



Barbican Centre Board

Date: WEDNESDAY, 16 MAY 2018
Time: 11.00 am
Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

Members: Deputy John Bennett
Russ Carr
Simon Duckworth
Alderman David Graves
Gerard Grech
Deputy Tom Hoffman
Deputy Wendy Hyde
Emma Kane
Vivienne Littlechild
Wendy Mead
Lucy Musgrave
Graham Packham
Trevor Phillips
Judith Pleasance
Deputy Tom Sleight
Deputy Dr Giles Shilson
Deputy John Tomlinson
Jenny Waldman

Enquiries: Leanne Murphy
tel. no.: 020 7332 3008
leanne.murphy@cityoflondon.gov.uk

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

John Barradell
Town Clerk and Chief Executive

AGENDA

A number of items on the agenda are simply presented for information and it is therefore proposed that they be approved or noted without discussion. These items have been marked with a star (*). Any Member is able to request that an item be unstarred and subject to discussion; Members are asked to inform the Town Clerk or Chairman of this request prior to the meeting.

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3. **ORDER OF THE COURT OF COMMON COUNCIL**
To receive the Order of the Court of Common Council dated 19 April 2018 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. **BOARD MINUTES**
To approve the public minutes and summary of the Barbican Centre Board meeting held on 21 March 2018.
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. ***ACTIONS TAKEN UNDER DELEGATED AUTHORITY OR URGENCY PROCEDURES**
Report of the Town Clerk.
For Information
(Pages 35 - 36)

11. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
12. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
13. **EXCLUSION OF THE PUBLIC**
MOTION – That under Section 100A of the Local Government Act 1972, the public be excluded from the meeting for the following items, on the grounds that they involve the likely disclosure of Exempt Information, as defined in Part 1, of Schedule 12A of the Local Government Act
For Decision
14. **NON-PUBLIC BOARD MINUTES**
To agree the non-public Minutes of the Barbican Centre Board meeting held on 21 March 2018.
For Decision
(Pages 37 - 42)
15. **CENTRE FOR MUSIC UPDATE**
Oral update - Managing Director to be heard.
For Information
16. **MARKETING & COMMUNICATIONS: ANNUAL PRESENTATION**
Report of the Director of Arts.
(*N.B. - Appendices 2 and 3 TO FOLLOW*).
For Information
(Pages 43 - 60)
17. **PROJECTS UPDATE**
Report of the Director of Operations & Buildings.
For Decision
(Pages 61 - 70)
18. **GATEWAY 2: FIRE SAFETY PROJECT - EMERGENCY LIGHTING SYSTEMS**
Report of the Managing Director.
For Decision
(Pages 71 - 86)
19. **GATEWAY 2: ART GALLERY 2019 - CYCLICAL & FIRE PRECAUTION WORKS**
Report of the Managing Director.
For Decision
(Pages 87 - 102)
20. **GATEWAY 3/4 OPTIONS APPRAISAL: CURVE GALLERY PROJECT PHASE 2**
Report of the Managing Director.
For Decision
(Pages 103 - 114)

21. **GATEWAY 7: FROBISHER LEVEL 4 REFURBISHMENT**
Report of the Managing Director.
For Decision
(Pages 115 - 122)
22. **UPDATE ON THE BARBICAN BUDGET 2018/19**
Report of Chief Operating & Financial Officer (TO FOLLOW).
For Information
23. ***BUSINESS REVIEW**
Report of the Chief Operating & Financial Officer (TO FOLLOW).
For Information
24. ***SBR / STRATEGIC PLAN UPDATE**
Report of the Managing Director.
For Information
(Pages 123 - 128)
25. ***RISK UPDATE**
Report of the Director of Operations & Buildings.
For Information
(Pages 129 - 140)
26. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
27. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**

Agenda Item 3

BOWMAN, Mayor	RESOLVED: That the Court of Common Council holden in the Guildhall of the City of London on Thursday 19th April 2018, doth hereby appoint the following Committee until the first meeting of the Court in April, 2019.
---------------	---

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 2018/19

- 3 (3) Vivienne Littlechild, J.P.
- 8 (3) John Tomlinson, Deputy
- 8 (2) Tom Hoffman, Deputy
- 5 (2) Judith Lindsay Pleasance
- 8 (2) Dr Giles Robert Evelyn Shilson, Deputy
- 1 (1) David Andrew Graves, Alderman
- 4 (1) Wendy Mead, O.B.E.
- 4 (1) Tom Sleigh, Deputy

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

Russ Carr)	
Gerard Grech)	
Lucy Musgrave)	
Trevor Phillips, O.B.E.)	Up to seven non-Common Council Members appointed by the Board
Jenny Waldman)	
<i>Vacancy</i>)	
<i>Vacancy</i>)	

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.

This page is intentionally left blank

BARBICAN CENTRE BOARD

Wednesday, 21 March 2018

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 21 March 2018 at 10.30 am

Present

Members:

Deputy Dr Giles Shilson (Chairman)
Deputy John Tomlinson (Deputy Chairman)
Deputy John Bennett
Russ Carr
Gerard Grech
Deputy Tom Hoffman
Deputy Wendy Hyde
Emma Kane
Vivienne Littlechild
Deputy Edward Lord
Wendy Mead (Chief Commoner)
Lucy Musgrave
Graham Packham
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
Niki Cornwell	- Head of Finance & IT, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Lorna Gemmell	- Head of Communications, Barbican Centre
Robert Rider	- Head of Cinema, Barbican Centre
Nick Adams	- Senior Communications Manager, Barbican Centre
Jo Daly	- PA to the Managing Director, Barbican Centre
Michael Bradley	- City Surveyor's Department
Ola Obadara	- City Surveyor's Department
Andrew Buckingham	- Communications Team, Town Clerk's Department
Gregory Moore	- Town Clerk's Department
Leanne Murphy	- Town Clerk's Department

1. APOLOGIES

Apologies for absence were received from Deputy Catherine McGuinness, Judith Pleasance and Jenny Waldman.

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

There were none.

3a. **BOARD MINUTES**

The public minutes and summary of the meeting held on 17 January 2018 were approved, subject to the amendment of a typographical error on page 8 where the word "staff" had been omitted in error.

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

The draft public minutes and summary of the meeting held on 17 January 2018 were received.

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

The draft public minutes and summary of the meeting held on 7 March 2018 were received.

4. **OUTSTANDING ACTIONS AND WORKPLAN**

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

In relation to the action regarding Board visits to the Barbican, the Chairman noted that these were a great way of encouraging engagement between the Board and Centre and advised Members that the next visit would take place on 23 April 2018.

