



Barbican Centre Board

Date: WEDNESDAY, 20 MARCH 2019
Time: 11.00am
Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

Members: Deputy Dr Giles Shilson (Chairman)
Deputy Tom Sleigh (Deputy Chairman)
Stephen Bediako (External Member)
Russ Carr (External Member)
Simon Duckworth
Alderman David Graves
Gerard Grech (External Member)
Deputy Tom Hoffman
Deputy Wendy Hyde
Emma Kane (Ex-Officio Member)
Vivienne Littlechild MBE
Wendy Mead
Lucy Musgrave (External Member)
Graham Packham (Ex-Officio Member)
Trevor Phillips (External Member)
Judith Pleasance
Deputy John Tomlinson
Jenny Waldman (External Member)

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

John Barradell
Town Clerk and Chief Executive

AGENDA

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

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3. **MINUTES**
 - a) **Board Minutes**
To approve the public minutes and summary of the Barbican Centre Board meeting held on 23 January 2019.
For Decision
(Pages 1 - 6)
 - b) **Minutes of the Finance Committee - To Follow**
To receive the draft public minutes of the Finance Committee of the Barbican Centre Board meeting held on 5 March 2019.
For Information
 - c) **Minutes of the Risk Committee**
To receive the draft public minutes of the Risk Committee of the Barbican Centre Board held on 23 January 2019.
For Information
(Pages 7 - 10)
4. **OUTSTANDING ACTIONS AND WORKPLAN**
Report of the Town Clerk
For Information
(Pages 11 - 14)
5. **MANAGEMENT REPORT BY THE BARBICAN'S DIRECTORS**
Report of the Managing Director.
For Information
(Pages 15 - 30)
6. **CINEMA: ANNUAL PRESENTATION**
Report of the Artistic Director.
(*N.B. – to be read in conjunction with the non-public report at Item 11*)
For Information
(Pages 31 - 52)

7. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
8. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
9. **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
10. **NON-PUBLIC MINUTES**
- a) **Non-Public Board Minutes**
To agree the non-public Minutes of the Barbican Centre Board meeting held on 23 January 2019.
For Decision
(Pages 53 - 58)
- b) **Non-Public Minutes of the Finance Committee - To Follow**
To receive the draft non-public minutes of the Finance Committee of the Barbican Centre Board held on 5 March 2019.
For Information
- c) **Non-Public Minutes of the Risk Committee**
To receive the draft non-public minutes of the Risk Committee of the Barbican Centre Board held on 23 January 2019.
For Information
(Pages 59 - 62)
11. **CINEMA: ANNUAL PRESENTATION (NON-PUBLIC UPDATE)**
To be read in conjunction with Item 6.
For Decision
(Pages 63 - 74)
12. **HIGH LEVEL BUSINESS PLAN**
Report of the Managing Director.
For Information
(Pages 75 - 82)
13. **INTERNATIONAL STRATEGY**
Report of the Artistic Director.
For Information
(Pages 83 - 120)
14. **RETAIL REVIEW**
Report of the Chief Operating and Financial Officer.
For Information
(Pages 121 - 170)

15. **RISK UPDATE**
Report of the Director of Operations & Buildings.
For Information
(Pages 171 - 234)
16. ***FIRE RECTIFICATION WORKS - FIRE SIGNAGE (GATEWAY 2)**
Report of the Managing Director.
For Decision
(Pages 235 - 248)
17. ***FIRE RECTIFICATION WORKS - SPRINKLER SYSTEMS (GATEWAY 2)**
Report of the Managing Director.
For Decision
(Pages 249 - 272)
18. ***CONCERT HALL STEINWAY PIANO PURCHASE (GATEWAY 2)**
Joint report of the Managing Director and Head of Music Barbican Centre.
For Decision
(Pages 273 - 282)
19. ***BARBICAN BUSINESS REVIEW - JANUARY ACCOUNTS (PERIOD 10)**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 283 - 306)
20. ***UPDATE ON BARBICAN BUDGET 2019/20**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 307 - 314)
21. **REPORT OF URGENT ACTION TAKEN**
Report of the Town Clerk.
For Information
(Pages 315 - 316)
22. **NON-PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
23. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT AND WHICH THE BOARD AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**

BARBICAN CENTRE BOARD

Wednesday, 23 January 2019

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 23 January 2019 at 11.00 am

Present

Members:

Deputy Dr Giles Shilson (Chairman)	Vivienne Littlechild
Bediako (External Member)	Wendy Mead
Russ Carr (External Member)	Lucy Musgrave (External Member)
Gerard Grech (External Member)	Graham Packham (Ex-Officio Member)
Deputy Tom Hoffman	Judith Pleasance
Deputy Wendy Hyde	Deputy John Tomlinson
Emma Kane (Ex-Officio Member)	

In Attendance

Officers:

Sir Nicholas Kenyon	- Managing Director, The Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Louise Jeffreys	- Artistic Director, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Jenny Mollica	- Director of Creative Learning, Barbican Centre
Sarah Wall	- Interim Head of Finance, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Laura Whitticase	- Senior Manager (Organisational Development & Policy)
Nick Adams	- Senior Policy & Communications Manager
Toni Racklin	- Head of Theatre & Dance, Barbican Centre
Mona Lewis	- Assistant Director, Category Management & Strategy
Leanne Murphy	- Town Clerk's Department
Andrew Buckingham	- Communications Team, Town Clerk's Department

1. APOLOGIES

Apologies for absence were received from Deputy Tom Sleight, Simon Duckworth, Alderman David Graves, Trevor Phillips and Jenny Waldman.

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

There were no declarations.

3. MINUTES

a. Board Minutes

The public minutes and summary of the Board meeting held on 21 November 2018 were approved.

b. **Minutes of the Finance Committee**

The draft public minutes of the Finance Committee meeting held on 8 January 2019 were received.

4. **OUTSTANDING ACTIONS AND WORK PLAN**

The Board noted the various outstanding actions and the updates provided thereon. The workplan for Board meetings in 2019 was also noted and the Chairman advised that the retail review report was missing under the March meeting.

5. **ANNUAL REVIEW OF TERMS OF REFERENCE**

The Board considered a report of the Town Clerk which presented the Board's terms of reference for review. Members were also asked to consider whether the current meeting frequency was appropriate.

Members had no changes to the terms of reference or frequency of meetings.

RESOLVED - That:-

- the terms of reference of the Board be approved without amendment for submission to the Court in April 2019;
- no change be required to the frequency of the Board's meetings.

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

The Board 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 advised Members that a proposal requesting £3.5m had gone to the Policy & Resource Committee but this was considered too high and approved at the lower than the requested amount of £2.5m. A proposal for £2.5m went to the Court of Common Council on 10 January 2019 for approval to fund the next stage of the C4M project and was approved. The Managing Director confirmed that details of the project's concept designs were made public on 21 January 2019 and the launch has generated significant interest in the media.
- The Managing Director drew Member's attention to the new method of helping to assess the Corporation's departments' business plans due to be introduced as detailed within the report. Under this new method, 'clusters' of departments will present their outline plans to relevant Chairmen and Deputy Chairmen for discussion and evaluation. It was noted that the Barbican has been clustered with the Town Clerk's Cultural Services, the Guildhall School of Music and Drama, and Open Spaces.

- The Artistic Director advised Members that whilst the *Modern Couples* exhibition had been a critical success, it had not met its income targets which would provide valuable lessons for future exhibitions.
- The Artistic Director noted a query which was raised at the Risk Committee concerning the mother with dementia in *A Family Outing – 20 Years On* and her ability to provide informed consent to perform in the performance. She confirmed that dementia awareness training had been undertaken and that a doctor was working with the performance and supporting the mother.
- The Director of Learning & Engagement highlighted the ongoing strengthening relationship between the City of London Corporation and London Borough of Islington with Culture Mile being its core focus.
- It was noted that 2019 marked the 50th anniversary of the Barbican Estate and the Barbican Centre was working in collaboration with the Barbican Association to host a series of talks, seminars and an annual reception for residents to commemorate this milestone.
- Members were advised that the Barbican had received a letter from the Richard Cloudesley School congratulating the Centre on its success pilot working with students with physical disabilities.
- The Barbican's bid to the Edge Foundation to fund a programme with schools providing fusion learning was successful.
- The Director of Operation thanked the Board for their support on ongoing Barbican projects and advised that there were plans to reinvest back into the building to improve the Barbican Centre as a destination and make it a better place to work and be for staff and audiences.
- It was noted that the Barbican's alliance with the Guildhall School was strengthening and joint phase 4 works were ongoing to develop an inclusive environment.
- Members were advised that the retail review was in its final stages and a report detailing the outcomes and next steps would come to the March Board meeting.
- Members congratulated the Creative Learning team on raising their profile with successful projects such as the schools under 5 programme and Richard Cloudesley School youth work.
- The Chairman gave personal thanks to the teams involved in managing the late RSC shows that were cancelled at short notice.

RECEIVED.

7. **SAFEGUARDING POLICY**

The Board considered a report of the Head of HR setting out the updated Barbican Safeguarding Policy.

RESOLVED – That Members approved the updated safeguarding policy.

8. **UPDATE ON THE BARBICAN STRATEGIC PLAN**

The Board received a joint report of the Managing Director and Artistic Director providing an update on the Barbican's Strategic Plan projects.

Members were advised that the report provided a detailed update on the strategic plan projects following pertinent comments from a Member at the previous Board meeting. It also set out the identified areas for improvement since the last report and an update on the change of process which offered a more holistic approach.

In response to a query regarding the use of high-level metrics and KPIs, Members were advised that whilst the strategic business plan had been aligned with the City Business Plan, the specific measures for success were broad and the exploration of KPIs provided a managed way to track progress.

It was noted that the City Business Plan would come to a future Board meeting.

RECEIVED.

9. **CITY OF LONDON VISITOR STRATEGY 2019/23**

The Board received a report of the Assistant Town Clerk and Culture Mile Director providing an update on the City of London Corporation's Visitor Strategy for 2019-23.

RESOLVED - That Members note the draft City of London Visitor Destination Strategy (2019-2023) as shown in appendix 1 and provide feedback as relevant.

10. **THEATRE & DANCE: ANNUAL PRESENTATION**

The Board received a report of the Artistic Director providing an update on performance over the past year and setting out the Theatre department's strategy and planning for the coming period, in the context of the Barbican's Strategic Plan and the City of London Corporate plan.

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**

There was one urgent item:

The Chairman congratulated the Artistic Director on her 20th year working at the Barbican Centre noting her achievements specifically as a mentor and

advocate for women in the arts. The Chairman was pleased to advise Members that this work had earned her a Freedom of The City marking 100 years of women's suffrage.

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.

14-24

25

Paragraph No.

3

1, 2 & 3

14. NON-PUBLIC MINUTES

a. Non-Public Board Minutes

The non-public minutes and summary of the Board meeting held on 21 November 2018 were approved.

b. Non-Public Minutes of the Finance Committee

The draft non-public minutes of the Finance Committee meeting held on 8 January 2019 were received.

