activities at home and abroad are known to benefit society and business

Draft Corporate Plan 2018 - 23

What we are responsible for...

London's world-leading financial and business centre, the Square Mile's local authority services, City of London Police, national economic security, London's Port Health Authority, five Thames bridges, London's biggest independent grant-maker, the UK's highest performing group of secondary Academies, three independent schools, Europe's largest multi-arts centre, numerous cultural and educational institutions, three wholesale markets, safe UK animal trade, housing, landholdings and historic green spaces

We want to...

Deliver far more for the City, the capital and the country by collaborating with our unique breadth and depth of partners and stakeholders

Our unique selling points are...

Our independent voice

Our convening power and reach

Our long-held traditions yet ability to be a catalyst for change

Our long-term view and local, regional, national and global perspectives

Our private, public and voluntary sector expertise

We commit to...

Unlocking the potential of our many assets – our people, our stakeholders, our relationships, our buildings and the valued cultural, educational, environmental and commercial assets we oversee

Championing diversity and London's cosmopolitan nature

Listening to our customers and providing excellent services

Being active partners, open to challenge, leading and learning

Innovation, always looking for ways to deliver more and add value through new technologies and smart approaches

Good governance, by driving the relevance, responsibility, reliability and radicalism of everything we do

Upholding our values – Lead, Empower, Trust - and displaying passion, pace, pride and professionalism in everything we do

Committee(s):	Date(s):
Barbican Centre Board	24 May 2017
Subject:	Public
Departmental Business Plan: Barbican Centre	
Report of:	For Decision
Nicholas Kenyon – Managing Director Sandeep Dwesar – Chief Financial and Operating Officer	
Report author:	
Laura Whitticase – Senior Manager, Barbican Centre	

Summary

This report presents, for approval, the business plans for 2017/18 for the Barbican Centre for the year 2017/18. A draft of the high-level plan (contained within the full business plan) was presented to the Barbican Board in March.

Please note that a longer term budget is not included in this draft of the plan as a full financial plan for the Barbican Centre is being developed alongside five-year Commercial Business Plans, and will respond to the Operations and Buildings Review, alongside City of London budget assumptions.

Recommendation(s)

Members are asked to:

- Approve the high-level and detailed departmental business plans for the Barbican Centre.

Main Report

Background

Departmental Business Plans

1. A new framework for corporate and business planning is currently being developed, led by the City Corporation's Head of Corporate Strategy and Performance. In addition to this, revised departmental business planning documentation is being introduced in response to Member requests for consistency of presentation across the organisation, and a desire to see a succinct statement of key ambitions and objectives for every department. For this year, the City Corporation has introduced new standardised high-level summary departmental plans. These will also allow corporate Committees and Sub Committees to see what is being proposed and delivered across the organisation as a whole.
2. Prior to the March Common Council elections, where meeting dates permitted, departments presented draft high-level departmental plans for discussion with their Service Committees. Following feedback from Members and Chief Officers, the standard template for and content of these high-level plans has been finalised. As well as key information on ambitions, budget and planned outcomes, the template requires departments to include information on their plans for cross-departmental and departmental projects, development of the

department's capabilities, and a horizon-scan of future opportunities and challenges.

3. This report presents the high-level plan for the Barbican Centre found on page 5 of the full business plan found in Appendix 1.
4. The high-level plan is supported by and now contained within a more detailed business plan for 2017/18, which is in the format used in previous years. This provides more information on the items highlighted in the high-level plan. During 2017/18, development work will take place on the format of the detailed business plans, with a view to a standard format being introduced for 2018/19 onwards, which will align more closely with the high-level plans.
5. The plan was developed to reflect the developmental projects contained within the five year Strategic Plan alongside the ongoing core activities of the business. The plan also identifies key capabilities which are going to be developed over the coming twelve months. This plan has been developed in consultation with Barbican Centre Directors.

Conclusion

6. This report presents the business plan for the Barbican Centre for approval.

Appendices

For Approval:

1. High level departmental plan – Barbican Centre
Detailed Business Plan – Barbican Centre

Background Papers

No additional papers.

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Barbican Centre Business Plan 2017 - 18

Overview

We exist to deliver Arts Without Boundaries, our mission is World Class Arts and Learning

Our commitment to showcasing the very best in world-class arts to a large and diverse local, UK and international audience, whilst providing exceptional arts education and ambitious professional artist development opportunities, remains fundamental to our aims and objectives and is reflected across this business plan.

As well as maintaining our position as Europe's largest multi-arts and conference centre, we are working towards significant cross-City strategic projects such as the **Cultural Hub** and **Centre for Music**. These ambitious projects inform our approach to activities contained within all areas of our business plan from revenue generation to our artistic programming and audience development initiatives.

We will be undertaking a comprehensive impact assessment on Brexit, following the general election in June. This will inform future planning, including budgeting and managing impact on other resources including staff time on account of changes in processes regarding visas and other areas.

Underpinning our work in all areas is the Strategic Plan, now in its second year of implementation. Our five organisational goals inform both new strategic initiatives and our ongoing core business activities. Our commitment to developing our organisational capabilities ensures we are able to achieve our ambitions effectively and efficiently, whilst continuing to ensure our passionate staff perform to the best of their abilities.

City of London Values

The City of London's **Four Rs** are reflected across the Barbican Centre's five strategic goals. We have embedded these values in the following ways:

- Our world-class arts and learning programme remains **relevant** as a leading cultural provider across the local, UK and international sectors. Examples of how this is demonstrated include the continued meeting of box office targets, wide-spread critical acclaim and growing numbers of Creative Learning participants taking part in the many activities across the programme.
- We hold ourselves **responsible** for delivering our vision of Arts Without Boundaries and the City of London's key priority policy to increase the outreach and impact of the City's cultural, heritage and leisure contribution to the life of London and the nation. We do this through our continued commitment to achieving our mission to inspire more people to discover and love the arts; to create an ambitious international programme; and to invest in the artists of today and tomorrow.
- We are well known as a **reliable** source of compelling world class arts and learning. In addition to our cultural offer, our commercial clients return time and again to take advantage of the outstanding facilities available to them for conferences, seminars and events.
- We have taken a **radical** approach to ensuring we deliver our vision of Arts Without Boundaries, through taking our arts and learning programmes into the communities of our surrounding boroughs, so helping to reduce the gap in access to a quality cultural offer. Our pioneering Creative Learning work has led to the development of an innovative cultural education offer, which provides a number of alternative routes into the sector both for audiences and for aspiring professionals.

In addition to the **Four Rs**, the Barbican Centre has demonstrated its alignment with the City's **Four Ps**. Both internally with colleagues and externally through engagement with creative and commercial stakeholders and partners, our staff embody the Four Ps - **Pride, Pace, Passion** and **Professionalism**. To date, this has been evidenced through the extensive consultation with staff across the organisation during the development of the five strategic goals and will continue to be measured through regular staff surveying and future appraisal processes.

