



Barbican Centre Board

Date: WEDNESDAY, 20 NOVEMBER 2019
Time: 9.00 am
Venue: FOUNTAIN ROOM, LEVEL G, BARBICAN CENTRE, SILK STREET

Members: Deputy Dr Giles Shilson (Chairman)
Deputy Tom Sleigh (Deputy Chair)
Stephen Bediako
Russ Carr
Simon Duckworth
Alderman David Graves
Gerard Grech
Deputy Tom Hoffman
Deputy Wendy Hyde
Emma Kane
Vivienne Littlechild
Wendy Mead
Lucy Musgrave
Graham Packham
Judith Pleasance
The Rt Hon. the Lord Mayor, Alderman William Russell
Jenny Waldman

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

Members are invited to attend a rehearsal performance of the Tuning into Change at 11am to be followed by a reception in the Fountain Room
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) **Barbican Centre Board**
To approve the public minutes and summary of the Barbican Centre Board meeting held on 18 September 2019.
For Decision
(Pages 1 - 4)
 - b) **Finance Committee**
To receive the draft public minutes and summary of the Finance Committee of the Barbican Centre Board meeting held on 4 November 2019.
For Information
(Pages 5 - 8)
 - c) **Risk Committee**
To receive the draft public minutes and summary of the Risk Committee of the Barbican Centre Board held on 4 November 2019.
For Information
(Pages 9 - 12)
 - d) **Nominations Committee**
To receive the draft public minutes and summary of the Nominations Committee of the Barbican Centre Board held on 4 November 2019.
For Information
(Pages 13 - 14)
4. **OUTSTANDING ACTIONS AND WORK PLAN**
Report of the Town Clerk.
For Information
(Pages 15 - 18)
5. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**
Report of the Managing Director.
For Information
(Pages 19 - 36)
6. **BARBICAN CAPITAL PLAN 2020/21**
Report of the Managing Director.
For Decision
(Pages 37 - 52)

7. **BARBICAN STRATEGIC PLAN - APPENDIX TO FOLLOW**
Report of the Managing Director.
For Decision
(Pages 53 - 58)
8. **MUSIC: ANNUAL UPDATE (PUBLIC SECTION)**
Report of the Artistic Director.
(*N.B. – To be read in conjunction with the non-public report at Item 14*)
For Information
(Pages 59 - 76)
9. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
10. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
11. **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
12. **NON-PUBLIC MINUTES**
- a) **Barbican Centre Board**
To agree the draft non-public Minutes of the Barbican Centre Board meeting held on 18 September 2019.
For Decision
(Pages 77 - 84)
- b) **Finance Committee**
To receive the draft non-public minutes of the Finance Committee of the Barbican Centre Board held on 4 November 2019.
For Information
(Pages 85 - 90)
- c) **Risk Committee**
To receive the draft non-public minutes of the Risk Committee of the Barbican Centre Board held on 4 November 2019.
For Information
(Pages 91 - 94)
- d) **Nominations Committee**
To receive the draft non-public minutes of the meeting of the Nominations Committee of the Barbican Centre Board held on 4 November 2019.
For Information
(Pages 95 - 96)
13. **BOARD APPOINTMENTS**
Report of the Town Clerk.
(*N.B. - Members may refer to Item 12d, the non-public minutes of the Nominations Sub Committee meeting held on 4 November 2019*)
For Decision
(Pages 97 - 102)

14. **MUSIC: ANNUAL UPDATE (NON-PUBLIC SECTION)**
To be read in conjunction with Item 8.
For Information
(Pages 103 - 110)
15. **LSO ANNUAL REVIEW**
Report of the Managing Director, London Symphony Orchestra.
For Information
(Pages 111 - 118)
16. **DEPARTMENTAL DRAFT HIGH-LEVEL SUMMARY BUSINESS PLAN 2020/21**
Report of the Managing Director.
For Decision
(Pages 119 - 126)
17. **BARBICAN EXHIBITION HALLS - ENABLING WORKS**
Report of the City Surveyor.
For Decision
(Pages 127 - 138)
18. **BARBICAN BUDGET ESTIMATES 2020/21**
Report of the Managing Director.
For Discussion
(Pages 139 - 146)
19. **BUSINESS REVIEW - SEPTEMBER 2019 (PERIOD 6)**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 147 - 170)
20. **NON-COMPLIANT WAIVER REPORT: MEDIA WORKS**
Report of the Managing Director.
For Decision
(Pages 171 - 176)
21. **BARBICAN THEATRE FLYING SYSTEM**
Report of the City Surveyor.
For Information
(Pages 177 - 180)
22. **BARBICAN CINEMAS 2&3**
Report of the City Surveyor.
For Information
(Pages 181 - 184)
23. ***RISK UPDATE**
Report of the Director of Operations & Buildings.
For Information
(Pages 185 - 250)

24. ***RETAIL REVIEW UPDATE**
Report of the Chief Operating and Financial Officer.
For Information
(Pages 251 - 266)
25. ***BARBICAN INTERNATIONAL ENTERPRISES (BIE) UPDATE**
Report of the Chief Operating and Financial Officer.
For Information
(Pages 267 - 294)
26. ***BARBICAN CENTRE CWP AND ADDITIONAL CAPITAL FUNDS FOR CITY FUND PROPERTIES UPDATE REPORT**
Report of the Director of Operations & Buildings.
For Information
(Pages 295 - 306)
27. **REPORT OF ACTION TAKEN**
Report of the Town Clerk.
For Information
(Pages 307 - 308)
28. **NON-PUBLIC QUESTIONS RELATING TO THE WORK OF THE BOARD**
29. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT WHILST THE PUBLIC ARE EXCLUDED**

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BARBICAN CENTRE BOARD

Wednesday, 18 September 2019

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 18 September 2019 at 11.00 am

Present

Members:

Deputy Dr Giles Shilson (Chairman)	Emma Kane (Ex-Officio Member)
Stephen Bediako (External Member)	Vivienne Littlechild
Russ Carr (External Member)	Lucy Musgrave (External Member)
Simon Duckworth	Graham Packham (Ex-Officio Member)
Alderman David Graves	Judith Pleasance
Gerard Grech (External Member)	Alderman William Russell
Deputy Tom Hoffman (Chief Commoner)	Jenny Waldman (External Member)
Deputy Wendy Hyde	

In Attendance

Officers:

Sir Nicholas Kenyon	- Managing Director, The Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Louise Jeffreys	- Artistic Director, Barbican Centre
Jenny Mollica	- Director of Creative Learning, Barbican Centre
Sean Gregory	- Director of Learning & Engagement, Barbican Centre
Niki Cornwell	- Head of Finance and Business Administration, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Nick Adams	- Senior Policy and Communications Manager, Barbican Centre
Leanne Murphy	- Town Clerk's Department
Chandni Tanna	- Communications Team, Town Clerk's Department

1. APOLOGIES

Apologies for absence were received from Deputy Tom Sleigh and Wendy Mead.