15. THEATRE & DANCE: ANNUAL PRESENTATION (NON-PUBLIC SECTION)

The Board received the non-public appendices to be read in conjunction with item 10.

16. UPDATE - EXHIBITION HALLS & BEECH STREET

The Board received a report of the Managing Director providing an update on the redevelopment of the Exhibition Halls and Beech Street Transformation Project.

17. NO DEAL BREXIT PLANNING

The Board received a report of the Managing Director setting out the key areas of business likely to be affected by a No Deal Brexit and the potential impact this could have on the Barbican's work.

18. *BAD DEBTS ANNUAL UPDATE

The Board considered a report of the Chief Operating & Financial Officer providing Members with an annual update on bad debts for the Barbican for the period up to December 2017 and one item from March 2018.

19. *NON-COMPLIANT WAIVER REPORT FOR A CONSULTANT CREATIVE PRODUCER

The Board considered a non-compliant waiver report of the Managing Director of the Barbican Centre concerning the contract of a Consultant Creative Producer.

20. ***BARBICAN BUSINESS REVIEW - NOVEMBER ACCOUNTS (PERIOD 8)**
The Board received a report of the Chief Operating & Financial Officer setting out the Business Review for the November 2018 Period 8 accounts.
21. ***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.
22. ***BARBICAN CENTRE CWP AND ADDITIONAL CAPITAL FUNDS FOR CITY FUND PROPERTIES UPDATE REPORT (INCLUDING NON-CAP AND INVESTMENT PROJECTS)**
The Board received a report of the Director of Operations and Buildings providing Members with an update on the Centre's building and refurbishment projects that fall under the Cyclical Works Programme (CWP) or any of the following schemes: 'Additional Capital Funds for City Fund Properties' (i.e. Fire Safety projects), Non-CAP and Security and Investment projects.
23. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
There was one question.
24. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**
There was one urgent item.
25. **CONFIDENTIAL BOARD MINUTES**
The Board approved the confidential minutes of the meeting held on 21 November 2018.

The meeting ended at 12.30 pm

Chairman

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RISK COMMITTEE OF THE BARBICAN CENTRE BOARD

Wednesday, 23 January 2019

Minutes of the meeting of the Risk Committee of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 23 January 2019 at 9.30 am

Present

Members:

Deputy Dr Giles Shilson (Deputy Chairman)	Alisdair Nisbet (External Member)
Russ Carr (External Member)	Judith Pleasance
Deputy Wendy Hyde	Deputy John Tomlinson

In Attendance

Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Pat Stothard	- Head of Internal Audit and Risk Management
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Louise Jeffreys	- Artistic Director, Barbican Centre
Sarah Wall	- Interim Head of Finance, Barbican Centre
Leanne Murphy	- Town Clerk's Department

1. APOLOGIES

Apologies were received from Deputy Tom Sleight and Alderman David Graves.

2. DECLARATIONS BY MEMBERS OF ANY PERSONAL AND PREJUDICIAL INTERESTS IN RESPECT OF ITEMS ON THIS AGENDA

There were no declarations.

3. MINUTES

The public minutes of the meeting held on 5 November 2018 were approved.

4. OUTSTANDING ACTIONS

The schedule of outstanding actions was received and the various updates noted.

RECEIVED.

5. INTERNAL AUDIT UPDATE

The Committee received a report of the Head of Internal Audit providing an update on Internal Audit activity undertaken at the Barbican Centre between November 2018 and January 2019, as well as a status update in respect of the schedule of planned work for 2018-19. The following comments were made:

- The Head of Audit and Risk Management advised the Committee that appendix 2 provided a schedule of Barbican Centre live red and amber high priority recommendations.
- The Chairman requested an update concerning the red recommendation concerning contract documentation. Members were advised that the Baxter Storey contract had not been signed but progress had been made by the legal teams who had submitted final drafts and it was hoped that all issues would be resolved by the end of January. A Member noted that this matter had been discussed at a recent Procurement Sub-Committee meeting and the Chairman had pushed for this to be finalised.
- In response to queries regarding the red recommendation concerning management of external Health & Safety Inspection Reports, Members were advised that a Health & Safety Audit took place annually in December, but the Barbican were not able to report at this time as monthly reporting of the reports did not start until January. The deadline had therefore been pushed back to allow for examination of three months of reporting to prove and ongoing cycle of review had taken place for audit signoff. The Managing Director noted the challenges for the Barbican to align with the Corporation's deadlines and strategic plan regarding audits.

RESOLVED – That Members note the status of planned audit work for 2018-19, the outcome of the recent corporate follow-up exercise, the live high priority recommendations position and proposed audit coverage in 2019- 20 based on the previously agreed Internal Audit Strategy 2018-21.

6. HEALTH AND SAFETY UPDATE

The Committee received a report of the Director of Operations and Buildings providing an update on the Centre's Health and Safety activities and provision over the last year and agenda items for 2019.

The Committee were happy with the progress being made regarding Health and Safety processes, audits and actions.

RECEIVED.

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

There were no questions.

8. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT

There were no urgent items.

9. EXCLUSION OF THE PUBLIC

RESOLVED – That under Section 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.
9-14

Paragraph No.
3

10. **NON-PUBLIC MINUTES**

The non-public minutes of the meeting held on 5 November 2018 were approved.

11. **RISK UPDATE REPORT AND RISK REGISTER**

The Committee received a report of the Director of Operations and Buildings advising Members of the risk management system in place at the Barbican, updating on the significant risks that had been identified and outlining measures for mitigation of these risks.

12. **PROGRAMMING RISK REGISTER**

The Committee received a report of the Artistic Director concerning potential risks associated with forthcoming programmed activities at the Barbican Centre along with a Programming Controversial Risk Register.

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

There were no questions.

14. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT AND WHICH THE COMMITTEE AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**

There were no urgent items.

The meeting ended at 10.12 am

Chairman

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Outstanding Actions List

Barbican Centre Board and Finance Committee

	Action	Notes	Officer/body responsible	Date added & meeting	To be completed/ progressed to next stage
1	Barbican Business Review - Nov Accounts (Period 8)	A simple report concerning Barbican retail to come to the Board provide an update on the retail review.	Chief Operating & Financial Officer	Jan 2019 – <u>FC for BCB</u>	Completed - on agenda for March Board
2		Update report to include more information regarding “other” arts income.			Completed - on agenda for March Board
3	Fire Rectification Works	Investigate potential options (if any) that could speed up the completion of these projects to be brought to the next Board meeting.	Managing Director / Director of Operations and Buildings	Mar 2019 – <u>FC for BCB</u>	On agenda for March Board
4	Barbican Business Review - Jan Accounts (Period 10)	Acting Head of Finance & Business Administration to give an update at the March Board meeting re: the COL’s position regarding shortfalls in 2019/20.	Chief Operating & Financial Officer	Mar 2019 – <u>FC for BCB</u>	To update at the March Board
5		The concerns of Members re: shortfalls to be discussed with the Chairman of Finance in advance of the review of COL budgets and projects by the Chamberlain’s Department.	Chairman / Deputy Chair		To update at a future Board meeting
6		Members to be offered a visit of the Barbican’s retail offering.	Managing Director / Town Clerk		Completed

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Barbican Centre Board Work Programme 2019

(changes since the last meeting in italics)

Standing Items

- | | | |
|------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|
| Board <ul style="list-style-type: none"> • Outstanding Actions • Directors' Management Report | <ul style="list-style-type: none"> • Risk Update Finance <ul style="list-style-type: none"> • Business Review (Period Accounts) | <ul style="list-style-type: none"> • Cyclical Works Projects (CWP) Update Risk <ul style="list-style-type: none"> • |
|------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|
- Brexit update

5 March 2019	Barbican Finance Committee	<ul style="list-style-type: none"> • Business Review (short version) • Budget 19/20 update • CWP Projects report • Fire sprinkler system • Fire signage
20 March 2019	Barbican Centre Board	<ul style="list-style-type: none"> • Cinema Presentation • Retail Review • Risk Update • International Strategy Annual Update • Business Plan (City Format)
22 May 2019	Barbican Centre Board	<ul style="list-style-type: none"> • Election of Chairman/Deputy Chairman • Appointment of Sub-Committees • Development Review Update • Marketing & Communications Presentation • <i>Exhibition Halls Update</i> • <i>Business Review (full version)</i> • <i>CWP Update</i>
8 July 2019	Barbican Finance Committee	<ul style="list-style-type: none"> • CWP Update • Business Review • Catering update
24 July 2019	Barbican Risk Committee	<ul style="list-style-type: none"> • Internal Audit Report • Risk Update • Programming Risk Update

	Barbican Centre Board	<ul style="list-style-type: none"> • Strategic Plan • Visual Arts Presentation • Creative Learning Presentation • Equality, Diversity & Inclusion Update • <i>Strategic Alliance Update</i>
9 Sept 2019	Barbican Finance Committee	<ul style="list-style-type: none"> • CWP Update • Business Review
18 Sept 2019	Barbican Centre Board	<ul style="list-style-type: none"> • Performance Review • Digital Presentation • Commercial Update
4 Nov 2019	Barbican Finance Committee	<ul style="list-style-type: none"> • CWP Update • Annual Development Review • Commercial Update • Business Review • Barbican Budget 2020/21 & Business Plan
20 Nov 2019	Barbican Risk Committee	<ul style="list-style-type: none"> • Internal Audit Report • Risk Update • Programming Risk Update
	Barbican Centre Board	<ul style="list-style-type: none"> • Music and LSO Presentations • <i>Barbican Budget 2020/21</i> • Business Model - Long Term Financial Plan

Committee:	Date:
Barbican Centre Board	20 th March 2019
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
<p>1.1 Progress and issues</p> <p>It's refreshing to see Diller Scofidio + Renfro's ambitious plans at the Barbican opening up this hard-to-reach area of the City with a project that boasts a major cultural asset and increased public realm as its anchors. <i>Architects' Journal</i></p> <p>The 2019 annual theme <i>Life Rewired</i> is now well under way, with a wide-ranging programme of events (see Programming). A special area of the Level G foyer (where the architecture exhibitions have been held) has been dedicated to the theme and designated as the Hub, with videos, reading material, and space for small informal events. This is in line with the increasing use of our foyer spaces as a public resource, and with the work we have been doing on the Barbican as a destination within the strategic aims for the future.</p> <p>As reported verbally at the last Board meeting, the visual images for the Centre for Music concept design were released to the press on 21 January and were very positively received, with coverage in all the major papers including the front page of the Guardian. Subsequent comment from the specialist press has focussed on the benefits to the urban realm and environment in the City as well as the musical benefits of the hall itself.</p> <p>The Barbican has been asked to take part in a large number of recent public events showcasing the cultural offer of the City, and the MD has made presentations to the Local Government Association conference on Culture-led regeneration; the Industry and Parliament Trust meeting at the House of Commons on the Creative Industries Sector Deal; and the International Live Music Conference on world arena venues, not to mention the DCMS Wales Week in London reception at the Barbican.</p> <p>The Music Commission report 'Retuning our Ambition for Music Learning: Every Child Taking Music Further' has published its report making practical suggestions for the future of music education; the commission was chaired by the MD of the Barbican and included a range of music and education professionals. This coincides with the forthcoming announcement of the relationship of the Guildhall School and Barbican in providing music education activities to the London Borough of Islington.</p>	