Core Activities

Coupled with our Strategic Plan developmental projects are our core activities. These are the activities which underpin our operations and output across all departments and which constitutes the majority of our work. Below is an overview of the remit and outlined activities for each department:

Arts and Learning Programming:

- **Arts Programming** - we consistently programme the highest quality Film, Music, Visual Arts, Theatre & Dance, reaching and exceeding audience and sales targets whilst achieving widespread critical acclaim.
- **Film:** We will continue to programme the best international new releases, talks with filmmakers, major curated seasons and leads in the presentation of the performing arts on screen.
- **Music:** We will continue to programme work that cuts across all forms of music including work by contemporary musicians, experimental collaborations and leading orchestras and soloists from around the world.
- **Visual Arts:** Our visual arts programme will continue to present the best in art, architecture, design, fashion, photography and film. Many of our exhibitions explore the interconnections between disciplines, periods and cultures, and aim to imagine the world in new ways.
- **Theatre & Dance:** We will continue to showcase international theatre, dance and performance by auteurs, leading companies and emerging artists that challenge the idea of what theatre can be.
- All art forms are committed to achieving budget, audience and media coverage targets set on a project by project basis.

Barbican Guildhall Creative Learning:

- **Creative Learning** is a pioneering cultural alliance between an arts centre and conservatoire transforming 21st century creative learning. Our learning activities: • Inspire people of all ages to discover and engage with the arts; Enable audiences to unlock our

world class arts programmes; Empower teachers and students through culture and creativity; Support young people and communities to find their creative voice; Develop the artists and cultural sector workers of today and tomorrow

- Creative Learning activities are evaluated and monitored on an ongoing basis in-line with aims and objectives identified on a project-by-project basis.

Commercial Activities:

- **BIE:** We will continue to realise a range of touring exhibitions with a focus on digital and the moving image. New concepts are launched at the Barbican every two years which then travel to international venues.
- **Catering:** Our cafes, restaurants and bars will continue to offer our visitors contemporary, high quality food and drink served to the highest standards, at a range of price points, in spaces that celebrate our iconic architecture.
- **Retail:** Taking advantage of our new retail space we are committed to promoting the best design-led products which appeal to our diverse visitors, inspired by our artistic programme and dynamic architecture.
- **Business Events:** The Barbican's auditoria, conference rooms and spaces that can be hired for a wide range of events will continue to set an example to the sector for outstanding service and competitive pricing - set in one of the most iconic Brutalist buildings in the world.
- Outlined in the Phase Three Commercial Business planning process, Commercial departments will be working towards a set of new and ambitious agreed targets over the coming twelve months and beyond.

Marketing, Communications & Development:

- Our **Marketing** team will continue to lead on our marketing strategy to bring the Barbican's iconic brand to life and to connect audiences with our vision of Arts Without Boundaries.
- Our **Communications** team will continue to manage the Barbican's relationships with key national and international stakeholders to promote and protect our reputation for delivering world-class arts and learning.

- Our delivery of the Development fundraising strategy supports us to deliver our arts & learning offer through maintaining existing relationships with funders, donors, patrons and corporate sponsorship as well as cultivating new relationships with potential partners, individuals, companies, trusts and foundations.

Strategy and Operations:

- All of the above activities are supported by our HR, I.T., Finance, Audience Experience, Incubator, Technical, Operations & Buildings departments.
- Information Technology supports effective digital & online operations
- Human Resources ensures our teams work to the best of their abilities
- Finance ensures we are well resourced to continue delivering our vision
- Technical teams support us to deliver our artistic and commercial activities
- Operations & Buildings teams maintain our iconic listed building
- Audience Experience ensures visitors encounter world class service in a safe, well presented and welcoming environment
- The Incubator supports the delivery of our Strategic Plan by initiating, facilitating, managing and tracking progress against strategic projects.

Resource

Good governance is a key requirement to deliver the newly identified strategic goals. This includes a culture throughout management, supported by the board, of responsible risk analysis and management, to add security to the delivery of the goals. The requirement is for a board that is engaged at the right strategic level and that is both supportive and constructively challenging, with a membership which reflects engaged City of London interest alongside contributions from specially identified external members.

Reporting Structure

Progress against the Strategic Plan and SBR targets are regularly reported at Management Team, Directorate and to the Barbican Centre Board. Topline progress is reported to the Barbican Centre Board at every meeting, with detailed reports on progress against all targets and strategic development once a year.

On a departmental level, Strategic Plan targets are incorporated into the appraisal process of staff, ensuring that the achievement of the five strategic goals is embedded across the organisation.

Barbican Centre Budget Timeline

We are in the process of developing a long term financial plan for the Barbican, due in February 2018. Below is an outline of each stage and anticipated dates. 18/19 budget will be updated for this business plan by November 2017.

- City of London budget assumptions clarified (RA sub late June/early July)
- Operations & Buildings Review (June)
- Draft Commercial Business Plans (Sept with early sight of figures in July)
- 18/19 budget to board (November)
- Five year long term financial plan (Feb 18)

Our vision is Arts Without Boundaries.

Our ambitions are that:

- We will inspire more people to discover and love the arts
- We remain a world-class arts and learning organisation
- We push the boundaries of all major art forms including dance, film, music, theatre and visual arts through our international programme
- We will invest in the artists of today and tomorrow through our artistic programme and our creative learning activities

What we do:

Arts and Learning Programming:

- Film, Music, Visual Arts, Theatre & Dance. We deliver Creative Learning activities on and off site
- **Commercial Activities:**
- Barbican International Enterprises deliver internationally touring exhibitions
- Catering, Retail and Business Events supplement our income from artistic activities as well as ensuring our customers experience world class service

Marketing, Communications & Development:

- Our **Marketing** team brings the Barbican's iconic brand to life
- Our **Communications** team promotes and protects our reputation
- Our **Development** fundraising activity supports the delivery of our arts & learning offer

Strategy and Operations:

- **Information Technology** supports effective digital & online operations
- **Human Resources** ensures our teams work to the best of their abilities
- **Finance** ensures we are well resourced to continue delivering our vision
- **Technical** teams support us to deliver our artistic and commercial activities
- **Operations & Buildings** teams maintain our listed, iconic building
- **Audience Experience** ensures visitors experience world class service
- The **Incubator** supports the delivery of our Strategic Plan by initiating, facilitating, managing and tracking progress against strategic projects.

Our budget is:

Income and Expenditure 2017/18

£000's

Earned Income		25,000
Public Funding		
City of London	16,037	
City Bridge & ACE	603	
		16,640
Total Income		41,640
Arts Programming Expenditure		
Arts Programming	9,971	
Creative Learning	654	
		10,625
Other arts activity		3,165
Salaries		18,191
Commercial, buildings & overhead costs		10,247
Total Expenditure		42,228
Balances brought forward		588
Surplus/(deficit)		0

Our top line objectives are:

To achieve our vision of Arts Without Boundaries, we will deliver a world class arts and learning programme, alongside undertaking cross-cutting projects to achieve the following goals:

- **Customer Experience:** To create timely, relevant and memorable experiences for our customers, exceeding their expectations in everything we do
- **Connecting Arts & Learning:** To empower artists, participants and audiences to be ambitious and creative;
- **Mixed Income Generation:** To create sustainable growth through innovation across arts, learning and commercial activities
- **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
- **Developing Audiences:** To grow and develop deeper relationships with our audiences and communities reflecting the diversity of London as a national and international creative centre.
- To achieve our **Service Based Review** savings targets across all departments.