RECEIVED.

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

Members received a report of the Managing Director providing updates from the Barbican Directors on their respective areas. The following comments were made.

- The Managing Director thanked Members for attending the Beech Street Tunnel event at the weekend and presented a slideshow of pictures to give a brief impression of the highlights. Members agreed the event had been a successful, transformative experience and was the first external impression of what the Culture Mile could achieve. It was highlighted that this had been a cross-city, cross-learning, cross-collaborative art form experience and special thanks went to Fiona Kidd, Hugh Humphreys and Rachel Smith for their hard work, as well as to the ushers and volunteers in pink jumpers who had provided fantastic support throughout the event.
- Members discussed the numerous issues that had been overcome during the course of the weekend, notably the high winds and adverse weather conditions. They commended the calm manner in which these difficulties had been managed to allow the event to go ahead, noting that the weekend had provided a wealth of learning opportunities for the future events in the tunnel.
- An Officer noted the important role of residents who formed part of a working group for this event and had provided some helpful suggestions. Members

were pleased that the Centre was building a collaborative, supportive relationship with Barbican residents and hoped to build on this in the future.

- Noting that the event had partly been funded through officers' discretionary expenditure, a Member suggested that capturing the costs and outcomes involved in this and other similar events, such as the Walthamstow Garden Party, would be highly valuable. It was requested that these be presented to the Board at a future meeting in order to help Members better understand the use of discretionary expenditure and the benefits, both tangible and intangible, which accrued from such events. As budget pressures increased, this would be beneficial in making the case for the protection of such funding to the corporate centre, or in making bids for funding to others in future.
- With regards to the new ticketing system, Members were advised that a decision would be made by the end of the month.
- It was noted that the Head of Cinema, Robert Rider, would be leaving the Centre shortly. Members expressed their sincere gratitude to Robert for his dedicated work at the Barbican over the years.
- Regarding a comment concerning the Barbican's direction of thinking on digital learning, Members were advised that a creative learning speaker would be talking at the Barbican Centre Away Day and that e-learning would be a key topic for discussion. Gerald Grech proposed that a member of his team assist with this talk which the Chairman agreed would be very useful.
- A Member queried whether the Barbican worked with Keats House, observing opportunities for collaboration on events such as their Poet in Residence series. The Director of Learning & Engagement advised that the venues had previously engaged and that he would follow-up in respect of future collaboration.

RECEIVED.

6. **FINAL DEPARTMENTAL BUSINESS PLAN 2018/19**

The Board received and approved the final high-level business plan for the Barbican Centre for 2018/19.

Members discussed the budget table and the difference between earned income and other income. It was agreed that anything regarded as unearned, e.g. donations, should be shown separately as unearned income.

RESOLVED: That the high-level business plan for 2018/19 be approved.

7. **INTERNATIONAL STRATEGY**

The Board considered and approved a proposed International Strategy for the Barbican Centre.

RESOLVED: that Members approved the International Strategy, as set out at Appendix 1.

8. **BARBICAN CENTRE BOARD ANNUAL DINNER**

The Board received a report of the Town Clerk with respect to the Barbican Centre Board annual dinner, endorsing the continuation of the more informal approach to the dinner moving forwards which had been trialled in 2018.

RECEIVED.

9. **RETROSPECTIVE WAIVER REPORT**

The Board received a joint report of the Chamberlain and the Managing Director concerning the appointment of a specialist agency focusing on gallery invigilation to supplement the casual gallery staffing team during the final weeks of the Basquiat exhibition.

RESOLVED: The Board noted the award of a contract in relation to agency staffing which had been the subject of a retrospective waiver.

10. **CINEMA: ANNUAL PRESENTATION**

The Board considered a report of the Director of Arts providing an update and overview of the Cinema department's current programming and strategy, in the context of the Centre's vision, mission and strategic objectives.

RECEIVED.

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

There were no questions.

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

The Chairman noted three urgent items:

Barbican Centre Board: Committee Vacancy Advertising

The Board considered a tabled paper of the Town Clerk which presented proposed wording to be used in relation to the advert for Common Council vacancies on the Board. Subject to "arts administration" being amended to "arts management", Members RESOLVED to approve the advert.

Away Day

The Chairman apologised for cancelling the Barbican Centre Away Day at late notice, owing to the severe weather conditions on the day. Members were advised that the Away Day had been rearranged for 27 April 2018.

Membership

Members were advised that this was Deputy Catherine McGuinness's last meeting after nine years on the Board. The Chairman thanked Catherine for her outstanding work during her tenure on the Board, which included three years as Chairman.

13. **EXCLUSION OF THE PUBLIC**

RESOLVED – That under Section 100A(4) of the Local Government Act 1972, the public be excluded from the meeting for the following items on the grounds

that they involve the likely disclosure of exempt information as defined in Part 1 of Schedule 12A of the Local Government Act.

Item No.
14a - 25

Paragraph No.
3

14a. NON-PUBLIC BOARD MINUTES

The non-public minutes of the meeting held on 17 January 2018 were approved.

14b. NON-PUBLIC MINUTES OF THE RISK COMMITTEE

The draft non-public minutes and summary of the meeting held on 17 January 2018 were received.

14c. NON-PUBLIC MINUTES OF THE FINANCE COMMITTEE

The draft non-public minutes and summary of the meeting held on 7 March 2018 were received.

15. CINEMA: NON-PUBLIC APPENDICES

The Board received two appendices which were considered in conjunction with a report of the Director of Arts providing an update and overview of the Cinema department's current programming and strategy, in the context of the Centre's vision, mission and strategic objectives, under item 10.

16. INTERNATIONAL STRATEGY: NON-PUBLIC APPENDIX

The Board considered and approved the Barbican Centre's International Strategy, which had been presented alongside a public covering report at item 7.

17. DEVELOPMENT: ANNUAL PRESENTATION

The Board received a report of the Chief Operating and Financial Officer proving a development update and a tabled paper on fundraising innovations in 2017/18.

18. SECURITY ENHANCEMENTS

The Board considered and approved a report of the City Surveyor updating Members on a project relating to various security enhancements.

19. RISK UPDATE

The Board received a report of the Director of Operations & Buildings updating Members on the key risks facing the Centre and detailing the steps being taken to mitigate these risks.

20. BUSINESS REVIEW

The Board received a report of the Chief Operating & Financial Officer setting out the Period 10 Accounts for 2017/18.