<p>By world standards, £288 million is a snip for a concert hall, If London gets a superlative hall for less than a tenth of the cost of renovating the Houses of Parliament, it will have a bargain. <i>The Times</i></p> <p>1.2 Preview and Planning</p> <p>The next steps for the Centre for Music have already begun, with workshops taking forward the masterplanning aspects of the site in collaboration with City Surveyors, Department of Built Environment (including urban realm, traffic and planning) and others. A further meeting with Barbican residents took place, and a good relationship with the neighbouring Ironmongers Hall is being developed; a consultation programme is being planned.</p> <p>As mentioned in the last report, an informal meeting of a group of City departments took place with in February with the Chairs of Policy and Finance, as a preliminary to the broader review of City finances that is planned for this year. While this will not affect the 19/20 budget, it has implications for the future in terms of articulating our relationship to the Corporate Plan. As can be seen from the Cinema report later in this agenda, we are now closely focussed on aligning our strategic aims with those of the Corporate Plan, and demonstrating the impact we make on the City.</p> <p>Meanwhile work continues with Culture Mile on the case for the future of the Barbican's Exhibition Halls, planned closely with progress on the improvements to Beech Street, and we expect to be able to report on this to the next Board meeting.</p>	

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS	
	Strategic Goal
<p>2.1 Progress & Issues</p> <p>Inspire more people to discover and love the arts</p> <p>Open Fest: Art 50, a collaboration between Sky Arts, the Barbican, Sage Gateshead and the BALTIC Centre for Contemporary Arts was a great success at the end of February, with 9,000 attendees. Free and open to all, the day showcased works from Sky Arts' Art 50 which invited artists to create a piece of work which says something important about national identity in 2019. The day featured performances, interactive experiences, installations, panel discussions, photography and cinema screenings. The event was filmed and will be broadcast on Sky Arts on 25, 26, 27, and 28 March.</p> <p>A Rational Anthem for a National Tantrum, a free music event as part of Open Fest: Sky Arts 50 saw composer Nitin Sawhney perform a new commission with the National Youth Orchestra of Great Britain which considered the state of the nation, focusing on its modern-day elements of multiculturalism, diversity and people.</p> <p>Theatre presented a foyer lunchtime performance by Candoco Dance Company (recently featured on Strictly Come Dancing) on 21st March, which was a continuation of our work led by disabled artists. Theatre also contributed to Open Fest: Art 50 with an exciting commission for Boy Blue - R.E.B.E.L and pop up performances from Split Britches and Told By An Idiot, as well as a series of play readings in the Pit.</p> <p>The annual Chronic Youth Festival programmed by the Cinema is now on sale. The Young Programmers have been involved with the marketing campaign development, and the festival's visual identity is reflective of their programming voice. The Into the Archive screenings on the 23rd March provided a glimpse into the Young Programmers' reframing of what 'archive' means to their generation.</p> <p>Modern Couples closed in the Art Gallery on 27 January. The final visitor figure was 70,939, and the press response was extremely positive, acknowledging the significance and timeliness of the exhibition.</p> <p>A new audience segmentation model for the Barbican is nearing completion following a phased process of qualitative and quantitative research. Tools to bring the segments to life are being developed, while machine learning techniques are being explored to map this rich data set to the ticketing database and other marketing tools.</p> <p>Create an ambitious international programme</p>	<p>Goals 2,3,4,5</p> <p>Goals</p>

<p>The theatre programme began with the London International Mime Festival. This is an important partnership for us as our two Main Stage productions are the centrepieces of the Festival. This year we presented a return from Olivier Award-winning Belgian company, Peeping Tom and a sell-out season from UK based Gecko alongside two innovative object theatre productions which took place in the Pit.</p> <p>Following this was a week of activity from the Moscow Pushkin Drama Theatre featuring Chekhov's <i>The Cherry Orchard</i>, Brecht's <i>The Good Person of Szechwan</i> both on the main stage; and in the Pit a gala event and dance piece entitled <i>Mother's Field</i> by Aitmatov. The week was a commercial rental sponsored by Roman Abramovich. The Stage, The Independent and the FT spoke to Evgeny Pisarev about the company's season and the history of the Theatre. <i>The Cherry Orchard</i> received 4* reviews from The Observer, The Stage, and The Arts Desk. <i>The Good Person of Szechwan</i> received a 4* review in The Stage. Theatre's season continued with the first of its Life Rewired projects, <i>Tesseract</i>, a 3D dance production from the United States.</p> <p>The music programme saw the return of Bavarian Radio Symphony Orchestra from Munich, whose programme included Diana Damrau as part of her artist portrait in the soprano music of Richard Strauss. The performance received 4 and 5* reviews in the broadsheet press and Diana Damrau was interviewed on BBC Radio 3's <i>Music Matters</i> talking about her international career and her residency at the Barbican. The first performance as part of music's Life Rewired programme was a new audio-visual project by the Berlin-based techno composer Pantha du Prince, exploring the communication of trees and translating it into music with a live ensemble.</p> <p>On 17 February, the Eames exhibition closed at the final partnership venue, the Museum of California in Oakland. The final visitor number was over 500,000 across 7 venues (including the Barbican) - a great success for the Gallery's international touring programme.</p> <p><i>Hidden Figures</i>, a strand celebrating filmmakers who have been unjustly neglected in cinema history launched earlier this month, featuring films by Lina Wertmüller - a long neglected, important female filmmaker (also the first woman to be awarded the Best Director Oscar).</p> <p>The annual <i>Human Rights Watch Film Festival</i> returned to the Barbican this month and included 11 UK premieres and 3 London premieres, each followed by a Q&A with the filmmakers and/or the film subjects.</p> <p>Invest in the artists of today and tomorrow Theatre supported a first time visit by the experimental company Third Orchestra, comprising of 22 players from across the globe, playing a range of indigenous instruments. The orchestra used the Pit for a week of improvisation and development of ideas resulting in a unique introduction</p>	<p>2,3,4,5</p> <p>Goals 2,3,4,5</p>
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<p>to their work for Barbican members, two public performances and a workshop day.</p> <p>Cheek by Jowl have recently opened two new Barbican co-commissions in France (<i>The Knight of the Burning Pestle</i>) and Italy (<i>The Revenger's Tragedy</i>) which will come to the Barbican in Summer 2019 and Spring 2020 respectively, after extensive tours around Europe.</p> <p>2018 Jarman Award-winner Daria Martin's: <i>Tonight the World</i>, the latest commission in the Curve, opened to the public on 31 January, to critical acclaim, including 4* in Time Out. At time of writing, the show's visitor numbers are above target.</p> <p>Collaborating with partners to achieve our ambitions</p> <p><i>Unclaimed</i>, a new Wellcome-funded commission that is part of <i>Life Rewired</i> opened on Level G in February and in the week of opening, was included in the Evening Standard as a feature. A surreal lost property office within which audiences encounter stories about the reality of ageing today, was produced by <i>The Liminal Space</i> in collaboration with the Barbican. The project has been shaped in partnership with the gerontology research team at UCL and examines the journeys of some 2,000 over-70-year olds from Camden relating to their first contact with the social care system.</p> <p>In partnership with leading tec agencies, new tools are being trialled to generate better understanding of visitor behaviour. This involves the installation of sensors and the leveraging of our WIFI network data to help drive better understanding of audience behaviour and to design better experiences. Alongside this, a focused piece of research has delivered insights into un-ticketed attendance – a growing audience behaviour responding to strategic initiatives to develop more compelling destination messages.</p> <p>Working with the sector/responding to or influencing policy</p> <p>As part of <i>Life Rewired</i>, music played a curatorial role in the development and delivery of <i>Tune into Access</i> on the 18th March - a celebratory free day that consisted of performances and participation exploring accessibility, technology and the arts, marking Disabled Access Day.</p> <p>On 11 March we held a curatorial open evening with Iniva to encourage and support young people from diverse backgrounds to apply for our 2019 Curatorial Traineeship. The evening included young people already working with Create and Young Barbican and aimed to help to demystify the work of a curator and create an open and inclusive dialogue about routes into curatorial work.</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
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3. REPORT: LEARNING AND ENGAGEMENT	
3.1 Progress and Issues	Strategic Goal
<p>OpenFest: Art 50</p> <p>There was a strong Creative Learning presence at the Barbican's free weekend, OpenFest: Art 50 in collaboration with Sky Arts, which took place on 23 February. Participants from the London cohort of the Tuning into Change project programmed three events: <i>Generative Techno at the Tea table</i>, a workshop helping people discover open source music technology; <i>Personal is Political</i>, a collage workshop where participants created their own personal and political statement and <i>Sylph</i>, a painting by Zafraan Saleem exploring topics such as gender and technology. They also distributed over 200 copies of the Tuning into Change Youth Manifesto created in 2018. In addition, 7 members of Barbican Guildhall Young Poets performed their own work on the Free Stage exploring ideas of 'Britishness' and what it means to young people to be British today.</p>	1, 2, 4, 5
<p>Converging Dialogue</p> <p>This year's Converging Dialogue showcase took place on 21 February at Chats Palace, Hackney. Students on the MA Leadership course took to the stage with three different community groups: youth group SoapBox Islington, over-65s group the Palace Choir and a patient group from Homerton Hospital. They performed original music devised collaboratively over a number of rehearsal sessions alongside the Barbican Guildhall's youth ensemble (Im)Possibilities, who also performed a set of original work led by band leader Paul Griffiths. The showcase will be followed by an in-depth evaluation session at Chats Palace with all the participants.</p>	2, 5
<p>Subject to Change</p> <p>The <i>Subject to Change</i> foyers installation, showcasing 12 poems by young people who were commissioned for every month of 2018, came to a close on 31 January. Over 1500 people interacted with the digital installation throughout its two-and-a-half month run. The poems were also published in text and video format on the Barbican blog and, as of January 2019, had reached over 75,000 views with over 30,000 hours watched.</p>	1, 2
<p>Barbican Box Music - Q&A with Swifta Beater</p> <p>This year's Music Box has been curated by music technology company Native Instruments in collaboration with grime artist Swifta Beater. On 21 January, 150 young people and their teachers from the 8 participating schools taking part in the programme visited the Barbican to watch Swifta Beater perform followed by a Q&A session. The students also visited the Barbican Hall. This visit marked the start of the process as each school had opened their box for the first time that week. Following the event, Swifta Beater visited each of the schools to deliver a workshop on how to use the technology and tools in the Box to create their own music.</p>	2
<p>RSC Backstage Day</p> <p>On 8 January 30 students from the Lammas School in Waltham Forest took part in the RSC's Backstage Day. They began the day with a</p>	1, 2, 5