To (Departmental Programmes):

- **Transform Public Space** – transforming our public spaces to create a sense of destination onsite and in the cultural hub.
- **Understand and Diversify Audiences** - to serve and reflect the capital city.
- **Develop our Creative Commercial Operations** – to maximise commercial revenue from projects true to our vision.
- **Create Interdisciplinary programmes** – to produce an outstanding programme which prioritises collaboration.
- **Develop Learning and Engagement in the Arts** – to create an innovative programme of activity which supports young people, artists, arts workers and communities, including investing in the careers of future artists.

To (Corporate Programmes):

- Play a role in developing identity, content and communications for the **Cultural Hub**
- Review and refine our Security (AECOM), SAM, FM, AM and BRM2 processes in line with CoL protocols
- Achieve and deliver **SBR savings**
- Develop a new joined-up **apprenticeship scheme**, to include career development and shared learning activities (e.g. workshops, performance visits, invites to CL events)
- Develop a **Common Artistic and Operational Platform** between the Barbican & Guildhall School
- Many of our cultural and learning activities support the overarching ambitions for One Safe City and community cohesion
- Supporting the **Cultural Strategy** and **Cultural Education Strategy** for the City
- Supporting the work of the Place, People and Prosperity groups

To develop our capabilities this year, we will:

- Deliver further training for staff from all teams on equality and inclusion
- Review and refine Management Information systems
- Develop a youth advisory panel to provide insight into our programme & broader offer to young people (14-25 year olds)
- Undertake policy and strategy development such as Equality & Inclusion, Sustainability, Building Management Guidelines, etc.
- Review space utilisation across the building

What we'll measure across our activities:

Customer Experience:

- Visitor satisfaction levels
- Number of visitors to centre

Connecting Arts & Learning:

- Artist numbers & satisfaction
- Level of critical acclaim across programme
- Demographics of artists
- Number of young people and depth of engagement of those worked with

Mixed Income Generation:

- Income against targets across all arts departments
- Revenue generated across catering and retail offer against targets
- Revenue from business events against targets
- Income from Development Fundraising strategy against targets
- Revenue generated from international activity

Cultural Hub:

- Participants in Hub activities
- Participation in all Hub working groups
- Programme in place – number of events, critical acclaim

Developing Audiences:

- Audience demographics
- Audience numbers
- Marketing & Comms reach and campaign evaluation against objectives

Service Based Review

- Coaching training for Heads of Departments and Senior Management
- Ongoing organisational Risk Management – including financial, reputational, ethical
- Five Year Capital Projects Plan
- Investing in the development of entrepreneurial and commercial opportunities across the organisation

What we're planning to do in the future:

- Cultural Hub - including launch, programme development, cultural education, urban realm & marketing
- Centre for Music – next phase of scoping the project including engagement of designers
- Development and implementation of strategy for Barbican Centre as destination
- Explore partnership working in new areas of east London and other surrounding boroughs
- Develop a long term audience strategy, informed by the upcoming audience research project.

- Savings against targets in each area

Strategic Goal 1 (Director of Operations & Buildings)

Customer Experience – To create timely, relevant and memorable experiences for our customers, exceeding their expectations in everything we do.

Priority and rationale

- This is one of our five goals identified in the five year Strategic Plan
- It will ensure that we continue to provide the best possible experience and service to the visitors to the Barbican Centre and Cultural Hub
- Maintaining excellence across all public spaces and experiences will support wider aspirations around attracting and retaining visitors and customers, supporting us to achieve our audience and mixed income ambitions.

Supporting:

Page 52

Corporate Plan		Corporate Programmes		Impact Assessment ¹	
Increasing the outreach and impact of the City's cultural, heritage and leisure contribution to the life of London and the nation		Supporting Cultural Hub, Centre for Music, City of London Area Strategy, Cultural Strategy and Cultural Education Strategy		<p>This goal area supports:</p> <p>Our Audience Development objectives – to reach and serve as broad a range of visitors as possible.</p> <p>Our commitment to equality and inclusion by ensuring the Barbican Centre is a welcoming and inclusive space for all.</p> <p>To achieve our income targets by ensuring visitor numbers to the Barbican continue to grow.</p> <p>Us a partner in the development of the Cultural Hub.</p>	
Activities/Projects	Target Date	Measure of Success		Responsibility	Resources
a) Barbican Foyers – We will achieve a definite and welcoming sense of 'having arrived' at the Centre through creative	➤ Redesign of Foyers and other public spaces Phase One complete by end Q3	✓ Customer surveying indicates high levels of satisfaction with the programme in the foyers – measured quarterly 2017/18 ✓ Customer surveying indicates satisfaction		Director of Arts – LEAD Director of Operations &	Core Barbican staff time Core Barbican budget

¹ Have the likely or actual impacts of this work been considered? Note whether it has been identified that there will not be any adverse or negative impacts on equalities groups, or Equality analysis (EA) screening or a full EA is planned and the date/stage this will happen.

animation of our public space and implementation of a discernible visual and spatial identity across the site.	<p>2017</p> <ul style="list-style-type: none"> ➤ Curated Foyers programme ongoing (evaluation of year one Q3 2017) 	<p>with design and presentation of space – measured Q3 2017</p> <ul style="list-style-type: none"> ✓ Greater number of people using the space outside of attending ticketed events (exact increase to be defined by end Q2 17) ✓ X number of artist commissions per year in the foyers (numbers TBC Q2 2017) ✓ Overall increase in visitor footfall year on year (% TBC by Q3 2017) 	Buildings	Staff training (hosts)
b) Branding - Embed new cohesive and visible branding on the building exterior, all signage and across digital and printed materials. The new branding will serve as a recognisable pathway into and around the Barbican Centre.	<ul style="list-style-type: none"> ➤ Strategy embedded and being delivered by beginning of Q4 2018 (further dates to be added) 	<ul style="list-style-type: none"> ✓ Fewer requests for directions to hosts within and around the centre (figures TBC) ✓ Visitor surveys indicate that visitors find it easy to navigate their way into and around Centre ✓ Overall increase in visitors year on year (% TBC by Q1 2018) 	Director of Operations & Buildings - LEAD	<p>Core Barbican staff time</p> <p>Core Barbican budget</p> <p>Co-operation with City of London Planning Department</p>
c) Operations Review – Create a world-class environment within the Cultural Hub that enables and inspires arts without boundaries	<ul style="list-style-type: none"> ➤ Full review of front of house and other operational services, including all security processes and protocols across the 	<ul style="list-style-type: none"> ✓ Recognised ✓ Specific KPIs to be developed by Q3 2017 	Director of Operations & Buildings – LEAD	<p>Core Barbican staff time</p> <p>Core Barbican budget</p> <p>Co-operation with City of London</p>

	site by end 2017			departments
d) Procurement and delivery of a new ticketing system	<ul style="list-style-type: none"> ➤ Procurement complete Q4 2017 ➤ New system in place Q4 2018 	<ul style="list-style-type: none"> ✓ • Advanced CRM and audience/customer segmentation functionality with more targeted, responsive and precise marketing and fundraising campaigns to raise additional income and increase audience engagement ✓ Enable data-led decision making by simplifying, automating and speeding up Business Intelligence reporting across the organisation ✓ • Simplify and de-risk compliance with data security frameworks 	Director of Learning & Engagement – LEAD Chief Operating & Financial Officer	Core Barbican staff time Core Barbican budget City Procurement