21. **SBR / STRATEGIC PLAN UPDATE**

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

22. **PROJECTS UPDATE**

The Board received a report of the Director of Operations & Buildings providing an update on the Centre's building and refurbishment projects.

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

There were no questions.

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

There were no urgent items.

The meeting ended at 12.18pm

Chairman

Contact Officer: Leanne Murphy
tel. no.: 020 7332 3008
Leanne.Murphy@cityoflondon.gov.uk

Outstanding Actions List

Barbican Centre Board and Finance Committee

	Action	Notes	Officer/body responsible	Date added	To be completed/ progressed to next stage
1	Discretionary Expenditure	Report capturing the costs and outcomes involved in discretionary expenditure at events, e.g. the Walthamstow Garden Party	Director of Arts / Head of Finance	March 2018	Information to be presented at a future Board meeting and captured on an ongoing basis
2	Keats House	Liaise with Keats House re: potential opportunities for collaboration on events, e.g. the Poet in Residence series	Director of Learning & Engagement	March 2018	Ongoing
3	Departmental Business Plan 2018/19	Ensure anything regarded as unearned income in the budget table, e.g. donations, is shown separately from earned income	Managing Director	March 2018	Ongoing
4	Cinema - unreached audiences	Explore opportunities to build a relationship with local co-working office spaces	Director of Arts	March 2018	To update at a future Board meeting
5	Cinema - unreached audiences	Explore options for a public space incorporating the Barbican Centre re: the development on Old Street roundabout	Director of Arts	March 2018	To update at a future Board meeting
6	International Strategy	Update to include North America and note support from international funders within the International Strategy.	Director of Arts	March 2018	Complete
7	Away Day	Use of new technologies in respect of reaching new and existing audiences to be considered at the Away Day	Director of Arts / Director of Learning & Engagement	March 2018	Complete

This page is intentionally left blank

Barbican Centre Board
Work Programme 2018/19
(changes since the last meeting in italics)

Standing Items

- Outstanding Actions
- Directors' Management Report
- Service Based Review & Strategic Plan Update
- Business Review (Period Accounts)
- Risk Update
- Projects Update

16 May	<ul style="list-style-type: none"> • Election of Chairman/Deputy Chairman • Appointment of Sub-Committees • Business Plan • Marketing & Communications Presentation • Budget Update • <i>Gateway 2: Art Gallery</i> • <i>Gateway 2: Fire / Emergency Lighting</i> • <i>Gateway 3/4: Curve Gallery</i> • Gateway 7: Retail Unit
18 July	<ul style="list-style-type: none"> • Visual Arts Presentation • Creative Learning Presentation • Equality, Diversity & Inclusion Update • Restaurant Proposals • <i>Discretionary Expenditure</i> • <i>Beech Street Transformation</i>
19 September	<ul style="list-style-type: none"> • Performance Review • Digital Presentation • Commercial Strategy
21 November	<ul style="list-style-type: none"> • Music and LSO Presentations • Budget
23 January 2019	<ul style="list-style-type: none"> • Theatre Presentation • Health & Safety report • Safeguarding • Bad Debts/Write-offs Annual Update
20 March 2019	<ul style="list-style-type: none"> • Cinema Presentation • Strategic Plan full update • Development Presentation • High Level Business Plan

This page is intentionally left blank

Committee(s):	Date(s):
Barbican Centre Board	16 May 2018
Subject: Appointment of Sub-Committees 2017/18	Public
Report of: Town Clerk Report Author: Leanne Murphy	For Decision

Summary

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

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

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

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

Recommendations:

Members are asked to:

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

Main Report

Background

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

Finance Committee of the Barbican Centre Board

2. The Finance Committee terms of reference are as follows:-

- To review all financial matters with delegated power to act;
- To consider the business plan and budget prior to submission to the Board;

- To review all capital cap and premises matters with delegated power to act;
- To review risk management and an assessment of the adequacy of internal controls;
- To review any matters that may affect the finances of the Barbican Centre, reporting to the Board.

3. The membership of the Finance Committee for 2017/18 was:

- Deputy Giles Shilson *(Chairman of the Board)*
- Deputy John Tomlinson *(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
- 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 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.*

6. The quorum is any three Committee Members.

7. Board Members are invited to express their interest in serving on the Finance Committee of the Barbican Centre Board, which has **four** vacancies.

Nominations Committee

8. The terms of reference of the Nominations Committee are as follows:-

- To make recommendations to the Board on the appointment of all external Members to the Board
- To undertake Skills Audits of the Board periodically, to inform the appointment of external Members to the Board and Board effectiveness; and
- To consider the most appropriate way to recruit external Members to the Board, including the placing of advertisements or the use of personal contacts.

9. The Committee has advisory powers only and will make recommendations to the Board.

10. The membership of the Nominations Committee for 2017/18 was:

- Deputy Giles Shilson (Chairman of the Board)
- Deputy John Tomlinson (Deputy Chairman of the Board)
- Deputy Tom Hoffman
- Deputy Edward Lord
- Trevor Philips
- Deputy Tom Sleight

11. 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.*

12. 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

13. 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

14. Previously the composition of the Reference Sub-Committee 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.*

15. The quorum is any three Committee Members.

16. 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

17. 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.
18. 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.
19. The Membership for 2017/18 was:
 - Deputy John Tomlinson *(Deputy Chairman of the Board)*
 - Deputy Dr Giles Shilson *(Chairman of the Board)*
 - Deputy Wendy Hyde *(CoL Finance Committee representative)*
 - Russ Carr
 - Deputy Edward Lord
 - Judith Pleasance
 - Deputy Tom Sleigh
20. The Risk Committee is customarily chaired by the Deputy Chairman of the Board and it is recommended that this arrangement be continued.
21. In November 2013, the Board decided that the City of London Finance Committee representative should also sit on the Risk Committee, and it is also recommended that this arrangement be retained.
22. In addition, the Board agreed in early 2018 that a representative of the Barbican Centre Trust should be invited to join the Committee, with a review to take place after one year to ascertain the utility of this arrangement. The Trust have nominated Alasdair Nisbett and the Board is asked to confirm his appointment.
23. The composition is therefore as follows:-

Deputy Chairman of the Board (Chairman)
Chairman of the Board (Deputy Chairman)
City of London Finance Committee representative
Representative of the Barbican Centre Trust
Up to four other Board Members

**At least one of the Board Members must be a City of London Member.*
24. The quorum consists of any three Members.
25. Board Members are invited to express their interest in serving on the Risk Committee. There are **four** vacancies.