<p>backstage tour followed by a choice of workshops on sound, lighting or stage management. The students were then treated to a talk by members of the RSC's acting company. In the afternoon they were all brought back together on the Barbican theatre stage to explore the technical elements they had learnt at the workshops. And finally that evening they sat down to watch the RSC's production of <i>Macbeth</i>, starring Christopher Eccleston.</p> <p>Community View: <i>Modern Couples</i> The evening of 14 January saw over 200 people visit the Barbican for the latest Community View. Visitors enjoyed free entry to the Gallery exhibition <i>Modern Couples</i>, performances from members of the Barbican Guildhall young creatives groups plus craft activities in the Garden Room and Conservatory. Creative Learning partnered with brain injury charity Headway East for the event who curated a series of workshops responding to the exhibition as well as creating podcasts, films and artwork that were displayed in the Conservatory.</p> <p>Culture Mile Community Day at LSO St Luke's As part of the Community day at St Luke's on 17 February, Creative Learning collaborated with Culture Mile to produce a variety of activities for local residents. Sensory under-5s play space Barbican Blocks proved very popular once more and students on the Guildhall School's BA PACE course also ran a poetry workshop, helping participants to create sonnets exploring what community means to them. The event was well received by visitors with over 630 attendees across the day.</p> <p>Barbican / Guildhall School Archive The archive project has reached the half-way stage of the pilot one-year, £100K National Lottery Heritage Fund (formerly HLF) bid won in 2018. The project's main outreach has been working with Creative Learning's 'Young Curators' Programme, engaging young people with the archive material. There is also a parallel programme where our HLF project has commissioned a storyteller and artist to work with City Memory Group, to engage with the stories and memories of some of the original residents.</p> <p>Spektrix Following the initial post-contract phase (Nov–Dec 2018), which included planning the project management approach and initial configuration, the team started themed sprint cycles with the wider organisation in January 2019. Initial feedback was that teams needed more notice in order to plan their participation in these sprints. In response to this, they are now being mapped out 6-8 weeks in advance.</p>	<p>2, 5</p> <p>2, 4, 5</p> <p>1, 2, 5</p> <p>1, 2, 3, 4, 5</p>
<p>3.2 Preview and Planning Barbican Guildhall Young Poets Showcase The showcase and launch of the Young Poets anthology for 18/19 will take place on 22 March in Auditorium 1 at the Barbican. This year is the 10th anniversary of the programme and presents each young poet with an opportunity to show the results of their hard work over the past 6 months.</p>	<p>2</p>

<p>Barbican Box Showcases</p> <p>Barbican Theatre Box showcase will be taking place on the afternoons of 12-15 March in the Pit Theatre at the Barbican. This year's Box has been curated by adventure theatre company, Slung Low. The Art Box publication launch, curated this year by collaborative company OOMK, will be taking place in the Garden Room and Conservatory on 25 March. And finally the Barbican Music Box showcase will take place in the Barbican Hall on 24 April featuring a performance from Swifta Beater alongside the students.</p>	2
<p>Chronic Youth Festival</p> <p>This year's Chronic Youth Festival is programmed for the weekend of 23 and 24 March. It has been curated entirely by members of Barbican Guildhall's Young Programmers, a group of young people aged 15-25. The programme includes UK premiers, Q&As, an open submission shorts programme and a showcase of British archive films.</p>	2, 5
<p>Enterprising Adventures Showcase</p> <p>Artist Iris Musel and ex-Guildhall School musician turned neuroscientist Felix Josza have been working with BA PACE students and tutors on <i>Enterprising Adventures</i>: a project exploring collaborative approaches in arts and neuroscience that forms part of the Barbican's <i>Life Rewired</i> 2019 season. The outcome of this work will be showcased at Barts Pathology Museum on the afternoon of 20 March.</p>	2
<p>Barbican Estate 50th Anniversary</p> <p>Various departments across the Barbican Centre and Culture Mile Partners have been collaborating with Barbican residents to help them organise events to celebrate the Estate's 50th Anniversary in 2019. The agreement is firmly that activity should be seen to be primarily resident led, with the Barbican Centre and City providing support where possible.</p> <p>As part of the 50th Anniversary, the Centre has been working with the Barbican Association (BA) to help them programme an architecture seminar / reception in the summer. The BA are also exploring the possibility of creating a 'community hub' in the Exhibition Halls corridor on the Podium level, tenancy for which is currently being negotiated with the Centre. Other associated activity includes the Archive's public programme screening entitled the '<i>The Barbican Archive Mixtape</i>', which edits together the story of the Barbican through film and television. There will be a special screening for Barbican residents.</p>	2, 4, 5
<p>Spektrix</p> <p>The main focus over the next 2 months covers artform marketing, email marketing, and some of the more detailed concepts such as ticket multibuy. After this, the team will spend a further two weeks on an administrative sprint, during which it is hoped a launch date can be confirmed.</p>	1, 2, 3, 4, 5

<p>The benefit of the BCP training that we have conducted over the years has proven its worth time and again whilst we have dealt with a variety of incidents including flooding, stormy weather, loss of power, sewerage issues, Police and medical situations and others. Our training combined with the project work that we have been delivering to deal with our legacy issues will further reduce and mitigate risk for the future.</p> <p>The AECOM project continues with the bomb blast mitigation film having been completed. The highest risk area for HVM has been delivered. We have worked with specialist contractors from Northern Ireland to confirm and mitigate our risk areas. The CCTV and swipe aspects of the project are expected to be completed by the end of the calendar year. In the meantime, we continue to ensure that our existing equipment covers the risk until the roll-out of the new equipment is completed.</p> <p>Facilities Our cleaning contractor continues to work with us to improve standards at the Centre in a prioritised manner.</p> <p>Engineering and Projects As the end of winter nears, we note that we have had fewer heating issues this year, proof that our investment and restructure is paying off. We have identified further works on the heating systems that will be phased over the summer period in order to ensure minimal disruption and give us better resilience next winter. We are preparing for the summer by arranging tests and completing works on chillers and the cooling systems, in readiness for the coming season. We continue to have a number of issues regarding drainage (sewerage), not least because of the difficult (confined and hazardous) areas that we have to work in. Short and longer term solutions are being considered.</p> <p>This has been another year of reacting to a number of large legacy issue repairs. As we deliver the CWP and other works that are scheduled, we will see more certainty in our scheduling and planning.</p> <p>The projects team is preparing for a busy summer schedule to coincide with the Centre's activities. There is a large 3 months project in the Art Gallery with an extensive scope of works. We are investing now for coming generations. The projects team have also collaborated with the other departments to understand their project requirements over the next 1-3 years. We are currently ranking the works according to the CWP scoring criteria for submission to the CWP peer group for inclusion in the CWP bid submitted to Committee. We are working towards a more professional forward capital plan, as suits such an iconic venue.</p> <p>Environmental Update We continue to work with the City of London's energy team and our Engineers to identify initiatives to reduce energy consumption and associated carbon emissions. We have identified some items which will require funding and are working with the energy team to apply for this via</p>	<p>1, S/E</p> <p>1</p>
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<p>CoL channels. We also continue to identify low cost/no cost efficiencies including those associated with controls and BEMS (Building Energy Management System) and to develop our environmental policies and strategies; due to our continual improvement activity we were recently awarded “Most Sustainable Venue” at the London Summer Events show.</p> <p>We have met with the CoL representative who oversees the City’s Responsible Business Strategy. We are progressing well, in line with the environmental objectives, and have offered our support in embedding the strategy throughout other CoL departments.</p> <p>Audience Experience and Ticketing We have supported our Arts and Education teams with the delivery of many successful events including Arts 50. We employ the Kaizen continual learning approach to ensure that our services improve. Teams are gapping posts and learning to work with our new structures as we deliver our Phase 4 change programme.</p> <p>Savings We continue to deliver Phase 4 of the change programme and close off Phase 3, which will deliver savings as committed to in our plan. We will continue to look for efficiencies and Phase 6 of our plan will ensure this. We work with our colleagues in Finance to identify any other local savings and efficiencies from existing lines for in-year savings.</p>	<p>1, 2, S/E</p> <p>S/E</p>
<p>4.2 Preview & Planning Using the City Surveyor’s ‘red-line’ plans for the Barbican and Exhibition Halls, we are working with our architect and teams on the Art of the Possible. This will include the customer experience and the front of house spaces plus utilisation of existing space. We are conscious that Marketing must move from the Exhibition Halls before any strip-out work in the Halls can commence.</p> <p>Projects and Engineering We have been working with the other Directorates to formalise our capital planning process now that the new CWP system is embedded. Ultimately, we will aim to have 1 year, 3 year, 5 year and 15 year plans which will mean that we can budget more accurately and plan to make best use of the availability of spaces for an ever increasing programme. Access to space to deliver projects will be a key issue moving forward, so it is essential that we are efficient, plan far ahead and communicate and work well with our colleagues in the other Directorates.</p> <p>Audience Experience Phase 4 will deliver our alliance structures and we will continue to deliver training and development in order to ensure a consistently high and professional standard amongst our staff.</p>	<p>1, S/E</p> <p>1</p> <p>1, S/E</p>

5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
5.1 Progress & Issues	
<p>BIE</p> <ul style="list-style-type: none"> • Digital Revolution closes in March in Guangdon - our most successful run of the tour to date, with over 1,200 visitors per day. • Into the Unknown is about to launch at Kunsthall Rotterdam until the end of June 2019. • Mangasia: Wonderlands of Asian Comics will be opening at Design Society in Shenzhen, China in April, until the end of August. • BIE has now concluded an agreement with Fundacion Canal Isabel II, to stage Game On in Madrid for 7 months. • BIE has worked very closely with Business Events and have now closed agreements with Event partners for AI: WIRED Live, AI Summit and in currently discussion with CogX (AI conference). 	Goals 1, 2, 3, 5
<p>Commercial Development</p> <p><u>Catering</u></p> <ul style="list-style-type: none"> • Osteria has undergone a mini brand refresh, with a new menu design and graphics on the internal entrance windows. The bar has also being re-focused as a Prosecco Bar, supported by Bottega. • Benugo have introduced an evening ‘tapas’ offer in the Barbican Kitchen aimed at encouraging pre-theatre audience guests who want a lighter option and a drink, at £10 including a glass of wine. <p><u>Bars</u></p> <ul style="list-style-type: none"> • Barbican Bars have a new uniform as of 20th February 2019 bringing it in-line with other Barbican front line services • As at end of January the Barbican Bar Operations have exceeded budgeted contribution by 26% <p><u>Car parks</u></p> <ul style="list-style-type: none"> • Two new electric charging points are scheduled to be installed imminently; this will increase our total number of charging points to 8 across car parks 3 and 5. 	Goals 1, 3
<p>Business Events</p> <ul style="list-style-type: none"> • A notable event held at the Barbican in February was the Financial Times Global Economy briefing with Mark Carney. • Despite the ongoing uncertainty and the challenging business climate, Business Events have had a successful year are currently on track to achieve over 100% of their stretch target. • 2019/20 enquiries remain relatively buoyant, however, competition is becoming fierce as we enter the final countdown to Brexit. 	Goals 1, 3
<p>Development</p> <ul style="list-style-type: none"> • The current Curve gallery commission Daria Martin: Tonight the World is supported by Fundacion Almine y Bernard Ruiz-Picasso, The Wellcome Trust, and Valeria Napoleone. 	Goals 1, 2, 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

We support the aims of the City Corporation's Corporate Plan to:

- contribute to a flourishing society
- support a thriving economy
- shape outstanding environments

Our Strategic Goals are:

1. **Visitor Experience** - to create an environment that enables and inspires visitors, exceeding their expectations in everything we do.
2. **Connecting Arts and Learning** – to empower artists, participants and audiences to be ambitious and achieve their best.
3. **Mixed Income Generation** – to create sustainable growth through innovation across arts, learning and commercial activities.
4. **Culture Mile** - to be a lead partner in establishing the City of London's Culture Mile at the heart of the world's creative capital.
5. **Audience Development** – to build deeper relationships with our audiences and communities reflecting the diversity of London as a national and international creative centre.