Strategic Goal 2 (Director of Arts)	Connecting Arts and Learning – To empower artists, participants and audiences to be ambitious and creative.
Priority and rationale	<ul style="list-style-type: none"> ➤ This is one of our five goals identified in the Five Year Strategic Plan. ➤ This goal is integral to our vision of arts without boundaries and it is core to the Barbican's unique selling proposition as an internationally renowned arts and learning centre. ➤ Developing existing and creating new connections between the arts and learning programmes will ensure we remain relevant and competitive. ➤ The continued development of this offer supports us to attract investment from public,

	private and individual funders, donors and patrons.	
Supporting:		
Corporate Plan	Corporate Programmes	Impact Assessment
Increasing the outreach and impact of the City's cultural, heritage and leisure contribution to the life of London and the nation Maximising the opportunities and benefits afforded by our role in supporting London's communities	Supporting Cultural Hub, Centre for Music, City of London Area Strategy, Cultural Strategy and Cultural Education Strategy	This goal supports us to achieve our vision and is integral to our mission and purpose. Our arts and learning programme is key to achieving our equality and inclusion aims, through producing a programme and learning offer which is accessible to all. Fundamental to our business model is achieving consistently high critical acclaim and generating revenue from ticket sales.

Actions / Milestones	Target Date	Measure of Success	Responsibility	Resources
a) Talks - Agree and implement a cross-organisational talks strategy and programme.	<ul style="list-style-type: none"> ➤ Talks Strategy in place by Q3 2107 ➤ Public programme being delivered by Q1 2018 	<ul style="list-style-type: none"> ✓ Rationalising the initiation and communication of partnerships ✓ New talks programming strands to be piloted - Q3 2017 ✓ Approaches to space utilisation and pricing confirmed - Q3 2017 ✓ Developing an online presence and archive – Q1 2018 ✓ A revised marketing and 	<p>Director of Arts – LEAD</p> <p>Director of Learning & Engagement</p>	<p>Core Barbican staff time</p> <p>Core Barbican budget</p> <p>Funding from Arts Council England and other funding bodies where there are opportunities</p>

		<p>communication strategy – Q3 2017</p> <ul style="list-style-type: none"> ✓ Evaluation framework is confirmed – Q3 2017 ✓ Further specific KPIs confirmed Q3 2017 		
<p>b) Interdisciplinary Programmes</p> <p>–</p> <p>i) Research and scope "art x change" as an annual theme to inform the 2018 programme</p> <p>ii) Research and scope "arts x science" as an annual theme to inform the 2019 programme</p>	<ul style="list-style-type: none"> ➤ Season launch for Art x Change Q2 2017 including key programming highlights announced 17th May 2017 ➤ Programme delivered throughout 2018 ➤ Evaluation complete by end 2018 ➤ 2019 dates to follow in 2018 	<ul style="list-style-type: none"> ✓ Seasons launched and covered by target press and media (specific KPIs contained within campaign plans) ✓ Coherent thematic programming in place across both years ✓ Full KPIs are contained within each annual theme project plan ✓ Evaluation of internal and external outcomes will be undertaken for both years to measure e.g. changes in working practice; audience understanding of themes 	<p>Director of Arts - LEAD</p> <p>Director of Learning & Engagement</p>	<p>Core Barbican staff time</p> <p>Core Barbican budget</p> <p>Funding from Arts Council England, Trusts and Foundations where there are opportunities</p>
<p>c) Pit Shakeup - Agree and implement a radical artist development strategy which connects the Open Lab and Theatre programmes.</p>	<ul style="list-style-type: none"> ➤ Pit Programme confirmed and rolled out by Q3 2017 – ongoing. 	<ul style="list-style-type: none"> ✓ Pit pilot programme will be in place and active from Q3 2017, ongoing through 2018 <p>Specific KPIs contained within project plan, leading to the following</p>	<p>Director of Arts- LEAD</p>	<p>Core Barbican staff time</p> <p>Core Barbican budget</p> <p>Funding from Arts Council England,</p>

		<p>outcomes:</p> <ul style="list-style-type: none"> ✓ Test the boundaries of the definition of theatre; ✓ Build new audiences (measured in sales and analysis of buyers) ✓ Demonstrate a leadership role in making the sector more diverse ✓ Create a clear vision for the Pit Theatre that is bespoke to the Barbican and adds to the theatre landscape 		Trusts and Foundations where there are opportunities
<p>Page 57</p> <p>d) Creative Learning Five Year Plan - Resourcing and delivery of the new Creative Learning Plan</p>	<ul style="list-style-type: none"> ➤ Plan continues to be delivered and evaluated through to 2021 	<ul style="list-style-type: none"> ✓ Specific KPIs developed for each of the five strands and projects exist separately ✓ Evaluation framework embedded by Q4 2017 	Director of Learning & Engagement – LEAD	<p>Core Barbican & GSMD staff time</p> <p>Core Barbican & GSMD budget</p> <p>Funding from Arts Council England, Trusts and Foundations where there are opportunities</p>
e) Developing a joined up Under-18s offer across Barbican	<ul style="list-style-type: none"> ➤ Joined-up under 18s offer active from Q4 	Some broad initial outcomes are as follows:	Director of Learning & Engagement -LEAD	

and GSMD	2018	<ul style="list-style-type: none"> ✓ Providing journeys for young people across our CL, Junior Guildhall and CYM offer ✓ Increasing diversity of our under 18 cohort ✓ Engaging with CoL Education Strategy and championing cultural education ✓ Ensuring clear progression to GSMD HE programmes where appropriate ✓ Specific KPIs for under-18s offer tbd by Q4 2017 		
f) Common Artistic Platform - Reviewing and developing the creative partnership between the Barbican Centre and Guildhall School.	➤ Common artistic platform strategy in place Q4 2017	<ul style="list-style-type: none"> ✓ New five-year GSMD plan in place (Barbican to consult) Q4 2017 ✓ Shared plan in place by Q1 2018 ✓ Set of collaborative projects identified and scoped by Q2/3 2018 ✓ More specific KPIs to be identified 2018 	Director of Learning & Engagement – LEAD (joint) Director of Arts – LEAD (joint)	Core Barbican staff time Core Barbican budget GSMD staff time GSMD budget Funding from Sponsors, Trusts and Foundations