Cultural Mile Working Party

26. The Terms of Reference of the Policy and Resources Committee's Cultural Mile 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:

Leanne Murphy

E: leanne.murphy@cityoflondon.gov.uk

This page is intentionally left blank

Committee:	Date:
Barbican Centre Board	16 May 2018
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 Culture Mile ○ 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</p> <p>Members are asked to:</p> <ul style="list-style-type: none"> • Note this report. 	

Main Report

1. REPORT: STRATEGY AND CULTURE MILE	
	Strategic Goal
1.1 Progress and issues Barbican: The conclusion of the financial year has seen the Barbican in an exceptionally strong position, thanks to a positive performance from both the arts and commercial sectors, but especially due to upside income on Basquiat in the Gallery and Obsession in the Theatre. This has enabled us both to make some early provisions for spend and to accumulate a carry-forward provision for 2018/19. We need to recognise,	

<p>however, that this does not mask the underlying position of a significant shortfall which cannot be guaranteed to be covered in future years. The increased dependence on income across the organisation, both in terms of arts and commercial earnings imposes a greater degree of risk which needs to be managed going forward. But we hope the Board might wish to convey its thanks to the whole management team and staff for an exceptional year-end outcome.</p> <p>Culture Mile: Culture Mile made a sensational external debut with the delivery of <i>Tunnel Visions: Array</i> as part of Barbican <i>OpenFest</i> weekend in March (see Programming below). The experience was immersive, innovative, and technically brilliant. It was delivered under the most challenging of weather conditions which almost led to its cancellation on the first day, but made a huge impact on the c.17,000 attendees, and photos appeared in national papers. It proved an ideal launch for the concept of Culture Mile in taking experience of the arts out of our buildings, and laid the groundwork for future events, of which the next is Smithfield 150 to be led by the Museum of London. Feedback was extremely enthusiastic, and after the problems of the licensing process, the reaction from residents and stakeholders was positive.</p> <p>Centre for Music: At the March meeting of Policy and Resources, the report on the Centre for Music project was approved without objection, and progress on the concept design and the business model was noted. There is now an intensive period of work to develop the business model (including the element of private funding) as well as the cost structure, before reporting to Policy at the end of this year. Following meetings with the relevant Boards, presentations of the project have been made to selected potential funders, and a recent meeting between the Chairman of Policy and Resources and the Culture Secretary in DCMS has led to positive endorsement of the project.</p>	
<p>1.2 Preview and Planning</p> <p>Barbican: an awayday for the Barbican Board, Trust and Management Team was held at the end of April, and produced stimulating thinking on key areas of potential development for the future. Among the subjects considered were the use of the building as a civic space; the alliance with the Guildhall School and our common objectives of creativity and innovation; the measurement and valuation of impact in the area of social and educational work; the City of London's new Culture Strategy and its implementation process; and the whole area of developing digital work within the Centre and beyond. Three representatives of differing cultural districts in London provided a perspective on their work, and the Chairman of Policy was able to attend and give an update on the City's work around Brexit, Culture Mile and education.</p> <p>Culture Mile: The next important steps for Culture Mile include the appointment of a Culture Mile Manager to the central team, reporting to Peter Lisley as Culture Mile Director (interviews are taking place</p>	

<p>currently). The distributed teams at the Museum, LSO, Guildhall School and Barbican are currently clarifying their teams to work on the relevant areas, and assembling representative groups to take the work forward in the areas of Programming, Marketing, Communications, Communities, and Partnerships. The Culture Mile Network of associated organisations met at the Charterhouse to explore priorities and actions, and this is a priority for development in the coming year.</p> <p>Centre for Music: Following the successful progress of the project through Policy and Resources Committee, detailed discussions on governance, brand, positioning and many other matters will now be taken forward, leading to the next deadline of the end of this year. Work on the concept design will be completed, the business case will be further developed, and the fundraising activity, which is being led on behalf of the partners by the LSO, will be advanced. The significant questions to be debated include the shape and management of the project going forward and the relation to other major projects being currently undertaken by the City Corporation.</p> <p>Following suggestions from the Chairman and Board members, a joint session for the Boards of the Barbican and the Guildhall School has been arranged for the afternoon of Wednesday 26 September, at which a range of issues to do with the working of the Alliance, the progress of Culture Mile and Centre for Music can be addressed. Members are encouraged to attend.</p>	
---	--

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS	
	Strategic Goal
<p>Inspire more people to discover and love the arts</p> <p>Approximately 25,000 people attended Barbican OpenFest and Tunnel Visions: Array over the weekend of 17 and 18 March. Featuring a large programme of free activity and performances, the weekend was a great success, with 91% of surveyed visitors rating their experience as very good or good. Evaluation and washups are currently underway to capture learning across all involved teams and Culture Mile partners. The event achieved positive profile in the press, with a total of 43 articles. Highlights included an interview with Nick Kenyon in The Times and an editorial in the Evening Standard, a significant piece in the Financial Times and Louise Jeffreys was interviewed live on BBC Radio London.</p> <p>Both current Art Gallery exhibitions are performing well and ahead of target, with Another Kind of Life visitor numbers currently at 36608 (9% ahead of target to date) and Agadir currently at 29,366, which is 20% ahead of target to date. Both shows have received excellent preview and review press coverage.</p>	<p>Goals 2,3,4,5</p>