Our Strategic Goals are implemented in change projects that are regularly monitored by the Centre's Management Team.

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 Board	Date(s): 20 March 2019
Subject: Barbican Cinema Annual Report 2018/19	Public
Report of: Louise Jeffreys, Artistic Director	For Information
Report author: Gali Gold, Head of Cinema	

Summary

This report provides an overview of the Barbican Cinema Department's activity through 18/19 and sets out how this relates to the wider Barbican and City of London strategy. It is structured as follows:

1. Mission Statement and Strategic Objectives
2. Challenges and Opportunities
3. Artistic Programme: 18/19 Programme Review and 2019 Highlights
4. Equality & Inclusion
5. Conclusions

Recommendation(s)

Members are asked to:

- Note the report.

1. Mission Statement & Strategic Objectives

The Barbican Cinema programme offers a fully curated programme of international world-class cinema including thematic seasons, New Release (NR) titles and special events. Our offer includes partnerships with film festivals, art & culture organisations, tailored programmes for young audiences including regular family screenings and an in-house curated festival by, about and for teens and young adults.

The Event Cinema programme presents the best of the performing arts & reputable visual arts exhibitions on screen, furthering the links between Barbican art forms. Our cinemas are a cultural space for people to share the viewing experience, gather and connect; a place where audiences can always find a programme focusing on first-class, international cinema, often highlighting new and under-heard voices on the screen. We showcase the work of young programmers and emerging filmmakers and collaborate with the Guildhall School of Music & Drama.

Through our activities we aim to inspire more people to discover and love the arts. We programme free events including offsite events in East London and offer reduced price tickets to 14-25year old through the Young Barbican membership scheme which is valid for all screenings and cinema events.

We aim to celebrate and exercise cinema's wide reach and appeal and make our programme truly inclusive. We achieve this through our diverse cinema offer and through partnerships with a variety of international and national arts & culture organisations which reflect the richness of world cinema and the diversity of our society.

Developing Barbican Cinema's Unique Offer

In January 2018 - five years since the opening of the new cinemas – we conducted the first major survey of cinema audiences and their relationship to the Barbican's cinema offer. The research has come against a backdrop of a changing, and challenging, landscape. The rise of Netflix and other streaming platforms, as well as the growth of local competition, present significant challenges to Barbican Cinema.

Collaboratively commissioned by the Marketing and Cinema teams, using MHM (who had just completed an extensive research project with the BFI), a survey was sent to a sample of Barbican bookers, both cinema attenders and arts attenders who did not visit our cinemas. This was backed up by a series of focus groups – a mix of regular and lapsed Barbican cinema attenders and non-visitors to the Barbican.

The primary finding was that the Barbican cinema goers enjoy the Cinema programme, returning regularly and engage readily with the other art forms at the centre, but visitors who engage with other art forms are more likely to attend a cinema elsewhere. This audience feel that Barbican Cinema doesn't have the same cache as the rest of the Centre, are unaware of the carefully curated programme of specialist and world-class cinema on offer and tend to choose the ease of cinema locations more local to them. In short, there was a perceived brand gap between Barbican cinemas and the rest of the Barbican programming. Another key finding was the perceived lack of areas to socialise comfortably before and after cinema screenings.

The research findings coincided with a change of leadership in Cinema, with the departure of the Cinema Department's long serving Head, Robert Rider, in April 2018. In May 2018, a new Head of Department, Gali Gold, was appointed, a change which lead to the development of a refined vision for the cinema. This vision has been partly shaped by the research findings, taking into account the changing cinema landscape and ensuring a close link with the COL and Barbican strategic objectives.

How Barbican Cinema has responded

Barbican Cinema, in close collaboration with its marketing team, have developed a comprehensive strategy aiming to:

- Change an existing perception amongst some (potential) audiences, of our cinema programme as ‘just another New Release cinema’
- Refine and establish the unique voice of the programme and offer within the contemporary cinema landscape
- Strengthen the links between cinema and the other Barbican art forms
- Improve the audience experience of our venues and invest in wrap-around offers throughout the cinema programme.

A new focus on highlighting the curated programmes and the Barbican’s film expertise was explored through changes to messaging and framing of the Barbican cinema programme on line; podcasts, blog articles, rewriting the positioning statement, and brand partnerships.

A Cinema Venue Experience Working Group was set up to improve the food and beverage offer, and the comfort and ambiance of cinema foyers. In early 2019, the Cinema Marketing team ran a repositioning campaign with outdoor advertising around the City of London, venue presence, and print and digital advertising - imparting a key phrase that encapsulates both the arts programme and new release programming ‘*Watch this space: bold films, bravely curated*’.

With this comprehensive approach we aim to focus attention on our fully curated programme as one of our USPs as well as offering a unique and attractive environment for a collective viewing experience.

How Barbican Cinema Contributes to the City of London Corporate Plan

The Barbican Cinema primarily responds to City of London Aims 1 & 2. It does this in the following ways:

Contributing to a flourishing society (CoL Aim 1)

“Participation in arts and culture may produce engaged citizens, promoting not only civic behaviours such as voting and volunteering, but also helping articulate alternatives to current assumptions and fuel a broader political imagination.” Arts & Humanities Research Council – Cultural Value Project March 2016

People Enjoy good health and wellbeing (Objective 2)

“For me, what makes this cinema great is its impeccable selection of films – a mixture of the best new releases and timeless classics - from every era.”

Spotted By Locals

Our programme of the best New Releases titles and our boldly curated arts programme entertain and challenge, offering a space to engage, explore and delve into the richness of our world through cinema. Cinema presents an opportunity to enjoy pure escapism or stimulate your mind, both of which are key to good mental health and wellbeing (Bupa UK).

An evidence review by Arts Council England pointed towards the unmeasured value that participation in the arts and culture gives to health and wellbeing. The national body called for more thorough research to fully understand just how valuable access to the arts really is for mental and physical health and how it could be used by the medical practitioners in the future.

Provide inclusive access to facilities for recreation (Objective 2, 3)

“The Barbican Centre has an outstanding reputation for accessibility. The cinema has monthly Relaxed Screenings, aimed at adults who are on the autistic spectrum, or who have other sensory difficulties. Visitors with disabilities are also encouraged to sign up for the free Access Membership scheme, for discounts and regular updates on upcoming events. Membership also gives the centre a record of your requirements, to help ensure your needs are met.” Culture Whisper, January 2019

Barbican Cinema programme includes a regular access offer, enabling people with a variety of disabilities to take part and enjoy our cinema offer:

- Weekly Access screenings with captioning for the deaf and hard of hearing as well as audio-description for the visually impaired
- Monthly ‘Relaxed Screenings’ of New Releases
- We are committed to further develop our access offer during 2019 in the following ways:
 1. Team training for autism awareness and relaxed screenings.
 2. For Disabled Access Day on March 16th 2019 we will offer an extended programme of access screenings. The Barbican will also be offering an extended programme of access screenings of New Release titles during that week to achieve greater awareness of our offer and develop the audience for these screenings going forward.

People have equal opportunities to enrich their lives (Objective 3)

Barbican cinema programme holds Equality and Inclusion at its heart.

Our commitment is applied through our efforts to lower financial barriers to cinema attendance and reach out to under-served communities:

1. Since September 2018 we have opened all cinema screenings and events to Young Barbican members which enable 14-25 years old to purchase significantly discounted tickets.
2. In November 2018 we hosted the Into Film Festival which offers a series of free screenings and programmes to young people aged 5-19, as well as educators, inspiring young people to watch, understand and make film in new and creative ways.
3. Our Family Film Club is offering significantly reduced-price tickets (£2.50/£3) aiming to lower financial barriers for families and introducing world cinema in theatrical setting to the youngest audiences (3+) cultivating the love and enjoyment of film from a young age.
4. In May 2019 we will take part, for the first time, in **Sound Unbound** offering free admission to film & music events.
5. Barbican cinema plays central part in the conceptualisation, development, programming and delivery of **Beyond Barbican** flagship programme **Leytonstone Loves Film** to take place in September 2019. Admission to all events is free. Despite Leytonstone's rich film history and cinema activity, it does not have a working cinema. The programme therefore caters to a large community which is currently under-served.

Provide access to world-class heritage, culture and learning to people of all ages and backgrounds (Objective 3)

Several of Barbican cinema's strands are dedicated to engaging young people in the experience of the art of cinema through tailored screenings and learning programmes:

The **Barbican Young Programmers** are a group of film enthusiasts, critics, filmmakers and budding programmers aged 16–25 who have been developing their film programming skills at the Barbican through the bespoke training and mentorship programme. In March 2019 they will be presenting the flagship outcome of their work: **Chronic Youth Film Festival**: programmed, run and presented by and for young people.

Barbican Family Film Club runs every Saturday throughout the year and gives access to specially selected New releases & children's films from around the world, not usually accessible to UK audiences. The club looks to engage with the cinemagoers of tomorrow, with an accessible price opening the door to wide range of audiences, with the last Saturday of every month adding a workshop to bring the children closer to the art of filmmaking.

Support a thriving economy (CoL Aim 2)

We are a global hub for innovation in ...culture (Objective 7)

VR and AR – New Forms of Documentary Storytelling

Barbican cinema, in collaboration with level G programmes, launched a collaboration with Sheffield Doc/Fest and in August 2019 hosted the first **Alternate Realities** exhibition selecting 4 projects to be presented on Barbican level G, alongside a curated cinema film series.

The successful programme will continue in 2019, while we're looking carefully into the use of VR and AR by filmmakers and as part of new works of cinema.

Strengthen local, regional, national and international relationships to secure new opportunities for collaboration (Objective 7)

Barbican Cinema initiates, develops and cultivates relationships with a variety of local, national and international partners, enabling diverse and unique opportunities for film programme collaborations.

Amongst our partners are: Kinoteka: the Polish Film Festival; The Czech Centre; Human Rights Watch Film Festival; Underwire: the UK's largest film festival celebrating female talent across the crafts; London Jazz Festival; Doc'n Roll - The UK's music documentary festival; Fringe - Queer Film & Art festival, London International; London International Mime Festival; London International Animation Festival; Dance Umbrella; Sheffield DocFest; Women in Film and TV; Shubbak: Festival of Contemporary Arab Culture; London Indian Film Festival; The New Social for our New East Cinema strand; The Japanese Avant-Garde and Experimental Film Festival; The Women's Film Preservation Fund (NY); The Bagri Foundation; AMPAS (The Academy of Motion Picture, Arts and Sciences) for Oscars Week and Oscar Creatives and, London Mathematical Laboratory for our Science on Screen programme.