<p>g) Equality & Inclusion - Agree and implement an equality and inclusion strategy which improves inclusivity and access across staff, artists, and audiences</p>	<ul style="list-style-type: none"> ➤ Strategy signed off by Q3 2017 ➤ Full implementation in place by Q1 2018 ➤ Ongoing progress measured 2018 onwards 	<p>For researching and writing the strategy:</p> <ul style="list-style-type: none"> ✓ The organisational strategy is written and signed off by Q2 2017 ✓ Departmental plans are written and signed off for the July board meeting ✓ Tools developed to better understand the demographics of our audiences and improvements made to the collection of artists information <p>For implementation:</p> <ul style="list-style-type: none"> ✓ First research projects are underway in 2017, with potential profile of this and future work in the 2018 Art & Change annual theme ✓ Further KPIs are in place – Q1 2018 	<p>Director of Arts – LEAD</p> <p>Director of Learning & Engagement</p>	<p>Core Barbican staff time</p> <p>Core Barbican budget</p>
<p>Strategic Goal 3 (Chief Operating and Financial Officer)</p>		<p>Mixed Income Generation – To create sustainable growth through innovation across arts, learning and commercial activities.</p>		

<p>b) Operations Review - Create a world-class environment within the Cultural Hub that enables and inspires arts without boundaries. The project will include full review of front of house and other operational services, including all security processes and protocols across the site, as well as finding ways to improve audience experience and wayfinding throughout the building.</p>	<p>➤ Review active throughout 2017 with new/revised strategies inc. AM & FM Review and BRM2, in place by Q2 2018</p>	<ul style="list-style-type: none"> ✓ "One Team" culture and even more efficient practice with accountability ✓ Organisational structures in place ✓ Financial targets – revenue ✓ Capital investment requirements identified and sourced ✓ Internationally benchmarked standards across all operations ✓ Plan for evolution towards world-class awards to celebrate achievements ✓ A cross-organisational world-class customer experience 	<p>Director of Operations & Buildings – LEAD</p>	<p>Core Barbican staff time Core Barbican budget Additional capital budget where required</p>
<p>c) Common Operational Platform - Reviewing and developing the operational partnership between the Barbican Centre and Guildhall School.</p>	<p>➤ Review active throughout 2017 with new/revised strategies in place by Q2 2018</p>	<ul style="list-style-type: none"> ✓ Shared GSMD/Barbican objectives identified by Q3 2017 ✓ Common Operational strategy delivered to achieve KPIs (TBD Q3 2017) e.g. financial targets, internationally benchmarked standards, new organisational structures etc. by Q1 2020 	<p>Director of Operations & Buildings – LEAD</p>	<p>Core Barbican & DSMD staff time Core Barbican budget Additional capital budget where required</p>

Strategic Goal 4 (Managing Director/Director of Operations & Buildings)	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	
Priority and rationale	<ul style="list-style-type: none">➤ This is one of our five goals identified in the five year Strategic Plan➤ This is also a key focus of the local area strategy which will be in place for the launch of Crossrail in 2018, ensuring that the area and its cultural offer are easier to access for more people across London and the surrounding areas➤ This has impact on our income targets, audience experience, arts and learning, and audience development goals	
Supporting:		
Corporate Plan	Corporate Programmes	Impact Assessment
Engaging with London and national government on key issues of concern to our communities such as transport, housing and public health Maximising the opportunities and benefits afforded by our role in supporting London’s communities Increasing the outreach and impact of the City’s cultural, heritage and leisure contribution to the life of London and the nation Barbican Area Corporate Strategy	Supporting Cultural Hub, Centre for Music, City of London Area Strategy, Cultural Strategy and Cultural Education Strategy	Equality impact analysis complete by Q3 2017 The Cultural Hub strategy will have measurable positive impact across all business objectives by ensuring we reach and serve as wide an audience as possible upon the opening of Crossrail, as part of a joined up offer across the City.

Actions / Milestones	Target Date	Measure of Success	Responsibility	Resources
a) Champion the creation of a coordinated approach for Cultural Hub partners and taking advantage of the opening of Crossrail, with a view to increasing overall visitor numbers, awareness and income	<ul style="list-style-type: none"> ➤ Public launch of Cultural Hub July 2017 ➤ This is Rattle Season launched in September 2017 ➤ Public programme in place by end Q1 2018 	<ul style="list-style-type: none"> ✓ Increase in visitor numbers by x% (tbd) from 2018 ✓ Public programme in place ✓ Partnerships defined and aligned with broader Cultural Hub Strategy –end 2017 ✓ Visitor surveys at the Barbican and other Cultural Hub venues indicate increased awareness of the Centre and Cultural Hub ✓ Visitor surveys indicate high satisfaction levels ✓ Income increases (measured by 2019) 	Managing Director - LEAD Chief Operating & Financial Officer Director of Arts Director of Learning & Engagement Director of Operations & Buildings	Core Barbican staff time Core Barbican budget Funding from Sponsors, Trusts and Foundations City of London Planning
b) Be a driver for change and creative design solutions during the process of developing the Barbican Area Strategy and the emerging Cultural Hub masterplan	<ul style="list-style-type: none"> ➤ Public launch of Cultural Hub July 2017 ➤ Outcomes measured from Q1 2018 	<ul style="list-style-type: none"> ✓ Plans in place for creative design solutions by mid/end 2017 ✓ Cultural Hub Marketing, Comms, Look & Feel strategies in place by end 2017 ✓ Further measures of success identified by 2017 	Director of Operations & Buildings – LEAD (joint) Director of Arts – LEAD (joint)	Core Barbican staff time Core Barbican budget Funding from Sponsors, Trusts and Foundations City of London Planning

c) Drive consistent, creative utility of our spaces, increasing uptake of catering and retail, alongside the introduction of compelling destination uses	<ul style="list-style-type: none"> ➤ Public launch of Cultural Hub July 2017 ➤ Outcomes measured from Q1 2018 	<ul style="list-style-type: none"> ✓ Plans in place for creative design solutions by mid/end-2017 ✓ Clear measures of success identified by mid/end 2017 ✓ Full impact assessment of utility of our spaces, catering and retail in place by mid-end 2017 	Director of Operations & Buildings - LEAD Director of Arts Chief Operating & Financial Officer	Core Barbican staff time Core Barbican budget Funding from Sponsors, Trusts and Foundations City of London Planning
d) Development of a Cultural Education Partnership for the City of London	<ul style="list-style-type: none"> ➤ Strategy in place by Q3 2017 ➤ Rolled out Q4 2017 onwards 	<ul style="list-style-type: none"> ✓ A new joined-up approach to learning and engagement across the City of London active by Q3 2018 ✓ Increased access to the Corporation's cultural venues for London's learners (specific KPIs tbd Q4 2017) 	Director of Learning & Engagement – LEAD	Core Barbican & GSMD staff time Core Barbican & GSMD budget Funding from Sponsors, Trusts and Foundations