<p>BBC Four's new dance season will launch with a film they made of Michael Clark's <i>to a simple rock 'n' roll...song</i>, which was recorded during the show's run at the Barbican in October 2017, extending reach to new audiences across the country. Additionally, the Viviana Durante Company's performance of <i>Kenneth MacMillan: Steps Back in Time</i> and Artistic Associate Cheek By Jowl's production of <i>Pericles</i> were also live-streamed.</p> <p>The Art of Change digital marketing campaign has produced 25 pieces of content across editorial, audio and video exploring the annual theme. Content produced thus far has been incredibly well received by audiences and press, striking a timely chord by discussing relevant and provocative subjects. Examples can be found at https://www.barbican.org.uk/our-story/our-projects/the-art-of-change.</p> <p>Within the first three months over 300 media articles have been generated for Art of Change projects, 20% of which mention the season by name. Coverage has been placed titles in ranging from The Big Issue to BBC Radio 4 Woman's Hour to the MailOnline. Upcoming films include <i>Finding your voice</i> featuring Barbican Young Creatives and <i>Community</i> drawing on the creative power of artist collectives on Instagram.</p> <p>Membership of Young Barbican increased by nearly 20,000 to 59,279 in 17/18, with around 13,000 new sign ups during the Basquiat: Boom for Real run. Of these, over 90% were new bookers to the Barbican. Across the whole programme, 32,060 Young Barbican Members booked tickets (discounted and non-discounted) in 17/18, compared to 19,736 in 16/17. This amounted to 66,599 tickets and £607,199 box office income, a substantial increase on the 40,982 tickets (£427,276) sold in 16/17.</p> <p>April's <i>Nevertheless, She Persisted</i> was a major highlight of the 2018 Cinema season and The Art of Change season. As part of a new marketing campaign, three agenda-setting zines were invited to weigh in on the films online. The zines have already achieved over 1000 views in a week with an average read of 10 minutes (similar activity would expect to see average reads of 1-2 mins). Opening night screening <i>Chislm 72</i> sold out in Cinema 1 and featured a post-show talk with playwright Bonnie Greer.</p> <p>Create an ambitious international programme</p> <p>International Associates the Los Angeles Philharmonic are in residency from 2-4 May, presenting a varied programme of contemporary music, new commissions and established repertoire. All concerts are selling well, with the final evening, featuring Beethoven's 9th Symphony, already sold out.</p> <p>Three exhibitions developed by the Art Gallery are currently touring to the following international venues: Basquiat: Boom for Real is at Schirn Kunsthalle, Frankfurt; Curve Commission <i>Purple</i> by British artist John</p>	<p>Goals 2,3,4,5</p>
--	--------------------------

<p>Akomfrah is at Bildmuseet, Umea; and The World of Charles and Ray Eames is at The Henry Ford Museum of American Innovation in Michigan.</p> <p>The cinema programme also has a strong international focus, partnering with the New York-based Women's Film Preservation Archive to present a season of films from their archive and presenting Returning the Colonial Gaze, a season of films exploring film makers' responses to French colonialism in Africa, in May.</p> <p>Invest in the artists of today and tomorrow</p> <p>The classical music programme featured a new commission from composer Helen Grime for the LSO, continuing Sir Simon Rattle's support for living British composers and aiding the Barbican's own efforts to achieve a greater gender balance in the programme. The concert sold out and Grime's composition was described as an '<i>extravagant sonic tapestry</i>' in the Tim Ashley's 4* review for the Guardian.</p> <p>Dutch choreographer Ann Van Den Broek will be in the Curve Gallery from 8-17 June with her company WArD/ward, creating a ten-day performance installation, titled Loops of Behaviour. This continues the Barbican's support of the artist following her participation in the 2015 multi-arts festival Station to Station and her public spaces residency in 2017.</p> <p>The second Pit Party, Meat Raffle, took place in March and was curated by Studio 3 Arts from Barking and Dagenham, a relationship developed through our Beyond Barbican programme. It brought a range of exciting new artists into our Pit programme, who would not otherwise be accommodated in the programme.</p> <p>Collaborating with partners to achieve our ambitions</p> <p>The Royal Opera returned to the Theatre with the world premiere of Mark Anthony Turnage's opera based on the Neil Gaiman classic, Coraline. The opera was unique in its overtly family-friendly and composed for an audience of children. The production received mixed reviews, including 2* in The Telegraph and 4* in the Guardian. Both the Royal Opera and the Royal Ballet work with the Barbican for one more season while the Linbury Theatre undergoes its refurbishment.</p> <p>This Autumn, the Art Gallery will continue its recent practice of collaborating with international partners, presenting Modern Couples: Art, Intimacy and the Avant-garde, which is a co-production with Centre Pompidou-Metz. The exhibition opened first in Metz on 27 April 2018 before coming to the Barbican.</p> <p>Cinema are working with Culture Mile partner the Museum of London to present a screening of British rock musical Absolute Beginners, starring</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
--	---

<p>David Bowie and Sade, to tie in with their London Nights exhibition in June, and are also collaborating with Guildhall School of Music and Drama to present a symposium on Phantom of The Opera and a film presentation accompanied by the electronic composition students</p> <p>Working with the sector/responding to or influencing policy</p> <p>In June (launch date TBC), the marketing department are taking part in the Google Cultural Institute and the Mayor of London's initiative to mark the Centenary of the Women's Vote in 2018, creating a series of online editorial exhibits which celebrate the importance of the centenary and the wider journey of women from Suffragettes to now.</p> <p>The contemporary music Equality and Inclusion plan has been completed, which will seek to address the gender imbalance in the programme over the next few years and achieve greater inclusivity for artists, audiences and workforce. This completes the Arts Division's first phase of work on the Equality and Inclusion strategy, drawing up one-year action plans to improve equality and inclusion for artists, audiences and workforce.</p> <p>The Arts Division also submitted a response to Arts Council England's consultation, part of their process for developing a new 10-year strategy. This was led by the Senior Manager for Organisational Development & Policy and the Senior Policy and Communications Manager.</p>	<p>Goals 2,3,4,5</p>
---	--------------------------

3. REPORT: LEARNING AND ENGAGEMENT	
	Strategic Goal
<p>Barbican Young Poets The 2018 Barbican Young Poets anthology launched to a sold-out performance in Milton Court Concert Hall during the OpenFest weekend. Featuring the work of 23 Young Poets, <i>Collages for Tongues</i> is now available in the Barbican Shop. In addition, our Subject To Change programme continues to go from strength to strength, with our poem for March, <i>Hunger Strike</i> by Laurie Ogden, receiving coverage on BBC London's Facebook page, which is both liked and followed by more than 1.8 million people and has received 13 thousand views to date. For the month of April, young poet Kareem Parkins Brown addresses recent discussions around privacy, data and our online information.</p>	Goals 2, 5
<p>Barbican Art Box / Zine Launch Our Basquiat themed Barbican Box for 2017-18 culminated in March with the publication of a zine anthology. Putting a contemporary twist on Basquiat's collaborative methods and practices, the anthology consists of 6 publications that reflects the creative processes of students from the 6 east London schools who took part in the project. The publication was launched at a celebration event on 27 March in the Barbican Garden Room and Conservatory. During the evening, students, friends and family took part in a zine-faire and DIY workshops, before hearing from artists, staff and students who had worked on the project. The publication is now on exhibition in our Cinema Café, and on sale in the Barbican Shop.</p>	Goals 2, 5
<p>JLCO Residency Week In February, Barbican Guildhall Creative Learning welcomed Jazz at Lincoln Center Youth Orchestra as an integral part of the Jazz at Lincoln Center's most recent Barbican residency. The Youth Orchestra worked closely with Creative Learning and the Guildhall School Jazz Department. Head of Jazz, Malcolm Edmonstone, programmed a variety of masterclasses, jam sessions and performances for the group, alongside senior jazz musicians at the Guildhall School. The residency culminated in a concert in Milton Court, presented by Wynton Marsalis and featuring both Guildhall School Jazz musicians and the Jazz at Lincoln Center Youth Orchestra. Across the week, the youth orchestra visited east London Schools, performing to over 600 students in both primary and secondary schools in Hackney, Waltham Forest, Redbridge and Tower Hamlets.</p>	Goals 2, 5
<p>Associate Schools As we approach the midway point of our pilot Associate Schools programme, our relationships continue to mature with our three Associate Schools. To date, since the start of the project in September 2016, 1,778 young people from our Associate Schools have directly engaged with</p>	Goals 2, 5