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 24 July 2019 were approved as a correct record subject to one typo.

b. **Finance Committee**

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

c. **Risk Committee**

The draft public minutes of the Risk Committee meeting held on 24 July 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 2019/20 was also noted.

With regards to action 1, Members were advised that dialogue between the Barbican and City Procurement had taken place to ensure productive working for both with regular training for Officers now available. The Chief Operating & Financial Officer met with the Commercial Director and it was agreed that they would revisit would should come through the procurement process.

Concerning action 2, Members were presented with a booklet to be used as a promotional tool for sharing key Barbican messaging to stakeholders. Members suggested referencing that the Barbican was a charitable trust and highlighting work the Centre does outside of London. A Member suggested that the Barbican share a monthly update to all stakeholders similar to Dance Umbrella.

Members were advised that a second joint Away Day between the Barbican and Guildhall School would take place on Monday 2 March 2020.

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

There were no questions.

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

There were no urgent items.

7. **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.
8-17

Paragraph No.
3

8. **NON-PUBLIC MINUTES**

a. **Board Minutes**

The non-public minutes of the Board meeting held on 24 July 2019 were approved as a correct record.

b. **Finance Committee**

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

c. **Risk Committee**

The draft non-public minutes of the Risk Committee meeting held on 24 July 2019 were received.

9. **NO-DEAL BREXIT PLANNING**

The Board received a report of the Managing Director concerning the Barbican Centre's preparations for no-deal Brexit.

10. **TECHNOLOGY PROGRAMME UPDATE**

The Board received a report of the Director of Learning & Engagement providing Members with an update on the Barbican's approach to technological development and digital ways of working, outlining progress of key projects and major digital products.

11. **PERFORMANCE REVIEW 2018-19**

The Board received a report of the Managing Director providing updates from the Barbican Directors on their respective areas concerning the performance review assessing the 2018/2019 year.

12. **RISK UPDATE**

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

13. ***BUSINESS EVENTS UPDATE**

The Board received a report of the Chief Operating & Financial Officer providing an update on Barbican Business Events.

14. ***BUSINESS REVIEW - JULY ACCOUNTS (PERIOD 4)**

The Board received a report of the Chief Operating & Financial Officer setting out the Business Review for the July 2019 (Period 4) accounts.

15. ***BARBICAN CENTRE CWP AND ADDITIONAL CAPITAL FUNDS FOR CITY FUND PROPERTIES UPDATE**

The Board received a report of the Director of Operations and Buildings providing Members with an update on the Centre's maintenance and refurbishment projects that fall under the Cyclical Works Programme (CWP) and additional projects funded from other sources.

16. **NON-PUBLIC QUESTIONS RELATING TO THE WORK OF THE BOARD**

There were no questions.

**17. ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT WHILST
THE PUBLIC IS EXCLUDED**

There were three urgent items.

The meeting ended at 12.30 pm

Chairman

**Contact Officer: Leanne Murphy
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FINANCE COMMITTEE OF THE BARBICAN CENTRE BOARD

Monday, 4 November 2019

Minutes of the meeting of the Finance Committee of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Monday, 4 November 2019 at 11.30 am

Present

Members:

Deputy Dr Giles Shilson (Chairman)
Russ Carr
Deputy Wendy Hyde

Emma Kane
Alderman David Graves

Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Louise Jeffreys	- Artistic Director, Barbican Centre
Sarah Wall	- Group Accountant, Barbican Centre
Sean Gregory	- Director of Learning & Engagement, Barbican Centre
Niki Cornwell	- Head of Finance and Business Administration, Barbican Centre
Neil McConnon	- Head of BIE, Barbican Centre
Jo Davis	- Head of Retail, Barbican Centre
Leanne Murphy	- Town Clerk's Department

1. APOLOGIES

Apologies were received from Judith Pleasance.

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

There were no declarations.

3. MINUTES

The public minutes of the meeting held on the 9 September 2019 were approved as a correct record.

4. OUTSTANDING ACTIONS AND WORK PLAN

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

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

There were no questions.

6. ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT

There were no urgent items.

7. **EXCLUSION OF THE PUBLIC**

RESOLVED – That under Section 100(A) of the Local Government Act 1972, the public be excluded from the meeting for the following items on the grounds that they involve the likely disclosure of exempt information as defined in Part I of the Schedule 12A of the Local Government Act.

Item No.

8-17

Exemption Paragraph(s)

3

8. **NON-PUBLIC MINUTES**

The non-public minutes of the meeting held on 9 September 2019 were approved as a correct record.

9. **GW2 BARBICAN EXHIBITION HALLS - ENABLING WORKS**

The Committee considered a Gateway 2 Project Proposal report of the City Surveyor providing an update on the enabling works package concerning the Barbican Exhibition Halls.

10. **BUSINESS REVIEW - SEPTEMBER 2019 (PERIOD 6)**

The Committee considered a report of the Chief Operating & Financial Officer setting out the Business Review for the September 2019 (Period 6) accounts.

11. **BARBICAN BUDGET ESTIMATES 2020/21**

The Committee considered a report of the Managing Director presenting the budget estimates for the Barbican for 2020/21.

12. **DEPARTMENTAL DRAFT HIGH-LEVEL SUMMARY BUSINESS PLAN 2020/21**

The Committee considered a report of the Managing Director providing the budget estimates and final high-level summary Business Plan for the Barbican for 2020/21 for approval.

13. **RETAIL REVIEW UPDATE**

The Committee considered a report of the Chief Operating and Financial Officer providing an update following presentation of 20.20's Barbican Retail Review recommendations in February 2019.

14. **BARBICAN INTERNATIONAL ENTERPRISES (BIE) UPDATE**

Members received a report of the Chief Operating & Financial Officer providing an update on Barbican International Enterprises (BIE).