Strategic Goal 5 (Director of Learning & Engagement)	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.
Priority and rationale (why are you doing it?)	<ul style="list-style-type: none"> ➤ This is one of our five goals identified in the five year Strategic Plan ➤ This is integral to ensuring that the Barbican remains a leader in its field, providing a

	world class arts and learning programme to the widest possible audience			
	<ul style="list-style-type: none">➤ It will support us to reach potential new audiences whilst remaining committed to our existing audiences➤ This goal area impacts upon all of our Strategic Goals and will enable us to ensure we achieve our vision of Arts Without Boundaries and our core mission of reaching audiences			
Supporting:				
Corporate Plan	Corporate Programmes		Impact Assessment	
Maximising the opportunities and benefits afforded by our role in supporting London’s communities Increasing the outreach and impact of the City’s cultural, heritage and leisure contribution to the life of London and the nation	Supporting Cultural Hub, Centre for Music, City of London Area Strategy, Cultural Strategy and Cultural Education Strategy		Equality Impact Assessment complete by mid-2016 All audience development projects will respond to our quality and inclusion policy. Other impacts of these projects include increased ticket revenue and are linked to success of achieving our other strategic goals.	
Actions / Milestones	Target Date	Measure of Success	Responsibility	Resources
a) Audience Research and Engagement - Commission comprehensive audience research to inform our engagement and audience	<ul style="list-style-type: none">➤ Audience research delivered with selected consultants by end of 2017➤ New audience	<ul style="list-style-type: none">✓ New audience research complete – end 2017✓ New audience strategy complete – Q2 2018✓ Specific audience KPIs to be defined	Director of Learning & Engagement - LEAD Director of Arts	Core Barbican staff time Core Barbican budget

strategy.	<p>strategy developed by Q2 2018</p> <ul style="list-style-type: none"> ➤ New strategy is embedded and rolled out by Q3 2018 	<p>within the audience strategy – Q2 2018.</p> <p>This will be a combination of growth of new audiences and retention of existing customer base, including growth projections for regular and Young Barbican memberships.</p>		
b) Evaluation and Research – development and implementation of two strategies, to inform our evaluation of projects across the organisation and to define how we prioritise, fund and manage our research initiatives and partnerships.	<ul style="list-style-type: none"> ➤ Both strategies in place and signed off by end Q3 2017 ➤ Specific KPIs for both programmes agreed by Q3 2017 ➤ Both strategies embedded and being delivered by Q4 2017 	<ul style="list-style-type: none"> ✓ Evaluation methodology in place and used by arts and learning teams and others as appropriate ✓ Methodology in place to share and report on outcomes on a regular basis ✓ Methodology in place to ensure key learning outcomes can help to inform areas of future programming ✓ Research KPIs TBC Q3 2017 	<p>Director of Arts and Director of Learning & Engagement – LEAD (joint)</p>	<p>Core Barbican staff time</p> <p>Core Barbican budget</p>
c) Development of long term Audience Strategy	<ul style="list-style-type: none"> ➤ Strategy in place by Q3 2018 	<ul style="list-style-type: none"> ✓ Increases in all target audience and visitors year on year from end of 2018 (detailed KPIs to follow upon completion of strategy in 2018) 	<p>Director of Learning & Engagement - LEAD</p> <p>Director of Arts</p>	<p>Core Barbican staff time</p> <p>Core Barbican budget</p>
d) Complete Phase three of redesign and rebuild of our	<ul style="list-style-type: none"> ➤ Website complete Q4 2017 	<ul style="list-style-type: none"> ✓ Increased online sales ✓ Customer surveys indicate high 	<p>Director of Learning &</p>	<p>Core Barbican staff time</p>

website and underlying CMS		satisfaction and usability ✓ Further specific KPIs contained within project plan.	Engagement - LEAD	Core Barbican budget
e) Development of a Barbican archive - Catalogue, digitise, and exploit the opportunities presented by our archive, in partnership with GSMD	➤ Barbican archive open to the public online and in-person dates for completion TBD by Q3 2017	✓ Build concurrent proposals for a capital investment project (HLF) and research fellowships (AHRC) - projected to begin Q3 2018 ✓ Complete Archiving of Barbican Art Gallery – Q4 2017 ✓ Longer terms outcomes and objectives are being developed subject to response from HLF in Q3 2017.	Director of Learning & Engagement - LEAD	Core Barbican & GSMD staff time Core Barbican & GSMD budget Additional Funding where required e.g. HLF
f) Delivery of the Digital Strategy	➤ Delivery of projects within the Digital Strategy, from Q3 2017 – ongoing through to 2021	✓ Details on the delivery of projects to achieve our ambitions contained within the digital strategy will be provided in the September 2017 board paper ✓ Further KPIs and timelines TBD Q3 2017	Director of Learning & Engagement - LEAD	Core Barbican staff time Core Barbican budget Additional Funding where required

Developing Capabilities

Priority and rationale (why are you doing it?)

- These are capabilities to ensure the organisation is best able to deliver its long term goals and ambitions

Actions / Milestones	Target Date	Measure of Success	Responsibility	Resources
a) Deliver further training for staff from all teams on equality and inclusion	➤ Training delivered by Q2 2018	<ul style="list-style-type: none"> ✓ Staff training delivered to high standard (measured through staff feedback) ✓ Staff feel better equipped to manage broad range of issues facing them 	Head of HR - LEAD	Core Barbican staff time Core Barbican budget
b) Review and refine Management Information systems across the business	➤ New processes implemented by Q3 2018	<ul style="list-style-type: none"> ✓ Project groups deliver specific plans across all areas of the project by Q4 2017 ✓ New processes identified and scoped by Q1 2018 ✓ New systems live by Q3 2018 	Chief Finance & Operations Officer - LEAD	Core Barbican staff time Core Barbican budget Funding from Sponsors, Trusts and Foundations
c) Develop a youth advisory panel to inform our programming and broader offer to young people (14-25)	➤ Youth Advisory Panel pilot launched in Q4 2017	<ul style="list-style-type: none"> ✓ Advisory Panel action plan agreed by Q3 2017 ✓ Cohort of young people aged 14-25 recruited to Advisory Panel by Q3 2017 ✓ Youth Advisory Panel pilot launched Q4 2017 ✓ Evaluation framework developed in Q2 2017 and will be ongoing throughout 2018 onwards ✓ Further KPIs regarding outcomes of the programme tbd Q3 2017 	Director of Learning & Engagement – LEAD	Core Barbican staff time Core Barbican budget
d) Conduct a phased	➤ Complete Q4 2018	<ul style="list-style-type: none"> ✓ Satisfying all the storage and archive space of 	Director of	Core Barbican staff