<p>over 40 projects, with teaching staff from across the schools participating in 1,983 hours of direct contact hours on our projects.</p> <p>Unfinished at The Charterhouse <i>Unfinished</i>, our annual project for the Masters in Leadership course, took place at The Charterhouse during the OpenFest weekend. Course Leader Nell Catchpole, alongside artist Jan Hendrickse, co-curated the event with 16 students and 5 guest artists, creating a series of live performance interventions that subtly changed the perception of this historic building. Working with its sense of permanence, peace and seclusion in contrast to the surrounding urban environment, the artists made use of the natural light, material and acoustic properties of the site. Paying attention to time and duration, the event evolved throughout the day, alongside the regular routines of The Charterhouse residents. The audience were invited to encounter these contemplative and playful interventions in their own time as they journeyed through the site's many spaces.</p> <p>Culture Mile Learning The Partnership continues to strengthen and solidify its strategic priorities. All 26 partners have committed to improving social mobility through the most effective means available to them as creative learning providers. The mechanisms identified to achieve this are; to strengthen the area as a learning destination, and to use their learning work to develop Fusion Skills (the skills identified as essential for success in the 21st Century). The partnership is working closely with the CoL Corporate Strategy Unit to ensure that our collective work on Employability, Digital Skills & Inclusion, and Education is aligned. A programme of Knowledge Exchange began with a session considering the three key strategic terms, and will continue to identify ways that their collective assets can be strengthened and directed efficiently to achieve our core aims. Work on the Challenge Prize is progressing and Nesta have just been commissioned to assist in developing a project plan.</p>	<p>Goals 2, 4, 5</p>
<p>3.2 Preview and Planning</p> <p>Change is Gonna Come <i>A Change is Gonna Come</i> is a brand new performance piece, currently being devised and created by the Barbican Young Poets, led by Jacob Sam-La Rose, in collaboration with creatives and dancers from Boy Blue, led by co-founders Mikey Asante and Kenrick Sandy. The show has been programmed by Barbican Theatre, and is the first time that the work of the Barbican Young Poets will be presented alongside artists in the Barbican's Theatre and Dance programme when it is performed in the Barbican's Pit Theatre on 25 and 26 May 2018. The project is part of <i>The Art of Change</i> season and will provide a platform in the Barbican's programme for the responses of these young artists to the theme.</p>	<p>Goals 2, 5</p>

<p>Tuning into Change</p> <p>Across the last 6 months, Barbican Guildhall Creative Learning, with consultants B+A, have been delivering a series of workshops with partners in Los Angeles, Gateshead, London, Bristol and Raploch in Scotland. Part of Sky Art 50, <i>Tuning Into Change</i> has asked 50 young people aged 14 – 25 what they would like to change in society, and how the arts could help them achieve that change. In less than two weeks' time, all 50 young people will come together at the Barbican to work together, present their ideas to each other and create a youth manifesto that will be printed and launched at a special concert hall event with Gustavo Dudamel on 4 May. Exploring ideas such as community cohesion and mental health, the young people have pulled together a tool kit for other young people to use to create change through the arts. After the launch, we will be distributing the book across our channels in the UK and America, and considering our own responses to the issues raised by the Young People in their Manifesto.</p> <p>Guildhall Young Artists Strategy</p> <p>Work developing the new Guildhall Young Artists Strategy is progressing well. An Away Day for GYA staff; Centre for Young Musicians, Junior Guildhall, Guildhall Short Courses and Barbican Guildhall Creative Learning, was held at Barbican on the 28th March. It was the first time that staff from all organisations had met and spent time together discussing the current status of their programmes and considering future plans. The event included a presentation of our consultant, Nikki Shepperd's, findings from her 'Validation of Internal Offer' and 'External Policy Review' phases of work which have now concluded. The next phase to be completed throughout May will be the 'Proposition/ User Insight Review' which will include consultation with both existing participants of our GYA offer as well as young people and parents/ carers who don't currently access our programmes.</p>	<p>Goal 2</p>
<p>3.3 Digital projects</p> <p>Box Office ticketing tender</p> <p>The Barbican's current CRM Ticketing system has been provided by Enta-Best Union since 2001. An industry leader at the time, it has failed to react to rapid digital development in the sector and its capabilities no longer support the Barbican's strategic objectives. An attempt to appoint a new supplier in 2013 ultimately failed when due diligence revealed serious concerns regarding the technical performance of the preferred supplier's product. A further OJEU tender process was initiated in December 2017 with two suppliers invited to the final presentation stage when their respective solutions were interrogated and challenged by a cross-departmental evaluation panel scoring each presentation; an award was granted to the preferred supplier. The preferred supplier provides a single platform Cloud based system that will drastically reduce our reliance on 3rd party software licenses and will better facilitate the achievement of our digital strategy and core business objectives. We currently anticipate going live in 12 months.</p>	