15. **BARBICAN CENTRE CWP AND ADDITIONAL CAPITAL FUNDS FOR CITY FUND PROPERTIES UPDATE REPORT**

The Committee received a report of the Director of Operations and Buildings providing Members with an update on the Centre's maintenance and refurbishment projects that fall under the Cyclical Works Programme (CWP) and additional projects funded from other sources.

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

There were no questions.

17. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT WHILST THE PUBLIC ARE EXCLUDED**

There were no urgent items.

The meeting ended at 12.35 pm

Chairman

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RISK COMMITTEE OF THE BARBICAN CENTRE BOARD

Monday, 4 November 2019

Minutes of the meeting of the Risk Committee of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Monday, 4 November 2019 at 10.30 am

Present

Members:

Deputy Dr Giles Shilson (Deputy Chairman)	Alderman David Graves
Russ Carr (External Member)	Alasdair Nisbet (External Member)
Deputy Wendy Hyde	

Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Jonathon Poyner	- Director of Operations and Buildings, Barbican Centre
Louise Jeffreys	- Artistic Director, Barbican Centre
Matthew Lock	- Head of Internal Audit and Risk Management
Sarah Wall	- Group Accountant, Barbican Centre
Niki Cornwell	- Head of Finance and Business Administration, Barbican Centre
Nick Adams	- Senior Policy & Communications Manager, Barbican Centre
Cirla Peall	- Audit Manager, Chamberlain's Department
Leanne Murphy	- Town Clerk's Department

1. APOLOGIES

Apologies were received from Judith Pleasance.

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 24 July 2019 were approved as a correct record.

In response to a query concerning the green priority recommendations, Members were advised that these would be circulated via email.

4. INTERNAL AUDIT UPDATE - IMPLEMENTATION OF AUDIT RECOMMENDATIONS

The Committee received a report of the Head of Audit and Risk Management providing a status update on the implementation of high priority Internal Audit Recommendations made relating to the Barbican Centre.

Members received a verbal update on current and recent work and were advised that the Financial Monitoring review of the Barbican Centre had been finalised since papers were circulated. A further draft audit report had been issued in relation to IT Projects and three reviews were at fieldwork stage.

The Head of Audit and Risk Management confirmed that the Team was broadly on track to deliver the audit plan for the year, but a slow start incurred by carry over from the previous year had caused delays. It was noted that there had been a high instance of implementation slippage in relation to Internal Audit recommendations made, with revised implementation dates provided by management for all live recommendations. The Chairman highlighted the importance of setting accurate, honest timescales in response to the work of Internal Audit.

A Member voiced disappointment at the lack of information in the management response to the recommendations in relation to the retail service and argued the importance of Members having the full picture.

In response to concerns from Members with regards to the lack of progress concerning the implementation of the new system, Members were advised that finding an appropriate system had been challenging but a suitable system from New Zealand had been found. The Centre was working with Procurement and the supplier to implement the new system which needed to be demonstrated. In the meantime, the old system was being used but improvements had been made including controls providing better oversight. It was noted that the new system was being looked at through the Fundamental Review process as a potential City-wide system. Members agreed it was important to get the system right rather than rush it but urged the Team to keep up the pressure.

A Member noted that the report gave no quantitative feedback/data and felt that this should be categorised on a summary sheet. Members were advised that the data existed and could be provided in an email update but that such an update was within the remit of Barbican Officers rather than Internal Audit and so not relevant for this update report.

In response to a query regarding what was being audited, Members were advised that a longer-term Audit Plan was in place looking at key priorities and objectives. The Director of Operations and Buildings clarified that there was a difference between Quality Assurance (QA) and Quality Control (QC), QA forming part of the remit of Internal Audit and QC part of the management remit including KPIs as part of the new process

The Chairman stated that more work was needed and recommended a meeting between Senior Officers and Members to clarify roles and responsibilities and address the audit concerns.

RECEIVED.

5. **SOCIAL MEDIA POLICY UPDATE**

The Committee received a report of the Managing Director concerning the updated Barbican social media policy.

A Member suggested editing the wording of a sentence in the Policy to read: "Transparent: if we do something embarrassing, our policy is to rectify it and to learn from experience."

RESOLVED – That Members note the updated social media policy.

6. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**

There were no questions.

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

There were no urgent items.

8. **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.
9-13

Paragraph No.
3

9. **NON-PUBLIC MINUTES**

The non-public minutes of the meeting held on 24 July 2019 were approved subject to a typo under Item 12.

10. **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.

11. **RISK UPDATE**

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

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

There were no questions.

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

There was one item.

The meeting ended at 11.29 am

Chairman

Contact Officer: Leanne Murphy
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leanne.murphy@cityoflondon.gov.uk

NOMINATIONS COMMITTEE OF THE BARBICAN CENTRE BOARD **Monday, 4 November 2019**

Minutes of the meeting of the Nominations Committee of the Barbican Centre Board
held at Committee Rooms, West Wing, Guildhall on Monday, 4 November 2019 at
10.00 am

Present

Members:

Deputy Dr Giles Shilson (Chairman)
Deputy Tom Hoffman (Chief Commoner)
Lucy Musgrave

Officers:

Sir Nicholas Kenyon - Managing Director, Barbican Centre
Leanne Murphy - Town Clerk's Department

1. APOLOGIES

Apologies were received from Jenny Waldman

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

There were no declarations.

3. MINUTES

The public minutes of the meeting held on 18 July 2018 were approved as a correct record.

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

There were no questions.

5. ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT

There were no urgent items.

6. 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.

7. BOARD APPOINTMENTS

The Committee considered a report of the Town Clerk proposing the reappointment of three external Board Members. The report also noted the two external vacancies on the Board and recommended a review of the Board's skills and areas of expertise with a view to informing future recruitment.

8. **FUTURE NOMINATIONS**

The Managing Director and Chairman provided an oral update in respect of future nominations to the Board.

9. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT WHILST THE PUBLIC ARE EXCLUDED**

There were no urgent items.