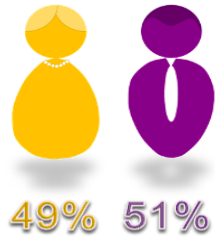
improvement of space utilisation across the building, ranging from office and storage space, to a strategy for the Exhibition Halls		<p>all departments as soon as possible</p> <ul style="list-style-type: none"> ✓ Re-designing the layout of a few departments to optimize their useful space ✓ Identify new office spaces within the centre and build these, so teams in need of a more suitable space will be able to move in ✓ Achieving the current British Standards in space per person at the workplace. ✓ Improving working relationships by taking a sensible approach to each department's workplace and placing related departments together 	<p>Operations & Buildings - LEAD</p> <p>Chief Financial & Operations Officer</p>	<p>time</p> <p>Core Barbican budget</p> <p>Capital budget where required</p>
e) Coaching training for Heads of Departments and Senior Management	➤ Complete Q2 2018	<ul style="list-style-type: none"> ✓ Heads of Departments and Senior Managers (initially across Arts, Learning, Comms & Marketing teams) trained and qualified in Level 3 coaching ✓ Improved staff management and development (specific KPIs to be developed Q2 2017) 	<p>Director of Arts – LEAD</p> <p>Head of HR</p>	<p>Core Barbican staff time</p> <p>Core Barbican budget</p> <p>GSMD staff & budget</p>
f) Policy and strategy development including Sustainability, Building Management Guidelines, International, National and	➤ Ongoing	<ul style="list-style-type: none"> ✓ Comprehensive policies and strategies in place covering all areas of the Barbican's work ✓ New projects and initiatives delivered to achieve strategic aims of the organisation 	<p>Director of Arts – LEAD</p> <p>All Directors</p>	<p>Core Barbican staff time</p> <p>Core Barbican budget</p>

Local strategies, etc.				
g) Organisational Risk Management – including financial, reputational, ethical	➤ Ongoing	✓ Organisational risk register including mitigation and action points with completion dates maintained and reported to each Board meeting	Director of Director of Operations and Buildings - LEAD All Directors	Core Barbican staff time Core Barbican budget Capital budget where required
h) Five Year Capital Projects Plan	➤ Five year plan delivered in line with the 20-year plan objectives set out in 2011- Q3 2017	✓ Approved Capital Projects Plan signed off Q2 2017 ✓ Plan delivered up to 2022	Director of Operations and Buildings - LEAD	Core Barbican staff time Core Barbican budget Capital budget
i) Investing in the development of entrepreneurial and commercial opportunities across the organisation	➤ A strategy for developing our entrepreneurial capabilities centre-wide delivered through to 2020	✓ A strategy for developing entrepreneurial capabilities in place by Q3 2018. Further, specific KPIs TBD.	Chief Operating & Financial Officer – LEAD	Core Barbican staff time Core Barbican budget

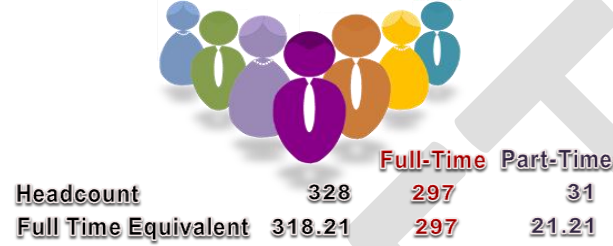
Appendix 1 – HR Information

There is very little change in our staff numbers, demographics, retention and new hires since last year's report. Updated graphs are attached overleaf. Our staff make-up is broadly comparable to the City of London's as a whole, however Barbican has a slightly higher proportion of staff working at the Barbican for 11-20 years and 21-31+ years; a slightly younger workforce exists within the Barbican when compared to the age percentage breakdowns of City of London employees on the whole; ethnicity break down indicates Barbican staff are as diverse as employees of the City as a whole. The Barbican employs almost exactly the same number of men and women, whereas other City departments show a tendency to employ more men overall. Both the Barbican and City of London as a whole tend to employ more men than women at the higher grade levels, with the split often reaching above twice the number of men holding senior positions as women in grades higher than E.

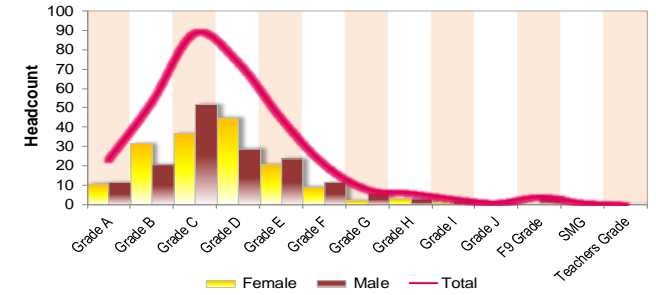
Gender Profile



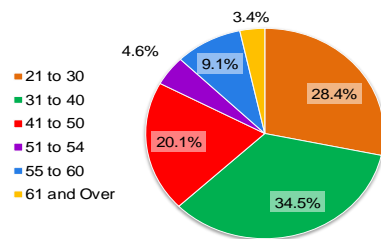
Workforce Breakdown



Grade Breakdown



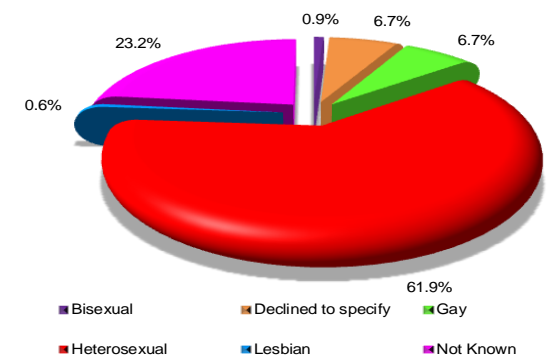
Age Groups



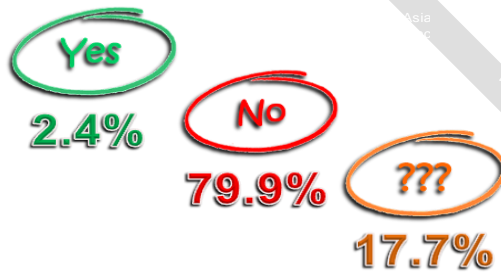
City of London Service



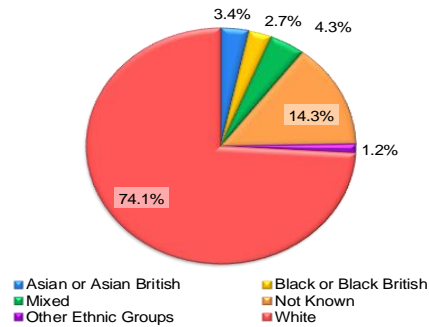
Sexual Orientation



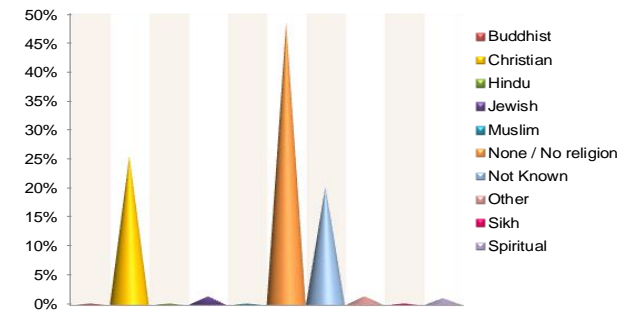
Stated Disability



Ethnic Groups



Religious Beliefs



Appendix 2 – Budget – to follow (November 2017)