How Cinema Contributes to the Barbican Strategic Plan

The Barbican Cinema contributes to all 5 goals of the Strategic Plan:

Goal 1. Visitor Experience

The perceived lack of a social wraparound offer available at the Barbican Cinema, was one of the main findings of the audience research. In response to this we have formed the Cinema Venue Experience Working Group who are tasked with improving the comfort, look and ambiance of the cinema and with developing the food & beverage offer. We aim to create a space that inspires visitors, makes them feel comfortable in the space, encouraging audiences to spend time in our venue before and after screenings.

Progress has already been made in the following areas:

- Benugo and Barbican agreed to rename the Beech Street Café as Barbican Cinema Café and are working closely to improve the food and cinema snacks offer

- Selling Cinema Tickets from Cinema Café has been agreed by Benugo and will be activated by Sep 2019 to improve customer service all day long
- Ambiance: Cinema to take ownership of foyer music, set up appropriate technology and manage content by April 2019
- Close work with Barbican projects on short term improvement to the look and feel of cinemas and foyer spaces

Goal 2. Art and learning

As a direct outcome of one of the main findings of the audience research undertaken in early 2018, Cinema made the decision to work extensively to highlight our expertly curated Arts Programmes. Leading with the line: **‘Bold Cinema, Bravely Curated’**, a positioning campaign was developed in autumn 2018 and launched in January 2019 aiming to put our curation at the heart of our unique offer. We wish to demonstrate that Barbican cinema is not “just another new release cinema” and show that we have a unique voice across our entire programme.

We continue to develop our programme towards the goal of providing world class arts and learning, increasing our Arts programming offer from April 2019, fostering connections between our New Release programme and our Arts programmes creating an ALWAYS CURATED programme of films and events.

In the reported period we have been:

- Developing Cinema’s family offer
- Adding Parent & Baby screenings
- Expanding the input of the young Programmers to Barbican cinema programme

These initiatives are elaborated on later in the report.

Goal 3. Mixed Income Generation

- Combining food & drink with special ticket offers was a success for Cinema in the Summer of 2018 and we will look to utilise this again during periods of traditionally lower attendance.
- Cinema has looked to increase commercial income through the rental of the cinemas to other industry bodies. This began well in 2018 as sundry income increased and we aim to further increase this revenue stream in 2019.
- We are currently reviewing our pricing and hire capabilities, conducting benchmarking and price sensitivity research to maximise revenue.

- Putting Cinema at the heart of a new membership offer in January 2019 is aimed at increasing audience numbers and repeat visitors to our venues, to increase both cinema and food & beverage income.

Goal 4. Culture Mile

For the first time, cinema will be an integral part of **Sound Unbound** in May 2019 with a free programme of film & music. In June, cinema will take part in **Play the Mile** initiatives through its **day time and family programme**, linking it to other Culture Mile activities and with a bespoke thematic family film club programme linked to the **Beasts of London** exhibition at the Museum of London.

Goal 5. Audience Development

Our team continues to improve our opportunities for equality and inclusion in all aspects of the Barbican cinema programme. This includes: Committing to gender parity by making sure selected films and invited talent address the grave gender imbalance within the film industry (for example 83 films out of over 350 made our F-Rated list and over 50% of the hosts and guest speakers, in a total of over 80 introductions and ScreenTalks, were female); offering access to audiences with sensory impairments or learning difficulties; collaborating with organisations that reflect diverse cultural voices and investing in our Young Audiences by extending our Young Barbican offer.

We continue to expand the audience for our programming beyond the Barbican with our work with the Young Programmers at Sheffield DocFest and commissioning a silent film score that will play at other venues around the UK, helping to promote the Barbican's presence nationally. We have also begun a series of long reads for selected programmes, reaching out to a wider audience for digital in-depth engagement with programme content.

2. Challenges and Opportunities

Industry-wide:

Cinema attendance

2018 marked a record year for cinema admissions across the UK boasting a 40 year high for cinema attendance. This encouraging data is a reassuring audience trend for exhibitors, who are constantly wary of the growing availability and consumption of streaming services, Netflix, Amazon Prime etc.

However, some of the contributors to this increase represent a challenge to the Barbican. The growth of neighbourhood cinemas via chains such as Picturehouse, Curzon and Everyman, as well as the New Release titles that have driven audience increase, namely, box office hits that do not fit with the Barbican art house cinema slate.

1a. Increase of cinema chain sites: The industry is increasingly being taken over by chains which now make up a 49% of sites and a staggering 81% of screens. The Barbican does not face direct competition from the large multiplex chains but the smaller chains of 'Independents' such as Everyman, Picturehouse and Curzon have been investing heavily in their cinemas and opening new sites. In four years, they have increased their share of the market from 2% to 7%, investing in their 'wraparound' offer: comfort, space and food & drink.

These factors help explain why Barbican audience numbers remained stable throughout this period and have not demonstrated similar increase.

1b. The Star Wars effect – Since 2015, the rejuvenated Star Wars franchise has been a remarkable box office draw and in December transforms the fortunes of a typically slow month for cinemas. For the first in the series, *The Force Awakens*, the Barbican took almost £100,000 in 4 weeks. The subsequent two releases have posted similarly impressive figures.

In 2018, when there was no *Star Wars* film released in December, the industry saw it as an opportunity for other titles and smaller films. However, there was poor uptake on the smaller films and the mainstream replacements, such as *Aquaman* and *Mortal Engines*, which received underwhelming reviews, were unsuitable for the Barbican. The moderate box office hit *Mary Poppins Returns* helped the numbers, but it was not on a par with the Star Wars phenomenon.

Barbican cinema responded with an eclectic programming of 2018 favourites during the holiday season which generated healthy audience and income figures but was unable to match the missing box office hit.

1c. Summer weather and sports events

“England’s World Cup run and the sweltering weather have hit summer cinema attendance, with UK box office sales slumping 20% since June despite the release of blockbusters such as the Jurassic Park sequel and Ocean’s 8.” The Guardian, July 2018

The heat wave experienced in summer 2018 alongside the global sports events (FIFA World Cup 2018) had a significant effect on audience attendance in UK cinemas. Barbican cinema was no exception and we took a significant financial hit during this challenging period.

Together with marketing we have evaluated our response to the challenges presented by these specific periods and are planning a carefully in-house curated programme to address audience behaviours and the New Release landscape during the Christmas period and the summer holidays.

The Real Box Office Story – Ticket pricing and discounts

While the UK exhibition industry enjoyed a record attendance in 2018, it did not translate into increases in ticket revenues. The reason for this is commonly put down to an increase in the availability of special ticket offers and discounts, unlimited film memberships offered by the bigger chains as well as the Meerkat Movies promotion

which took up 5.4% of the total UK audience in July and August. The discount market is very dynamic and with the rise of streaming, consumers look to take full advantage of it.

Barbican cinema ticket income has demonstrated this trend and we have experienced a decrease in ticket yield from 17/18.

We have highlighted this phenomenon to finance and marketing and are currently analysing our ticket yield data. This will help us identify trends and take an agile approach to ticket pricing by analysing where our peaks and troughs occur. Alongside internal analysis, we have commissioned, together with marketing, audience research addressing price sensitivities to assist in determining Barbican cinema ticket price going forward. Research results will be available in March 2019.

Event Cinema

After a meteoric rise, event cinema (National Theatre Live, RSC, Met Opera etc.) has reached a plateau and saturated. As the technology to screen these events has been rolled out to an increasing number of sites, the audience has become more thinly spread between venues.

To compound this there have been less widely popular releases and a lack of big names to draw the record-breaking audiences seen in previous years. This lack of star power has meant that the encore performances, previously a good way to prolong the life of successful shows, have shown signs of decline with some reduced figures.

There are now 35 different distributors of event cinema, watering down the quality and consistency, lowering the value of a ticket that is, at least, nearly double that of a standard cinema ticket price.

This trend has been felt in the wider exhibition industry and is something the Barbican must be prepared for should it start to become more apparent in our own figures.

Therefore, we have taken a strategic decision to allocate the programming of event cinema to a dedicated curator (starting in summer 2018) who is assessing the landscape and tailoring of Barbican event cinema programme to our audience, maintaining our offer at current levels rather than increasing it, while being selective about the event cinema content on offer. This has already proven very successful in our Afternoon Arts slot, which continues to be a popular draw in for the matinee audience.

Brexit

As Brexit draws ever nearer it is still not much clearer what the short- and long-term effects on the Cinema Exhibition industry will be. At first glance there did not seem to be too many significant threats to programme content and talent, given the nature of film transport and transmission and the short stay of European visiting film talent.

4a. Film Distribution: However, more recently, there has been a growing degree of uncertainty emanating from UK film distributors. In the short term, the larger distributors fear the decline of Sterling could impact the financial performance of films in the UK market, and they have already begun to factor this into their forecasting. In the long term, there is the threat that UK based distributors could move to the European mainland, meaning the costs and bureaucracy of Cinema Exhibition could increase. This remains uncertain though, with the likelihood the distributors would be keen to maintain a presence in the UK market.

4b. Creative Europe: It is unclear that Creative Europe will continue to be involved in releases in the UK after Brexit meaning that there could be a decline in the amount of European films released here. This could mean more opportunities for British films in the market but there is the likelihood that many smaller distributors will suffer from the loss of Creative Europe funding.

4c. Europa funding: One direct funding opportunity for Barbican Cinema that could be under threat is from the Europa network. We receive this funding based on the composition of our programme every year, according to the percentage of European titles we exhibit. However, we believe it is unlikely that this funding would be threatened due to the fact it is already available to certain countries outside the EU.

Barbican Specific

New Local Competition - Cinemas opening in our vicinity

In January 2017 the Curzon cinema group opened a new 4-screen venue at Aldgate, and in November the Everyman chain opened a 3-screen cinema at Kings Cross, adjacent to the Central Saint Martin's Art School and The Guardian newspaper building. Both cinemas are within our audience catchment area, but closer still will be a new 3-screen cinema which Curzon is currently developing on Pitfield Street, a few hundred metres east of Old Street roundabout. This will be the closest competition that Barbican Cinema has encountered since the Centre opened in 1982.

Whilst Curzon does not provide the world class arts programming (consisting of curated film seasons, festivals and special events) that makes Barbican Cinema distinctive, it is renowned for high quality new release programming. Being in such close proximity could pose a risk to our level of admissions and box office income. This suggests a renewed focus on the local audience (including Barbican residents and City workers) which our marketing team is currently addressing.