4. REPORT: OPERATIONS AND BUILDINGS	
	Strategic Goal
<p>4.1 Progress & Issues</p> <p><u>General</u></p> <p>Our vision is to create an environment that enables and inspires others to achieve their best and we will deliver this through services that are:</p> <ol style="list-style-type: none"> 1. compliant, 2. efficient and 3. appropriate. As always, whilst delivering change and dealing with legacy issues in a 'live environment', balancing speed and stability will be crucial to our long-term success. <p>Our ground-up review continues and we are nearing the completion of Phase 3 (Engineering). Phase 4 (Common Platform) continues in the review phase and has moved forward apace. We look to present this to the various Boards over the summer, for implementation in Q3 or Q4 of the 18/19 financial year. Phase 5 (Silver management) was brought forward and is now well progressed, contributing toward our SBR target and enabling the pace of change to pick up.</p> <p>This has continued to be a busy period including dealing with various incidents, all of which we have previously planned for in the BCP (Business Continuity Planning) sessions, which we covered last year with Management and subsequently the departments.</p> <p>We are very grateful to the City and in particular the CSD's team and fire safety team, for their ongoing support in ensuring that we align ourselves more closely with the City where appropriate and that we deliver not only compliance, but also best-practice, and take a leadership role within the City and wider. We aim to deliver services that are worthy of the world-class arts and education that we deliver in the Barbican and Guildhall School (Common Platform).</p> <p><u>Security</u></p> <p>The Audience Experience Team and Security are collaborating to revise the current toolbox talk to continually improve our security messaging to staff. We have restarted our cycle of training to include 1. London is open, the Barbican is open, 2. Be alert, not alarmed, 3. If you see it, report it, 4. Run, hide, tell and 5. Citizenaid.</p> <p>We have continued to work with the relevant specialist and firearms teams and other external and national assets. We continue to hold 'get to know you' visits with key specialist teams and are planning to hold another cycle of Servator ReACT and other specialist courses. We are working with the City and the authorities to ensure a common standard across the City and built-in flexibility, and ultimately mobility, of our teams.</p> <p>HRH Princess Anne attended the City of London University Graduation</p>	<p>Goal 1, S/E</p> <p>Goal 1, S/E</p>

<p>on 6th March 2018; the Duke of Kent attended the concert on Sunday 8th April as a guest of the LSO and Madonna attended the Art Gallery on Friday 30th March. Security support was provided on all three visits. We have also had a visit from a British Royal in late March that ran very smoothly and also welcomed an international delegation from the Middle East, who were looking to see our best-practice and were suitably impressed with our arrangements.</p>	
<p><u>Facilities</u></p> <p>We continue to work with our contractors and the City to ensure compliance and appropriate standards. We have recently renewed the pest control contract and much work has been undertaken in this area over the last year. We have also worked with the front of house teams to introduce hand dryers where possible, thus reducing costs and eliminating one source that was leading to toilet blockages. Our cleaning teams have continued their focus on raising standards, buoyed up by the recent gold award for their efforts. We have worked through the cleaning team to ensure that we have the best staff, all committed to our purpose.</p>	<p>Goal 1, S/E</p>
<p><u>Exhibition Halls 1 & 2</u></p> <p>We continue to work with the City and our various professional contractors to ensure that we offer a solution to the City that will transform the areas and create a dynamic and inspirational space within the heart of the City. We are considering the Ex Halls in the wider context of Culture Mile and other strategic developments across the City so as to ensure a joint-up approach.</p>	<p>Goals 1, 2, 4, 5</p>
<p><u>Engineering</u></p> <p>We are now in the process of implementing the agreed staffing changes following the engineering review (phase 3 of our 6 phase change programme). We have recently successfully selected the person for the new Engineering Team Manager role (more details to follow) and we are going out to market for a new Engineering (Technical) Services Manager role. Other recruitment to vacant posts will follow, including a new Controls Engineer. The implementation of this new structure will finally enable us to benefit from the changes we have made over the last 12 months. Those changes have included the introduction of and starting to populate a new CAFM (Computer Aided Facilities Management) system (MICAD).</p> <p>In line with our procedures and to ensure ongoing compliance, we have been carrying out our regular safety gear inspections. The more we invest in the equipment, the less likely we are to suffer from breakdowns or safety issues.</p> <p>As part of our ongoing review and to ensure we deliver efficient services, we have been working with the CoL Energy Team and completed a specialist audit of the Centre's Building and Energy Management System (BEMS), which is the software linked to all our plant and machinery. The report of findings has been received and we will implement the prioritised</p>	<p>Goal 1, S/E</p>

<p>recommendations so as to ensure our systems improve and will become ever more efficient. The arrival of our new services manager and control engineer has been timed to coincide with the findings of this report so that we can move forward in line with our plan to create an environment that enables and inspires others to achieve their best.</p> <p>We have worked with Skanska for a five week period to complete the fire alarm testing. Every single call point (red break glass units), smoke detector, smoke beam and other devices have been tested. In line with our ground up review and prioritised plan, the next few months will see us focus on delivering our fire risk assessment projects and a renewed focus on electrical, asbestos and water hygiene safety.</p> <p>It is very encouraging to see the teams working so well together.</p> <p><u>Audience Experience</u> This has been a very busy period with continuing high levels of business and a very successful Open Fest & Tunnel Vision, with visitor numbers far exceeding expectations during very adverse weather conditions. The team coped commendably with the various incidents including snow, extreme cold weather, high winds, flooding, security issues and general crowd dynamics and flows. This demonstrates the benefits of the time invested in business continuity planning and training and the 'one team' approach of working across the campus and with our contractors. The final year out-turn for box office broke records, with Basquiat being a major contributor and music and theatre sales continuing to do well. Ticket sales achieved £23.3 million amounting to over 1.5 million tickets. The front of house and box office teams are commended for their efforts over the period.</p> <p><u>Environmental Update</u> We have continued with our ground up review and have moved onto our Environmental Policies and Procedures. Our aim is to ensure we reflect best-practice, drive down costs and usage, and ultimately take a leadership role in our sector. We have adopted our Common Platform approach so as to benefit from the energy and experiences of both organisations, Barbican and Guildhall School. We are also working closely with CoL on re-tendering contracts and shaping the City's future environmental strategy.</p>	<p>Goals 1, 5, S/E</p> <p>S/E</p>
<p>4.2 Preview & Planning</p> <p><u>Projects Update</u> Seven of the remaining eleven Capital Cap projects have now had their Gateway 7 reports approved and a further one is currently being drafted. Three projects remain to be closed off and will be finalised in 2018/19. Once all of the Cap projects have been completed, via their respective Gateway 7 reports, an overall Capital Cap outcome report will be submitted to the Board.</p>	<p>Goal 1</p>

<p>The first round of CWP projects is being progressed and the first one (Theatre Safety Curtain) is now complete. The second round of CWP projects has now been approved and bids for the third round are in the process of being finalised before formal submission.</p> <p>The refurbishment of the Concert Hall seating is almost complete and feedback to date has been very encouraging. The City and members of the CWP panel are thanked for their support in prioritising and delivering this project in such a short timeframe.</p> <p>The scoping of a number of fire safety projects continues, whilst at the same time we have continued to deliver general improvements to our fire safety around the campus. We continue to work with our neighbours (including residents and Barbican Estates Office) and via the Common Platform to ensure consistent professional standards and an ever-rising awareness of best-practice in fire safety.</p>	
---	--