Appendix 3 - Papers

Strategies and Plans

These strategies and plans apply for 1-5 years

Directorate Five Year Plans

Five-year plans outlining departmental activities, objectives and goals (where these do not currently exist). – in process

Arts Council England NPO Application and Activity Plan

Submitted in 2017, this outlines our funded activities from 2018 until 2022. – in process

Commercial Departments' Five-Year Plans

Departmental 5-year business plans identifying goals and objectives and activities which will ensure these are achieved. – in process

Listed Building Management Guidelines

New listed building management guidelines will form the second part in a three-part series initially commissioned by City of London. – in process

Business Information Strategy

This will identify systems and processes to support improved information management across the centre. – in process

Destination Strategy

This is being scoped and will serve as an organisation-wide approach to support the Barbican's ambitions to become a key destination in the City of London. – being scoped

Evaluation and Research Strategy

A strategy outlining our ambitions and approach to evaluation and research across the Barbican. – in process

Foyer Style Guide

A guide to inform aesthetic decisions made which impact the non-structural elements of the foyers. – in process

How We Do Things - 'Barbican Manual'

A 'how to' guide for all areas of the organisation, outlining processes, protocol and working culture for the Barbican. - complete

Internal Communications Plan

As part of the new intranet project, this plan will present a structure through which internal communications will be delivered. – in process

International Strategy

A strategy to join-up international work across all departments. – in process

National/Regional Strategy

A strategy to set out our existing and future ambitions for working across the UK, including our approach to working offsite across the arts and learning programme, building on work to date in communities and schools. – in process

Residents Management Plan

A plan defining how the Barbican engages with and responds to the needs of the residents. – being scoped

Stakeholder Strategy

This will shape how we work with stakeholders across the organisation. - complete

Policies

These policies exist in perpetuity, reviewed periodically as appropriate.

Communications Messaging

This forms part of a larger body of work around communicating the different arts and learning departments. - complete

Equality and Inclusion Plan

This is being updated for the Barbican Board in July 2017, and will be reported at regular intervals thereafter. – in process

Ethical Policy

This will inform the Barbican's approach to code of conduct for Barbican staff, our approach to programming and partnerships and our approach to fundraising. – in process

Sustainability Action Plan

An action plan which outlines the Centre's activities supporting our commitment to environmental sustainability. – in process

Reports

These reports are produced as required across the organisation.

Organisational Risk Register

This is in place to manage risk to the organisation, including financial, buildings, programming, etc. – ongoing

Service Based Review Roadmap

This details progress against the SBR targets and is reported to the Finance Committee and Barbican Centre Board regularly. - ongoing

Strategic Plan Reporting

This is the regular update to the Barbican Centre Board on the progress of the Strategic Plan. - ongoing

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Committee(s):	Date(s):
Barbican Centre Board	24 May 2016
Subject: Gender Neutral Toilet Provision	Public
Report of: Managing Director	For Information
Report author: David Duncan – Head of Audience Experience	

Summary

This report provides an update on the introduction of gender neutral toilets on level - 2 of the Barbican Centre, which was the subject of significant press and social media coverage. The report provides the background to the issue, a summary of the feedback received and the current activity in relation to this issue.

Recommendation

Members are asked to note the report.

Main Report

Background

1. The Barbican is committed to providing a supportive, inclusive and flexible space for all our audiences and staff.
2. As a result of internal discussions and in response to the programme planned for the Pit theatre in October 2016, we introduced gender neutral toilets on level -2 of the Centre. This development was warmly welcomed by attendees at the Transpose festival in the Pit and other audience members, but subsequently gave rise to some adverse comments from patrons of Cinema 1, which shares these facilities.
3. On 5 April a broadcaster with a large Twitter following complained that this implementation of gender neutral toilets was detrimental to women and caused longer queues for them. This generated significant press and social media coverage for several days in the broadsheets and tabloid media.
4. As soon as the situation arose internal discussions took place to review the situation. It was agreed that the Equality and Diversity group, led by the Director of Arts, at Director level will urgently assess provision and locations going forward whilst recognising the future programming likely to occur in the Pit.
5. Additional signage indicating the locations of alternative gender specific facilities was installed and thoroughly briefed front of house staff were positioned outside toilets to assist customers. We agreed the following line:

“In response to the customer feedback and press comments the Barbican is actively reviewing its existing provision of some gender neutral toilets within the

Centre. We fully support the policy, which is increasingly good practice in venues, educational institutions and is being discussed by the City Corporation itself. We also acknowledge that there are difficulties with the scheme as currently implemented on level -2, in the foyer outside Cinema 1 and the Pit Theatre due to the physical layout of the space. The Barbican are looking to relocate the provision of gender neutral toilets to elsewhere in the Centre in the near future. We are taking advice from specialist bodies in order to review how we can better implement this provision and better clarify and communicate the policy. “

6. The Barbican will continue to provide both gender specific and gender neutral toilets, and our audiences remain welcome to use any facilities in line with the gender with which they identify.
7. The Audience Experience team continue to record all related audience feedback. To date (social media excepted) we have received:
 - 7 complaints in writing
 - 2 telephone complaints.
 - One comment received in person on Saturday 8 April.
8. It should be recognised that some of these comments were from customers who, having read press articles, mistakenly assumed all of the Barbican's toilets had become gender neutral.
9. No further comments have been received since 10 April with the exception of a group of three customers expressing general gender neutral views on 29 April.
10. Set out below is a list of the actions that have been taken (or are being taken) following the initial introduction of the toilets:

Completed and ongoing:

- Signage advising of other toilet locations installed in cinema foyer – completed
- Pro-active well briefed staff in cinema foyer advising of other locations and answering any questions.
- Any Audience feedback is being recorded
- Q&A for staff has been produced
- The Head of Audience Experience met with the Chairman to update on progress on 20 April.
- Update to Management Team was provided on 25 April

In progress:

- Working group continues to meet and progress
- CoL being contacted in relation to their plans to introduce GN toilets.
- Research relating to other venues plans is underway and due 12th May.

- Case info on further education buildings being summarised.
 - Contact has been made with specialist bodies for advice.
 - Women's group to be identified for input.
 - CoL trans-awareness training is being refreshed. On relaunch this should be made compulsory.
 - Consideration being given to other sites within the building.
11. It should be noted that all public bodies have to follow the Public Sector Equality Duty. This Duty covers three responsibilities:
- to eliminate discrimination, harassment and victimisation against anyone with a protected characteristic
 - to promote equality of opportunity between people with and without a protected characteristic
 - to foster good relations between people who do and don't share the protected characteristic.
12. Promoting equality includes removing the disadvantages experienced by trans people, meeting trans people's needs and encouraging trans people to take part in public life or other activities where participation is disproportionately low. Fostering good relations includes tackling prejudice and promoting understanding between people who do and don't share a protected characteristic.

Report Author:

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