The meeting ended at 10.29 am

Chairman

Contact Officer: Leanne Murphy
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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 promotional booklet	Members to provide the Chairman/Managing Director with feedback re: the stakeholder promotional booklet via email.	All	Sept 2019 – <u>BCB for BCB</u>	To update at November Board meeting
2	Performance Review 2018-19	Members to receive a Local/National Strategy update.	Director of Creative Learning / Artistic Director	Sept 2019 – <u>BCB for BCB</u>	To update at January Board meeting
3	Barbican Budget Estimates 2020/21	Unstar item on the Board's agenda.	Town Clerk	Nov 2019 – <u>FC for BCB</u>	Members to discuss at November Board meeting
4		Request an update for Members concerning the 5% management fees being charged to the Barbican by COL on top of recharges.	Chief Operating & Financial Officer / Chamberlain		To update at November Board meeting
5	Retail Review	Members to receive information concerning stock levels.	Chief Operating & Financial Officer	Nov 2019 – <u>FC for FC</u>	To update at January FC meeting
6	BIE	Display a map of the world on the Barbican's foyer screens showing everywhere that BIE exhibitions have been to highlight to visitors the Barbican's geographical reach.	Chief Operating & Financial Officer	Nov 2019 – <u>FC for BCB</u>	In progress by Marketing

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Barbican Centre Board

Work Programme 2019/20

(changes since the last meeting in italics)

Standing Items

- | | | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|
| Board <ul style="list-style-type: none"> • Outstanding Actions • Directors' Management Report • Brexit Update | <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 |
|-------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|

4 Nov 2019	Barbican Risk Committee	<ul style="list-style-type: none"> Internal Audit Report Risk Update Programming Risk Update
	Barbican Finance Committee	<ul style="list-style-type: none"> Barbican Budget 2020/21 Business Plan Retail Review Update BIE Update Updated Strategic Plan
20 Nov 2019	Barbican Centre Board	<ul style="list-style-type: none"> Music and LSO Presentations Barbican Budget 2020/21 Local/National Update Barbican Budget 2020/21 Business Plan Retail Review Update BIE Update Updated Strategic Plan
13 Jan 2020	Barbican Finance Committee	<ul style="list-style-type: none"> CWP Update Bad Debts/Write-offs Annual Update Business Review
22 Jan 2020	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"> Theatre Presentation Health & Safety Report Safeguarding Bad Debts/Write-offs Annual Update Strategic Plan Full Update <i>National/Local Update</i>
9 March 2020	Barbican Finance Committee	<ul style="list-style-type: none"> Business Review Budget 2020/21 Update CWP Projects Report
		Page 17

25 March 2020	Barbican Centre Board	<ul style="list-style-type: none"> • Business Model - Long Term Financial Plan • Cinema Presentation • International Strategy Annual Update • High Level Business Plan • <i>Annual Development Review</i>
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Committee:	Date:
Barbican Centre Board – for information	20 November 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 six 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 ○ Creative Learning ○ Innovation and Engagement ○ Operations and Buildings ○ Business and Commercial. • Each of the six 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>STRATEGY</p> <p>Following the Directors' awaydays and the Performance Review which was submitted to the Board in September, a revised strategic plan with new draft priorities for action was presented to the staff in October, at an all-staff meeting at which the Chairman spoke about the position of the Centre and the progress of the Corporation's Fundamental Review. Whilst acknowledging the challenges for the immediate present in the business plan, there was strong support for the Centre's position in the Fundamental Review and its offer of collaboration with other departments of the City to achieve the desired results in both commercial and cultural activity. The revised strategic plan is now presented to the Board at this meeting, and will form the basis of future activity and measurement.</p> <p>Following the announcement of the roles of Sean Gregory as Director of Innovation and Engagement, and Jenny Mollica as Director of Creative Learning, both across Barbican and Guildhall School, there will be separate coverage of these areas as part of these Directors' reports.</p> <p>We are also delighted to announce the appointment of Natasha Harris, currently development director at the Old Vic, as our first Director of Development; she starts work on January 6 and a priority will be for her to meet the Board and Trust.</p> <p>An intense period of work at the beginning of the autumn season resulted in the autumn launch on October 23 of our annual theme for 2020, <i>Inside Out</i>, well received by press and media (see 2, Programming).</p> <p>Creative Learning celebrated its tenth anniversary as a joint department of the Barbican and Guildhall School with a superb celebration including activity and a <i>10 Years in Review</i> publication (see 3, Creative Learning).</p> <p>Extensive work beyond the walls continued after the success of the Walthamstow Garden Party with the Leytonstone Loves Film Festival, included free events and discussion with Young Programmers (see 2 and 3, Programming and Creative Learning).</p> <p>The renewal of Level G continues apace, with greatly increased activity, especially based around the Hub during the year of <i>Life Rewired</i>. The importance of a drop-in space for visitors to engage with and absorb the thinking around the themes has proved very valuable.</p>	

1.2 Preview and Planning

CULTURE MILE

The successful period of the Play the Mile projects, leading up to the Smithfield street party at the end of August, has been followed by an intensive period of planning for the renewal of the City's revenue budget for the project this autumn.

Work has continued on the public realm branding of Culture Mile within the City Public Realm area of the Department of Built Environment, which will lead to more visibility within the physical area of the Mile. The Legible London trial around the Barbican has been begun, with evidence suggesting that the wayfinding has been widely used and welcomed.

A significant boost to the awareness of Culture Mile has been provided by the adoption by the new Lord Mayor as culture as one of the themes for his year, and his promotion of Culture Mile internationally. In addition, when the Chair of Policy visits policy-makers in Beijing at the end of November, the MD of the Barbican will present an update on the concept and activity of Culture Mile.

The launch of the Fusion Prize has taken place, based around the need to develop new skills for the 21st-century workplace, and the Lord Mayor will present prizes at the end of the process next May.

The Culture Mile workstream leads have held a team awayday to discuss working methods for the future, based around the renewal of the strategy and vision, telling better stories of the work of the Mile, improving how we work and collaborate, so as to create a structure which still reflects the partnership nature of the venture, but better drives the outputs and activity.

Culture Mile is one of the most significant new initiatives in the City that brings together different departments to work on one linked project. The Fundamental Review has now identified this cross-departmental working as a priority, building beyond the silos of the different Corporation departments. The aim is that both within the commercial and cultural areas, the Barbican will be able to play a leading role in these developments.