However, the most significant competition for our New Release audience is yet to come, as the Everyman cinema chain opens their 3-screen venue at nearby Broadgate, due in 2019. Though there is no fixed completion date, the Broadgate development is now in its later stages and the Everyman will present a serious threat to the Barbican Cinemas New Release programme. The Everyman chain offers a luxury experience and there looms the very real prospect that it will appeal to many of the City workers that make up a significant proportion of our audience. Now, more than ever, it is imperative that we continue to improve our audience experience and invest in our cinema venues, our projection and sound technologies and our marketing.

Cinema Audience Perceptions and Trends (Barbican Audience Research Findings)

In direct response to the audience research mentioned earlier, projects were developed to work on improving the overall social wraparound experience for all Cinema visitors (this includes Business Events clients and Theatre visitors using Cinema 1, and local visitors using these spaces who may not be visiting to see a film) and, to reposition Barbican Cinema in the minds of our potential audience. These were perceived as weaknesses in the Barbican Cinema's offer and it is vital that they are addressed.

Focus on our Unique Offer

One of the rather surprising findings of the recent audience research was the lack of awareness within our non-attending, potential audience about the bespoke cinema arts programme and the highly professional curatorial work of the Barbican cinema team.

While we have successfully continued our commitment to art house cinema across our programmes: from first run titles to our bespoke series and carefully selected film seasons, we have acknowledged the fact that our unique offer must be positioned as such through our marketing and press strategies and through repositioning of our cinema programme.

Given the undoubted success of our arts programmes, both critically and in terms of audience attendance and feedback, we have taken the perception challenge as well as the unfulfilled potential to maximise the Barbican audience from other art forms as an opportunity for new strategic plans for Barbican cinema. This is manifested in an increased arts programme offer in the next financial year as well as marketing repositioning campaign positioning our unique voice as part of the Barbican arts centre across all platforms. The positioning campaign for Cinema is designed to reinforce Barbican's curated cinema programming among its warmest potential audiences (Members who don't currently visit Cinema, Barbican bookers who don't currently visit Cinema, local workers and residents). It is intended that follow-up research be undertaken in January 2020 to scrutinise improvement in overall perception of Barbican Cinema.

Cinema Visitor Experience

With the rise in Netflix subscriptions (half the UK population is now subscribed), and the opening of competitor Cinemas (Everyman and Curzon) on the doorstep in 2019, the cinema-going experience and the unique physical and cultural environment that the Barbican provides, has never been more important to improve and celebrate.

The newly formed Cinema Venue Experience working group has identified and addressed short and long terms changes to be implemented and is currently working with the Destination Group as well as engineering and building teams to bring about much needed improvements.

Opportunities

The local competition from high market boutique cinemas that focus on New Releases, is an opportunity for us to refine our voice as an art cinema within a world class arts centre. Blurring the boundaries between our New Release programme and our in-house curated programme, including our many unique programme partnerships with film festivals, external curators, art & culture organisations is aimed at creating a bespoke cinema programme and experience, one which cannot be found elsewhere.

Growing membership: through an attractive programme and film experience we aim to cultivate our relationships with existing Barbican members and grow a membership who are loyal to Barbican cinema and see it as their go to place, for any film outing, be it the latest critically acclaimed New Release or a unique film in one of our themed programmes.

Planning special cinema events for our member has become part of our ongoing programming endeavors, culminating in the following:

- Members' Screenings
- Adrian Wooton Hollywood Legends: continuation of this successful series
- Filmmaker/artist members talks: Asad Malik - artist talk for Alternate Realities; planned for 2019 – bespoke talks part of Merce Cunningham, Lina Wetmuller, and Shubbak programmes.

Investing in our visitor experience through the improving of our venues and wrap around offers

Cinema's Technical landscape

Investing in our Cinemas is a key aspect of delivery the best visitor experience we can, especially given the constant technical improvement of our competitors. Larger cinemas and national chains make huge technological investments which means they will start to pull away. This could present a challenge should we fall behind our competitors.

Recent technical improvements

The lighting systems in Cinemas 2 & 3 have been upgraded. There is now a Mosaic system installed with new user stations. These systems can easily be programmed in-house and link seamlessly to the cinema automation. Masking control, screen washes, houselights and stage lighting all been integrated into one control system. This brings the venue in-line with the other Barbican venues like the Concert Hall, Hall Backstage, Fountain Room, Auditoria 1 & 2 and the Garden Room.

New sound desks have been installed in all three cinemas and the speaker system in Cinemas 2 & 3 was upgraded to have additional cover for conferences and

ScreenTalks. This further enhances the usage potential of the Cinemas for private hires and Cinema events and this can lead to potential revenue.

A new Audio-Visual infrastructure is being installed with the final works completed in February 2019.

The assisted hearing capability in Cinemas 2 & 3 has been upgraded to include an induction loop in both venues. Now patrons can use the T-setting on their hearing aids to enjoy the film or the infra-red system which allows for improved film sound or audio description.

Our technical team have identified the need to update our sound system in all Cinemas as well as the projectors in Cinemas 2 and 3. The 5.1 sound system we currently have is becoming redundant as increasingly more films are delivered in the much higher quality 7.1 sound. Improving the sound system will stop instances where Barbican Cinema is unable to screen films only available in 7.1 sound.

The projectors in Cinemas 2 and 3 are coming to the end of their lives thus presenting an opportunity and need to upgrade to future-proofing 4K projectors. This will improve the quality of the projection as well as safeguarding our ability to screen 16/35mm prints and 3D, giving us the variety of options needed to compete in the current cinema exhibition landscape.

Departmental Challenges and Opportunities

The cinema department has gone through major changes during 2018 as a result of Robert Rider's departure in April 2018 after many years at the helm. In May 2018 Gali Gold, who worked at the department as a cinema curator since 2012 was appointed as Head of Cinema.

The leadership change presented an opportunity to reshape the department, refine the roles of the team members and develop a new vision going forward.

By November 2018 replacements for the departures were in place, streamlining the cinema team and the delivery of the programme according to areas of expertise and our programme and audience development objectives. All changes were made within existing budgets. These included:

- Promoting a previous assistant curator to a curator leading on NR and Event cinema programming
- Appointment of a new Arts programmes curator (replacing Gali Gold who was previously in the role)
- Refining the role of our part time curator to focus on young audiences, looking after: Barbican Family Film Club; Family young Programmers and Chronic youth Film Festival, engagement with Parent & Baby strand audiences and working closely with CL on our offer for school, integrating it to our public programme (e.g. work with HRWFF, Shubbak etc).

- Replacing the Cinema Administrator and Cinema Assistant

A new vision and direction have been developed (details in strategic statement and objectives above) aiming to develop and promote a unique voice within the independent exhibition sector in London and beyond and create Barbican cinema as an attractive cultural place for artistic expression, experience and exchange.

3. Artistic Programme: 18/19 Programme Review and 2019 Highlights

Extensive engagement with Barbican annual theme **Art of Change**, which explores how the arts respond to, reflect and potentially effect change in the social and political landscape, marked some of cinema programme's most critically acclaimed seasons: **Nevertheless She Persisted: Suffrage, Cinema and Beyond; Returning the Colonial Gaze; Artists and Activists; Generations: Russian Cinema of Change and, Channel 4: The Television will be Revolutionised.**

Nevertheless She Persisted: Suffrage, Cinema and Beyond

'a don't miss Barbican event' The Guardian

'Brilliant Things to do in April' Another magazine

Inspired by the centenary of UK suffrage, the programme showcased a timely season of feature films and documentaries which look at women's rebellious and often dangerous efforts to gain equality, as captured in selected cinematic journeys from around the world. The eclectic international lineup was an ode to the women filmmakers who have brought poignant stories to the screen and in so doing have contributed to the way we see the world, with women's points of view being seen and heard as a crucial part of the spectrum.

With the current spotlight on gender discrimination and women marginalisation and harassment within the film industry and beyond, these films could not be more relevant in their representation and inspiration for change.

Chisholm 72 - Unbought and Unbossed which documents Shirley Chisholm, who ran to be the first black female presidential candidate of the United States in 1972, opened the season in a sold-out cinema 1 screening, while the powerful portrait of Chisholm, was the leading image on Barbican website homepage throughout the year.

The programme enjoyed sold out screenings and anchored cinema's year-long Art of Change highlights.

Returning the Colonial Gaze, 2-30 May 2018, Cinemas 1 & 3

A season of five films from 1950s-70s by pioneering filmmakers from France and Francophone African countries challenging colonial values. Included a screening of the first French anti-colonial film, *Afrique 50* (Rene Vautier, 1950), and some of the earliest films, and self-representation on film, by Africans from newly-independent nations, including Senegal, Mauritania and Niger. All five sessions were sold out; one, *Little by Little* (Jean Rouch, 1970) – a comedy, and famous example of 'reverse-ethnography', in which Africans 'discover' Pari and its strange 'tribe' of

inhabitants, Parisians – moved to Cinema 1 by popular demand. The programme generated strong interest from audiences, as it tapped into contemporary discussions around the politics of representation.

Artists & Activists: Second Wave Feminist Filmmakers, 1 & 2 June 2018, Cinema 3

A weekend of pioneering films from the American Women's Movement of the 1970s – six programmes of short films and features. Second Wave Feminism empowered women to take control of the camera; they seized the opportunity to make films platforming previously ignored perspectives on motherhood, marriage, and careers – and to call for social change. The season was curated by the New York Women's Film Preservation Fund and was intended as a showcase for their recent preservations. There were introductions by high-profile guests including Bonnie Greer, Susie Orbach and Sheila Rowbotham, and the Chair of the WFPF and two of the filmmakers travelled from the US to attend. The weekend sold well, without selling out; of note, there was a strong take-up on the multi-buy and festival passes. Positive partnership with Girls on Tops t-shirt brand, and strong feeling of festival 'buzz' on the day. Marketing wash-up identified possible 'feminism fatigue' after the Nevertheless She Persisted season, and clash with Agnes Varda event at the BFI.

The Television Will Be Revolutionised, 13-16 Sep, Cinema 3 “...Barbican's essential programme' Stuart Jeffries, The Guardian

Screenings of short films and features from Channel 4's first decade, when they financed 'alternative', left-wing filmmaking collectives across the country, and brought new voices and stories from diverse ethnic, regional and socio-economic groups to UK TV screens. Rare work, introduced by workshop members, commissioners, and trade unionists, drew interest of Guardian journalist Stuart Jeffries whose full-page article for the paper saw huge engagement from Guardian readers online. The season sold well without selling out and the department made useful contacts which may lead to further collaborations.

Generations: Russian Cinema of Change, Sep 2018 Cinema 1,2

“A new season at the Barbican tells the story of the USSR's final generation through the lens of its pioneering film-makers.” Catriona Kelly, The Guardian

“The Barbican celebrates Russian cinema at its most revolutionary over five days of cult films and rarities.” Time Out (Phil De Semelyn)

A programme of cult and landmark films that charted an extraordinary century of seismic change in Russia since the 1917 Revolution. Many of the films, which had a focus on the lives of young people, had never been seen in the UK before.

Generations was curated with our regular partner Olya Sova from New East Cinema and backed by a highly successful marketing campaign. The programme was a great success with our audiences, with almost all six screenings - all of which featured live elements, including a live piano performance as part of the opening night screening of Goodbye Boys – selling out.