5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
<p>5.1 Progress & Issues</p> <p>Development</p> <ul style="list-style-type: none"> The 1982 Barbican Ball (2018) held at Café de Paris in February was a great success and raised more than previous events to date. We are introducing an audience giving opportunity in the Stalls Level cloakroom with a suggested donation of £2. The team attended and supported the Institute of Fundraising Cultural Sector Network Conference held in March at the Barbican. <p>Retail</p> <ul style="list-style-type: none"> Retail events - over 500 tickets sold to date for the Make! season, generating nearly £20k of revenue. Production of two new retail ranges is in progress, with both planned to launch in the summer, in time for long lead Christmas press. Online retail survey is still running in store and has been a useful tool in obtaining feedback from our customers. <p>Business Events</p> <ul style="list-style-type: none"> The final 17/18 end of year figures demonstrated a significant increase year on year from 16/17, exceeding target by 4%. With an initial increase from 16/17 set at 14%, the extra 4% has meant that the total growth has been 18%. The City investment into Level 4, Frobisher Rooms, was achieved in this, the first year and is on track to deliver the ROI. Along with the increase in revenue, the number of events managed by the team, rose by 3% from 16/17 to 17/18 and delegate numbers showed an increase of over 38% with 143,000 delegates visiting 	<p>Goals 2, 3, 4</p> <p>Goals 1, 2, 3, 5</p> <p>Goals1, 3</p>

<p>Retail</p> <ul style="list-style-type: none"> • Planning and development for product underway for the Lange & Winship gallery show, including the potential to offer quality art prints –ordered via an online kiosk in the shop. An example of the set up can be seen in Tate’s Picasso exhibition shop. • Barbican photobook with Thames & Hudson – recce took place in March and final shoot dates are now being organised with the photographer. • Children’s illustrated book now in development with Charlotte Trounce. • Planning for summer and winter workshops. The next curated ‘season’ of events will begin in Feb/March 2019. <p>Business Events</p> <ul style="list-style-type: none"> • Planning has started with Searcy’s for Autumn and Winter event menus. • Project planning for the Barbican’s upgrade of the Artifax venue management system continues with the configuration stage in full flow. <p>Commercial Development</p> <p><u>Catering</u></p> <ul style="list-style-type: none"> • Osteria has introduced a ‘realignment’ of the menu to create a more accessible, authentically Italian, generous and consistent product. Bonfire will be receiving mini-makeovers at the beginning of June to improve the welcome, ordering efficiency and menu offer. <p><u>Bars</u></p> <ul style="list-style-type: none"> • Building on last year’s success, we plan to open the Summer Picnic Garden from 04 June – 02 September, delivering contribution whilst strengthening the Barbican’s relationship with its residents and adding value to the visitor experience. • Martini Bar will launch its Summer menu on 29 May 2018 <p><u>Car parks</u></p> <ul style="list-style-type: none"> • After a successful bid for a grant to ‘Improve Air Quality in our workplace’, 8 electric charging points have been delivered; these will be installed in Car Park 3 imminently. <p>Exhibition Halls</p> <ul style="list-style-type: none"> • In addition to the regular events in Exhibition Halls’ calendar, which are due to repeat again this year, a couple of new events have been confirmed for 2018. They include: STEM Graduate Recruitment Fair, due to take place at the end of June and “The Joy of Sake” – Japanese sake tasting event, which will be held on 28 September. 	<p>Goals 1, 2, 3, 5</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goal 3</p>
---	---

Appendix A:

Our vision is: Arts Without Boundaries.

Our mission is: world-class arts and learning

We exist to:

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

Our Strategic Goals are:

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

Staff & Efficiency (S/E)

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

Committee: Barbican Centre Board	Date: 16 May 2018
Subject: Actions Taken under Delegated Authority or Urgency Procedures	Public
Report of: Town Clerk Report author: Greg Moore – Town Clerk's	For Information
<p style="text-align: center;"><u>Summary</u></p> <p>This report advises Members of one action taken by the Town Clerk under delegated authority procedures in consultation with the Chairman and Deputy Chairman since the last meeting of the Board, in accordance with Standing Order No. 41(b)).</p> <p>Recommendation That Members note the action taken since the last meeting of the Board.</p>	

Main Report

Curve Gallery Refurbishment: Phase 2 – Action Taken Under Delegated Authority (Standing Order 41(b))

Background

1. In November 2017 the Barbican Centre Board considered a proposal concerning the second phase of refurbishment to the Curve Gallery (specifically in relation to the floor finish).
2. At that time, it was noted that the Projects Sub-Committee had raised concerns as to whether or not this project qualified for Cyclical Works Programme (CWP) funding and, consequently, declined to approve the proposal until such time as the matter was clarified. Instead, authority was delegated to the Town Clerk, in conjunction with the Deputy Chairman, to approve the proposal subject to the funding concerns identified being resolved.
3. The Barbican Centre Board, consequent to this decision, resolved to delegate authority similarly.
4. The City Surveyor had since been consulted and clarified to the Chamberlain that the works were indeed cyclical repairs and maintenance and should be part of the CWP programme of works.
5. Approval was therefore sought and obtained for:
 - the Gateway 1&2 Project Proposal relative to the refurbishment of the curve Gallery, as previously considered by the Barbican Centre Board;
 - the engagement of the City of London Procurement Team;

- the appointment of a Principal Contractor to carry out a feasibility study and provide an options appraisal; and
- the production of an Options Appraisal (Gateway 3/4) which will set out an analysis of the options.

[Copies of background papers concerning this decision are available to Members upon request from the contact below]

Contact:

Gregory Moore

Tel: 020 7332 1399

Email: Gregory.Moore@cityoflondon.gov.uk

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

Document is Restricted

This page is intentionally left blank

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

Document is Restricted

This page is intentionally left blank

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

Document is Restricted

This page is intentionally left blank

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

Document is Restricted

This page is intentionally left blank

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

Document is Restricted

This page is intentionally left blank

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

Document is Restricted

This page is intentionally left blank

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

Document is Restricted

This page is intentionally left blank

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

Document is Restricted

This page is intentionally left blank

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

Document is Restricted

This page is intentionally left blank

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

Document is Restricted

This page is intentionally left blank

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

Document is Restricted

This page is intentionally left blank

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

Document is Restricted

This page is intentionally left blank

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

Document is Restricted

This page is intentionally left blank

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

Document is Restricted

This page is intentionally left blank

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

Document is Restricted

This page is intentionally left blank