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>On 23 October, the announcement of Inside Out, the Barbican's 2020 annual theme, received good media coverage and included feature articles in the <i>Guardian</i>, <i>The Times</i>, <i>Evening Standard</i> and <i>The Stage</i>. The Communications team also held an evening press launch for the season which was attended by over 150 journalists.</p> <p>The announcement builds on the many 4* and 5* reviews achieved over the summer for Lee Krasner and <i>AI: More than Human</i>. In August, TNT recommend the Barbican Centre as one of the best cultural destinations in London saying, <i>'the magic that happens inside the building is nothing short of amazing... When it comes to the arts, this is absolutely the venue for visitors to gravitate towards'</i>.</p> <p>Beyond Barbican launched the first edition of Leytonstone Loves Film in September. The festival offered a free weekend of films and movie magic enjoyed by over 8000 people. Presented in partnership with 40 local artists, organisations and businesses it featured 68 indoor and outdoor screenings.</p> <p>The last stage of Marketing's enrichment research was completed in July. The Audience Mindsets have been introduced to the organisation and Marketing are now in the embedding stage, where presentations and discussions are being taken round each department of the Barbican. This will be reported more fully to the board when Marketing do their next presentation.</p> <p>Create an ambitious international programme</p> <p>In September, Cinema presented one of <i>Life Rewired</i> highlights: <i>Anime's Human Machines</i>. The series highlighted the very best of the genre, was programmed by guest curator, Anime expert Helen McCarthy. The programme received high media and audience acclaim and boasted record audience numbers. The season drew funding from the Japan Foundation, The Sasakawa Foundation and Wellcome and enabled Cinema to invite renowned anime director Shoji Kawamori who led a sold-out masterclass.</p> <p>As part of <i>Life Rewired</i>, electronica and techno producer Max Cooper performed new project <i>Yearning for the Infinite</i>. The performance delivered the experience of drowning in a sea of information, using data mapping techniques to create a multi-surface projection, to which Cooper composes a soundtrack in real time.</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>

<p>Initial audience figures for <i>Into the Night</i> have been disappointing. In the first 24 days, the paid visitor average was 189, less than 50% of the budgeted daily figure (525 paid visitors per day). The exhibition opened at a time when there are strong visual arts offers at other venues in London, and during the Frieze London Art Fair. The critical response to <i>Into the Night</i> has been mixed and there has been some feedback regarding the lack of club and cabaret-like energy in the recreation areas of the exhibit. From the beginning, Art Gallery intended to animate the spaces with a live music programme on Thursday evenings and audience figures have been higher on these evenings. To mitigate the risk of audience numbers remaining low, we are implementing the following:</p> <ul style="list-style-type: none"> • Changing the opening hours of the show (opening at 12 instead of 10 during the week and staying open until 9pm instead of 8pm Wed.–Sat. evenings). • Extending the jazz programme from one night to three (Thurs.-Sat. 6-9pm) • Proposed introduction of a working cocktail bar in the Café Fledermaus section from 7 November onwards to accompany live jazz events (NB. still pending agreement from the University of Applied Arts who made the tiles in this section) • Revising the Marketing social media campaign to highlight the live offer • Reducing the front of house staff numbers to reflect the lower visitor numbers (a saving of approximately £20K) <p>Moscow’s <i>Theatre of Nations</i> underperformed at the box office, although the risk lay with the commercial producers. This might be due to there being much more Russian language theatre available in London this year.</p> <p>Theatre co-presented <i>Cion</i> with Dance Umbrella. Choreographed by Gregory Maqoma, <i>Cion</i> featured the Vuyani Dance company from South Africa. Despite very warm audience responses and fine reviews the production only achieved 71% financial target (£10k short)</p> <p>Invest in the artists of today and tomorrow</p> <p>Theatre’s Artist Development pilot scheme, Open Labs, launched this September. To date, three companies worked in the Pit Theatre for one week each. Three more Open Labs will take place in Spring 2020 after which an evaluation workshop will take place to refine our processes for the next financial year.</p> <p>In advance of the CRIPtic Pit Party, the Communications team placed several interview features with artist Jamie Hale. In its review of the event, The Reviews Hub praised the Barbican’s Pit Party series as having “shown that D/deaf and disabled performers have much to offer theatre, even though most of our industry tends to shun and ignore them.”</p> <p>Our Artistic Associates, Boy Blue, premiered their new production REDD at the end of September. Expectations were high due to the</p>	<p>Goals 2,3,4,5</p>
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<p>success of their previous show Blak Whyte Gray, but it fell short of target by £32k and received mixed reviews across the board albeit with 4* in the Sunday Times and on A Younger Theatre website.</p> <p>As part of Life Rewired, Level G produced Flavour Feast, a pop event with Guerilla Science that looked at how taste, smell and sight affect the health of the gut. Nearly, 900 people dropped into the event in our foyers.</p> <p>Collaborating with partners to achieve our ambitions</p> <p>International Associate Ensemble, the Australian Chamber Orchestra were in residency in the Barbican Hall in October and performed a Side-by-Side concert with the Guildhall School of Music and Drama. A Critic's Choice in The Times, the residency received 4* in bachtrack.</p> <p>Building on a successful 6-year relationship with London Borough of Waltham Forest, the Beyond Barbican team are developing a new 2-year project with the borough to explore the social and environmental benefits of localised, co-created, regenerative festival models.</p> <p>Working with the sector/responding to or influencing policy</p> <p>In recognition of the Global Climate Strike on 20 September, Cinema partnered with Sustainability Manager Charlotte Lythgoe to arrange events for staff on the day. This included Environmental Awareness Workshops and lunchtime screenings of The Islands and the Whales and The Hottest August.</p> <p>This year Walthamstow Garden Party attained a "Commended" Award from the international A Greener Festival Awards 2019, with outstanding achievements identified in three categories, including community impact. Based on the recommendations from the report, WGP now have a roadmap to work towards an "outstanding" award in 2021 and the Festival Vision 2025 pledge to achieve a 50% reduction in festival-related annual GHG emissions by 2025.</p> <p>WGP also worked with Attitude is Everything to improve the inclusivity and accessibility of the event. The festival distributed 350 access passes which ensured individuals and groups with additional needs could seamlessly enjoy the event.</p> <p>In October, the Beech Street Cinemas were approved to receive the National Autistic Society's Autism (NAS) Friendly Award. This will mean that the Relaxed Screening programme will receive significant marketing and outreach support through NAS. The award is a major step forward in audience engagement and the access work of the department, contributing to the Barbican E & I strategy</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
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3. REPORT: CREATIVE LEARNING	
3.1 Progress and Issues	Strategic Goal
<p>Creative Learning 10th Anniversary This year Creative Learning is celebrating ten years of supporting people of all ages and backgrounds to access and engage with the arts. Since 2009, over 100,000 people have participated in our programmes. To mark this milestone, we held a celebratory event at the Barbican Centre on 4 November at which we premiered two creative commissions - a film by a group of Young Creatives alumni and a poem composed by Young Poets alumnus, Kareem Parkins-Brown. In addition, we distributed our <i>10 Years in Review</i> publication and screened a new film about the work of the department. Though the anniversary provides us with a chance to reflect on our achievements, it is also a timely moment to look to the future, and we used the celebration event as an opportunity to announce our new Strategic Plan for 2019-2024, as well as new programmes and partnerships, including Community Collaborator Headway East. Led by Director of Creative Learning, Jenny Mollica, the department recently held an all-team Away Day at which we discussed the new Strategic Plan, which aligns with the recently unveiled Barbican Strategic Plan and the City's Corporate Plan.</p>	2, 5
<p>Leytonstone Loves Film Festival Leytonstone Loves Film Festival took place on the weekend of 27-29 September 2019. As part of this locally-produced free festival, the Young Programmers produced two screenings and took part in <i>The Young and the Restless</i> – a conversation event discussing their experiences in the film industry. Additionally, Creative Learning partnered with streaming service MUBI to deliver five screenings to community groups across Waltham Forest who otherwise would not have been able to access the festival, including those inside care and residential homes, reaching nearly 100 people.</p>	2, 5
<p>Barbican Box 19/20 Barbican Box 19/20 has been curated by Hunt & Darton, a Live Art collaboration between Jenny Hunt and Holly Darton. In a departure for our flagship schools programme, this year's Box has all the ingredients for making original theatre, visual art and music in a single design that inspires cross-art collaboration and conversation. In addition to receiving the Box, a 'cookbook' on how to use its ingredients, CPD and Artist Mentor sessions, students and teachers have the opportunity to experience the Hunt & Darton Café - a fully-functioning café that blends art with the everyday, located on Barbican's Level G – as well as Barbican Art Gallery's exhibition <i>Into the Night: Cabarets and Clubs in Modern Art</i>.</p>	2, 5
<p>Blocks on the Move Residencies Blocks on the Move is a residency project developed from Barbican Blocks, a textural and sensory experience for Under 5s designed by Co-DB Play and originally commissioned by Creative Learning for the Barbican Centre's Foyers.</p>	2, 5