On-going Series

ScreenTalks: We continue to find success with our wide variety of extended introductions, interviews and panel discussions. We had 30 extended introductions and over 50 ScreenTalks in total, divided across our New Release and Arts Programmes. These events are always very popular, the most recent with the now Oscar-nominated Richard E. Grant selling out in a matter of days. We are proud of the diversity of the talent on offer for these events as we boast a near 50/50 split between male and female guests & hosts.

Architecture on Film: 10th anniversary in Sep 2018 marking successful bi-monthly film series offering an expanded and dynamic view of how architecture and the city are represented through the moving image. Established in 2008 by the Architecture Foundation in partnership with the Barbican, the programme regularly features UK premieres, specialist introductions and ScreenTalks, alongside double bills and repertory screenings with mostly sold out screenings.

New East Cinema: continued this successful series and expanded though a one-off highlight season, linked to Barbican Art of Change: ***Generations – Russian Cinema of Change*** developing our creative relations with series curator while cultivating existing audiences and growing new ones.

Science on screen: The successful bi-monthly series in collaboration with the London Mathematical Laboratory, offers enlightening readings of film classics through the prism of contemporary science. In 2019 it has been dedicated to 2019 Life Rewired theme and launched in February 19 with a screening of Robocop and an extended introduction by Will Jackson, founder and director of robotics company Engineered Arts, contemplating the question whether technology is to blame for its misuse.

Framed Film Festival

In November 2018 saw the annual festival expand into a two-day programme of screenings. The in-house festival was a huge success, engaging its audience with the best international children's films that often do not receive theatrical distribution as well as bespoke shorts programmes and special guest filmmakers, helping to inspire the next generation of film lovers. The festival plays host to live events including workshops and activities inspired by the programme, with the affordable ticket offer ensuring the offer is accessible to families. Highlights included an interactive on-stage event with Art Director/Animator Lily Bernard from Cartoon Saloon and sold out screenings of our Animal Antics shorts programme and Moomins and the Winter Wonderland. Audience feedback about the festival programme of films and workshops was universally positive and the atmosphere over the weekend was buzzing. The success of guest festival introductions also led us to integrate more of these into our regular weekly family film programme as 'Show and Tell' sessions, designed to explore themes and filmmaking techniques with our younger audience.

Our work with GSMD

We continue our successful collaboration with GSMD Jazz and Electronic music departments. In June 2018 GSMD Electronic studio musicians performed with ***Phantom of the Opera*** (US Rupert Julian 1925) while in January 2019, GSMD Jazz musicians, performed with ***The General*** (US 1926 Buster Keaton, Clyde Bruckman) a full house success which was also part of our collaboration with The London International Mime Festival.

New Initiatives

“Who doesn't love Tove Jansson's family of hippo-like creatures? Here Moomintroll explores the snowy valley where he lives. The first announced screening of this film sold out pronto but the Barbican has put on another. Move quickly!” Phil De Semelyn, Time Out

Framed Film Club shake up

In September 2018 we renamed our weekly Saturday framed film family club as **‘Barbican Family Film Club’** emphasizing the link to Barbican cinema and centre and our unique offer of international cinema to young viewers. This crucial entry point to the experience of collective viewing and the richness of cinematic cultures has gained further attention as part of our strategic objectives and E&I plans.

An expert curator specialising in young audiences was allocated the programme, taking ownership of all our young audiences offer including: Family Film Club, Family Film Festival (in Nov), our flagship Young Programmers scheme (in collaboration with Creative Learning); Chronic Youth FF which the former curate and audience engagement with our Parent & Baby screenings, seeing these as vital entry point to audiences for our early year offer. As of January 2019, we are curating batches of 2-month long programmes for Family Film Club including thematic monthly programmes and have added a monthly live event ‘show & Tell’ on top of the monthly workshop, inviting guest speakers to elaborate and animate the film screening. For the FFC screening of *Frozen*, poet and film activist So Mayer spoke to the audience about the power of sisterhood, friendship and teamwork, on and off-screen. At the screening of the Oscar-winning documentary *March of the Penguins* Will McCallum, Head of Oceans at Greenpeace UK, presented the ‘Show & Tell’ session and talked about the important work that still needs to be done to protect this much-loved species.

2019 Programme Highlights and Future Plans

As part of cinema's new vision and in light of the audience research findings and the looming competition for NR cinemas in our vicinity, 19/20 will see a **rise in arts programmes, a focus on strongly conveying this aspect of our programme** and a **comprehensive curatorial approach** to all our programmes.

Given the heavy workload involved in our arts programmes we will dedicate much attention to the level of arts programme increase and the nature of these events, making sure delivery is within departmental capacity.

Our many partnerships will be characterised by a hands-on approach, making sure that all the programmes presented in our cinemas are in line with our curatorial priorities and departmental objectives. This has a particular impact on our work with national film festivals and cultural institutions, where a clear stamp of our vision must be applied, rather than the sheer showcasing of eclectic films, worthy as they might be.

A case in point is our 2019 programme **Lem on Film**, dedicated to rare adaptations of the renowned science fiction writer. The programme, part of Cinema's Life Rewired offer, has been initiated and developed by our cinema team, proposed to **Kinoteka, The Polish Film Festival** and then becoming part of its coming annual edition as a bespoke Barbican programme.

Similar work is currently being done with **The London Indian Film Festival** and **The London Korean Film Festival**, both hosted by the Barbican during 2019. We will look to maximise the output and income of our **Arts Programming** whilst acknowledging that it brings the heaviest impact on our workload.

2019 Highlights

Hidden Figures: In March 2019 we will launch our new strand celebrating filmmakers who have been unjustly neglected in cinema history. The first programme will shed light on the work of Italian director Lina Wertmüller, the first woman to be nominated for the Best Director Oscar®.

Life Rewired: Cinema related programmes will include the aforementioned **Lem on Film** and **Anime's Human Machines**, looking at moral and social questions through the challenge of human-machine interface, as explored in this much celebrated Japanese animation genre which has embraced robotics, cybernetics and artificial intelligence.

Poetry in Motion - Contemporary Iranian Cinema: A film season showcasing emerging voices in contemporary Iranian cinema through the prism of Persian poetry (in line with our cross arts focus) will be presented throughout April. The programme will include our first online expansion through MUBI through streamlining one of the film *Fifi Howls from Happiness* in association with the programme. This collaboration is a first of its kind for Barbican Cinema, it expands our presence on online platforms and builds the foundations for future partnerships in the same vein.

Shubbak cross arts festival celebrating contemporary Arab Culture will hold its film programme exclusively at the Barbican.

Our **cross arts** highlights include **York Bebop** in association with Art Gallery exhibition Lee Krasner: Living Colour, showcasing films shot in NY of the late 50s and 60s which mark the birth of Independent American cinema as we know it.

Oscar Creatives Drawing on the success of Oscar Scores in previous years, we have decided to expand our collaboration with AMPAS and launch **Oscar Creatives**. The series will host Oscar winners from a variety of film crafts, starting in April 2019 with Oscar®-winning costume designer **Lindy Hemming** following Mike Leigh's **Topsy Turvy**.

4. Equality and Inclusion

In 2018/19 Barbican Cinema developed an Equality & Inclusion plan in line with the Barbican's 5-year strategy. The plan highlighted previous success and challenges and laid out the objectives of the department going forward.

In summer 2018 we appointed a New Release curator whose programming choices are informed by the need and ambition to achieve a diverse programme, making sure we use any possibility to showcase films by and about groups which have been under-represented thus far. This also applies to our arts programming where our work with diverse partners like **Shubbak festival of Contemporary Arab culture**, **Underwire**, the largest UK film festival celebrating female talent and **Fringe! Queer Film & Arts Festival** has ensured that gender, ethnicity and sexuality have all been well addressed within our programme.

In addition to this we were the first major cultural institution in London to adopt the '**F-Rating**' system across the cinema programme. The system helps keep track of the number of films directed by, written by and/or featuring significant women on screen. In 2018 we had 83 films were given our F-Rating.

We also strive to reflect the same diversity in our add-on events like ScreenTalks and panel discussions. We have had over 50 throughout 18/19 and the gender divide was close to 50/50 with the majority of the hosts and guests being women. This is something we will continue to promote and monitor going into 19/20. In addition to this, we will monitor the Access and Relaxed screening numbers more closely to be able to react to trends and respond to the needs of the audience. We also look to ensure our cinemas as accessible as possible to the widest range of audiences. We introduced 'Access Screenings' over 5 years ago, subtitles and audio-described screenings which cater for the deaf and hard of hearing and those with visual impairments. In September 2018 we committed to have one New Release access screening per week.

In 2018 Barbican Cinema introduced monthly '**Relaxed Screenings**', new release films set in an environment specially tailored for adults on the autistic spectrum, who have Tourette Syndrome, anxiety, sensory or other learning disabilities. Every other month there is relaxed screening of a performance cinema encore. Plans to provide bespoke Relaxed Training for our Cinema team in March are being finalised as this report is being drawn up. Our staff provide the introductions to the screenings and this training will help these be delivered more effectively. It will also help us engage with this audience to improve the delivery of these screenings. We will extend our access offer in collaboration with the Human Rights Watch Film Festival where we have planned two ScreenTalks translated into BSL and captioned for the hard of hearing. We are working with press, marketing and development on creating an access package that can reach a wider audience and attract funding opportunities.

In a bid to attract the sometimes elusive young audiences Barbican Cinema have put into place an extensive offer to ensure that ticket price is not a barrier. The **Young Barbican** ticket offer has been extended to the weekend and on arts programmes to make the full gamut of cinema available to them.

Barbican Cinema believes that engaging in partnerships with other organisations is a key to reaching more diverse audiences. We will continue to cultivate our existing relationships with the likes of Underwire and Fringe! but we also initiate new

5. Conclusions

The last year has seen significant changes to the Cinema department as a result of the findings of the audience research conducted in January 2018, the departure of Robert Rider, cinema's HoD for the last 25 years, the appointment of Gali Gold as the new Head, introducing a new vision and direction for Barbican cinema and recruitment of new members to the cinema team.

The imminent opening of an Everyman Cinema in Barbican's immediate vicinity, (a high market New Release 3 screen venue), alongside the increased popularity of streaming services, namely Netflix, present a tangible risk to cinema's First Run programme.

However, the current rise in cinema attendance in the UK is an encouraging trend which presents an opportunity for growth, alongside a sober acknowledgement of the limited effect this has had on cinema's income, as ticket prices are more often discounted in an increasingly competitive market for all.

The repositioning of Barbican cinema 'Bold Cinema, Bravely Curated' promoting a 360 approach to a selective programme of international cinema: timely and relevant, while highlighting its cross arts character and appeal and, with a careful attention to Equality and Inclusion on and off screen, is aimed at refining our unique voice and increasing public awareness of it.

With the current and planned work to improve the audience experience of our venues, our warp around offer and the work we do Beyond Barbican, we aim to secure Barbican Cinema as a 'go to' place for cinema and art lovers of all ages and for a wide variety of London audiences.

Appendices

- None

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