<p>This year Blocks on the Move completed two 6-week residencies at the Artizan Street Library & Community Centre (City of London) and Hilldrop Community Centre (Islington), engaging approximately 300 children and their parents/carers, and continuing the legacy for the Barbican Blocks project of offering creative exploration and co-learning for families who may not otherwise access the Barbican's offer.</p> <p>Teacher Lab Pilot Teacher Labs aims to champion innovative practice in the classroom by supporting cross-curricular teacher and artist exchange. The programme is designed to give teachers direct access to world-class artists in order to develop practical solutions to learning through the arts across two exchange weeks: one at the school and one at a location chosen by the artist. From 7-11 October, artist, mathematician and member of Complicité theatre company, Victoria Gould, worked with a teacher from former Associate School, Greenleaf Primary School, at the school on a pre-identified need in their curriculum. Consequently, artist and teacher worked together for a second week at the Barbican Centre from 4-8 November. The findings of this exchange will be packaged into 'tool boxes' and shared amongst a network of local schools or across an academy chain as well as at our networking Teach Meet events and/or symposium events.</p> <p>Cia Mangat Currently a participant in the 19/20 cohort of Young Poets, Cia Mangat was announced as a Foyle Young Poet of the Year Top 15 Winner at a ceremony at the Southbank Centre on 2 October 2019. The winning entries were selected from over 6,000 poets and adjudicated by Raymond Antrobus and Jackie Kay.</p> <p>28 Times Cinema Over the summer of 2019 Creative Learning were asked by Europa Cinemas to place a callout for young people to apply to be part of the 28 Times Cinema jury at the Venice Film Festival. One of the department's shortlisted candidates, Yvonne Shelling, was chosen to represent the UK on the jury. In a blog post Shelling described his experience as 'the opportunity of a lifetime [...] I'm grateful to the Barbican and the European parliament for giving me this chance.'</p> <p>Beasts of London Workshops Throughout the autumn term Creative Learning, in partnership with the Museum of London, has been delivering workshops suitable for primary school students around the <i>Beasts of London</i> exhibition. This day of activity begins with pupils visiting the exhibition at the Museum of London followed by an animation workshop on urban animals, led by artist Oliver Hymans, at the Barbican Centre.</p>	<p>2</p> <p>2</p> <p>2</p> <p>2, 4</p>
3.2 Preview and Planning	
<p>Tuning into Change Open Rehearsal Maestro Gustavo Dudamel will be conducting an orchestra of over 100 young musicians from around the UK and Los Angeles in a free open rehearsal in the Barbican Hall on 20 November 2019. This forms part of the ongoing <i>Tuning into Change</i> project committed to giving young people a voice in shaping the future of the arts. The ensemble will include musicians from Youth Orchestra Los</p>	2, 5

<p>Angeles, the National Youth Orchestra's <i>Inspire</i> programme and the National Open Youth Orchestra, the world's first disabled-led youth orchestra.</p> <p>Into the Night Community View & Family Day As part of the public programme for Barbican Art Gallery's exhibition <i>Into the Night: Cabarets and Clubs in Modern Art</i> we are holding a Community View on 18 November and a Family Day on 8 December. The Community View will offer community organisations free access to the exhibition and an Architecture tour. Our Family Day will provide interactive workshops suitable for all the family on movement, sound, puppetry and poetry.</p> <p>M-SET: <i>To the Moon and Back</i> This year Creative Learning has co-commissioned an Under-5s Christmas show with the Theatre department from company M-SET (Multi-Sensory Educational Theatre) to run in the Pit Theatre from 13-21 December 2019. <i>To the Moon and Back</i> will be a journey of discovery into interactive spaces of touch, colour, sound and special effects. Alongside the show, we will be running two CPD (Continuing Professional Development) sessions for teachers – one primary and one secondary. Additionally, there will be eight slots for SEND school groups to attend the performance and two of them will include a 4-hour participatory workshop.</p>	<p>1, 2, 5</p> <p>1, 2</p>
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4. REPORT: INNOVATION AND ENGAGEMENT	
	Strategic Goal
4.1 Progress and Issues	
Archive Project <ul style="list-style-type: none"> In October we presented a Barbican Archive Residency across the Barbican Foyers. This weekend of free archive talks, films, pop-up installations and workshops showcased material from the Barbican's collection alongside several guest London archives, exploring material relating to protest, experimental music, community video and more. One of the most popular events from the weekend was a sold-out public talk featuring some of the original builders, along with leading figures of the 18-month 'Battle of the Barbican' industrial action between contractors and workers. For some, this was the first time returning to the Estate since its construction. A <i>Barbican Archive Jukebox</i> has been travelling around the Barbican estate, sharing stories from the Barbican's history through oral history and animation. There has been excellent feedback and engagement from visitors and local communities. 	1, 2, 3, 4, 5
Technology Programme <ul style="list-style-type: none"> We migrated to a new marketing email platform, Dotdigital, at the end of September. Dotdigital is part of the Spektrix platform and this migration can be seen as the successful completion of the first phase of the Spektrix implementation. Moving to Dotdigital has allowed us to resolve an ongoing duplication issue, which was becoming a data protection compliance risk, whilst also avoiding expenditure on renewal of the incumbent system (IBM Silverpop). The project to upgrade Artifax (event management and room booking software) continues to present significant complexity because it is so deeply embedded in the organisation and the new version is missing key features. However, Audience Experience's staff management for hosts is on track to be migrated out of Artifax to a third system by the end of the year. 	1, 2, 4, 5
Barbican Residents <ul style="list-style-type: none"> The Barbican Centre's termly meetings with the Barbican Association have been progressing very well, under the helm of Wendy Mead as Chair. These meetings occur 3 times a year and serve to establish and maintain a positive relationship between the Barbican Centre and Barbican Association, providing a forum for collaboration and consultation. The remit of what is discussed covers all aspects of the Barbican Centre's activity that may, in any way, affect Residents living on the Barbican Estate. In consultation with the Barbican Association, the Barbican has carried out its yearly review the Visitor Management Plan, which sets out the 	1, 2, 5

<p>strategy for managing activity in compliance with the License and minimising disruption to Barbican Residents. This aligns with a newly re-published Management Plan for the Guildhall School, which is supported by our joint Audience Experience and Operations teams.</p> <ul style="list-style-type: none"> Continuing with the Barbican Estate's 50th Anniversary celebrations this year, we will be holding a special (free) event for Barbican Residents on Sunday 24 November in Cinema 1. This will screen <i>The Barbican Archive Mixtape</i> – a cut-and-paste journey through the TV, film and artists moving image that has captured the Estate on screen – alongside a short film produced by the Barbican Association on the architecture/history/life of the Barbican Estate. 	
<p>4.2 Preview and Planning</p> <p>Barbican Guildhall Creative Alliance</p> <ul style="list-style-type: none"> Ahead of a meeting with Barbican and Guildhall Board Members scheduled for Monday 2nd March, we will be reviewing the Bridging Document (and strategic projects) to reassess the goals & project areas so that the document more accurately reflects current priorities. We will be bringing this for discussion at the joint awayday, along with specific examples of collaborative work across the organisations. <p>Technology Programme</p> <ul style="list-style-type: none"> Launch of the main Spektrix phase will be in either February or April 2020 (avoiding the classical music season onsale), with the exact launch window due to be set by 6 November. The project is largely on track, and we have worked with Spektrix to design a new approach to migration that will minimise disruption to ticketing services. The largest outstanding piece of work associated with Spektrix is the eticketing web integration. We expect to have a release matching our design, built on our proposed technology stack and working end-to-end for ticket purchases by 15 November, after which the process of making the site production-ready will be one of testing and iteration. <p>Archive Project</p> <ul style="list-style-type: none"> Plans are underway to produce a book celebrating the Barbican's 40th anniversary in 2022, edited by Nicholas Kenyon and with authors including Lyn Gardner, Richard Morrison and Roma Agrawal. The Barbican has submitted an expression of interest for the second phase of Heritage Fund support of just under £1m, with a full application set to go ahead in March 2020 (in partnership with Bishopsgate, Culture Mile and the LMA). Part of the bid's focus will seek to address the urgent need to relocate the Barbican Architectural Plans collection, ensuring they are in a safe and usable state. 	<p>1, 2, 3, 4, 5</p> <p>1, 2, 3, 4, 5</p> <p>1, 2, 4, 5</p>

on Citigen and that short-term interruptions are potentially as problematic as longer-term outages. We have priced up temporary boilers as part of our BCP, and the minimum hire costs were over £30k.

We have worked closely with our colleagues in the City Surveyor's department to progress a gateway paper to address the health and safety and operation risks to the Ex Halls, as the need for investment there is more crucial than ever.

Engineering staffing levels are still low in the team. We are currently recruiting to re-fill 3 shift team leader posts, (as part of our ongoing restructure), and will soon start on 7 technician posts, many of these posts have been filled by agency staff during our change programme, ensuring we are flexible. New team members will stabilise workloads, reinvigorate the team and bring on new skill sets and culture.

The projects team have successfully delivered a number of projects over recent months and we are particularly proud of the new accessible changing and showering facilities in the theatre block. We are keen to assist the Centre in other areas to ensure our guests and visitors get equally high standards as well as equality of access. This is in line with our strategy of 'creating an environment that enables and inspires others to achieve their best'.

Staffing levels have been an issue over recent months with both a long-term sickness absence and a resignation, filling the gap back to the new, post-restructure, levels. We are pleased however to welcome a new Project Manager to the team and will be looking for a fixed term additional member in the coming month.

Works will soon commence with each department on determining priorities for the 2021 Cyclical Works Programme (CWP Projects) funding requests. There are high numbers of maintenance projects required, plus we will balance this with works in customer facing areas and those that impact on maintaining income, so as to ensure we focus on growing the business and footfall.

We continue to work with our colleagues at the City of London and have representatives on the Energy Board and have recently joined the Climate Action Technical Group, which was formed to enable the development of a City-wide Climate Change Strategy.

Adding to our success in being awarded Julie's Bicycle Creative Green 4* certification earlier in the year, we have been working even more widely with the Centre's teams and are delighted to announce that we have recently won Best CSR / Sustainability Initiative at the 'London Venue Awards' and have attained a "Commended" award in the 'A Greener Festival Awards' for the Walthamstow Garden Party. In addition to this, our alliance activity with the Guildhall School of Music and Drama has seen the School jump 60 places in the People and Planet University Green

<p>League, putting them in the top half in the country and top of specialist conservatoires and drama schools. Our past restructure work is paying off and demonstrating what can be done when we work as 'one team'.</p> <p>Behaviour change and awareness across all teams is a current area of focus and in September we ran a series of sustainability workshops. Feedback from these has been positive and we are planning further sessions. Aligned with this activity and to strengthen the work by the Sustainability Steering Group we have launched a new informal sustainability group open to all staff and students from both the Barbican and the Guildhall School.</p> <p>We continue to work with our Events Teams to examine how we can expand on the work undertaken to date to reduce the use of single use plastics, with a particular focus on plastic drinks bottles and food wrapping.</p> <p>In order to achieve our ambition of being seen as exemplars of best practice in environmental management, we have been working with other organisations to share best practice; this includes London and Partners who support the Mayor of London's priorities by promoting London internationally as a leading world city. We are currently working with them to enhance their activity in developing reporting frameworks and mechanisms to reduce the environmental impact from the hospitality and leisure sector in London. We have also started to work with Canary Wharf with a view to developing a longer-term strategic alliance, developing a critical mass to share best practice and influence more widely.</p> <p>Savings</p> <p>As described above, having invested much time and effort in 'creating the environment' and our restructure and change programme, we continue to focus on delivering not only better quality but also improved culture and efficiencies, (a target of circa 20 % savings in our Directorate). All this will lead to an improved customer experience, leading to a 'Destination of the Future' strategy.</p>	<p>1, 5, S/E</p>
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6. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
<p>6.1 Progress & Issues</p> <p><u>Business Events</u></p> <p>Uncertainty surrounding the political climate continues to prevail, making trading conditions challenging. BBE find themselves in a relatively good position and as of mid-October, with five months still left to go until the end of year, have contracted 88% of target, and are pacing at 2% ahead year on year. Attending trade events remains a priority to maintain high visibility in the market place and continues to yield excellent results. UK trade events included The Meetings Show, M&IT's Agency Challenge and Corporate Forums, Imex: Frankfurt, Prestige Events 20/20 (Xmas parties), Summer BNC Show, Venues & Events and a number of smaller B2B events. A record £2.4m of enquiries was taken over two days at Venues alone, and IMEX USA produced an additional £600k worth of enquiries. In total, the team generated over £4million worth of enquiries over the summer period.</p> <p>The Business Events team won two recent awards, once again picking up the 'Cool Award' for Coolest for Awards Ceremonies and AGM's. We also won the Best CSR or Sustainability Initiative at the London Venue Awards.</p> <p><u>Development</u></p> <p>The Wellcome Trust have confirmed their support of a range of arts and learning projects within the 2020 theme <i>Inside Out</i>. This is the second year running they have supported the annual theme. Howden M&A confirmed Business Membership from 1 October. Grosvenor GB&I confirmed Lead Sponsorship of the art gallery exhibition <i>Into the Night</i> under their Mount Street, Mayfair brand. We received funding from Film London in support of Leytonstone Loves Film. The new donation point at the Cloakrooms outside the Art Gallery performed well during the Lee Krasner exhibition, and alongside gift with ticket, we raised the most for an exhibition since launching Audience Giving at the Gallery in 2016. A Barbican Fund audience appeal is currently in progress.</p> <p><u>BIE</u></p> <p>Digital Revolution will end its tour at the Frankfurt Filmmuseum on 10 November. This was the final stop of its 5-year international tour. AI: More than Human will open at its first venue of the tour and Co-Producer of the exhibition on the 6th December. It will be at the inaugural exhibition €71 million newly built Groninger Forum. Game On 2.0 will open at Fundación Canal, Madrid on 25th November, after an extensive revamping of the exhibition. Game On finished its 18-month tour to China in late October.</p> <p><u>Retail</u></p> <p>Sales continued to be boosted in the Foyer Shop by increased daytime footfall to the AI exhibition throughout July and August. New window displays for the Christmas season were installed at the start of</p>	<p>1, 3</p> <p>1, 3, 5</p> <p>1, 2, 3, 5</p> <p>1, 2, 3, 5</p>

<p>November. Online sales continue to perform well against budget as we prepare to head into our peak online trading period over November and December. The Gallery shop finished ahead of budget at the close of the Lee Krasner exhibition but has had a slower start with <i>Into the Night</i>. New product, made in collaboration with Reflect Studio, has now launched in the Barbican Shop.</p> <p><u>Catering</u> Improvements to the bar area and a focus on outdoor dining over the summer has resulted in Bonfire exceeding its budget revenue, spend per transaction and penetration KPI's for the first time. The Osteria kitchen extraction issues have improved following improvements to the filters. Additional replacements of aging equipment using energy saving (and heat reducing) induction hobs will also help to alleviate the problem. Some popular dishes have now been returned to the menu. Baxter Storey (who operate the Green Room, Artist Bar and GSMD cafes) were awarded a Centre of Excellence Award, achieving 97% in their Food Safety and H&S audit.</p> <p><u>Bars</u> Polycarbonate glasses are now standard across all of the in-house performance bars, reducing single-use plastics by up to 90%. The Martini Bar successfully ran cocktail making workshops to the general public delivering secondary income to Barbican. Summer activities, such as Makr Shagr, Picnic Garden, and Conservatory Lates have delivered on all expectations, exceeding budget contribution as well as adding to the audience experience.</p> <p><u>Car parks</u> Six new Sheffield bicycle stands have been installed in car park 4, this comes after an increased usage of stands located on other levels of the car park.</p>	<p>1, 3</p> <p>1, 3</p> <p>1, 3</p>
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<p>6.2 Preview & Planning</p> <p><u>Business Events</u> Planning and evidence gathering for Barbican's AIM (accreditation in meetings) assessment in November is underway.</p> <p><u>Development</u> The development of the Directors' Circle is now underway and prospects are being identified. The Circle will extend from the top end of the Patrons programme becoming an annual, renewable major gifts group. We are developing mobile donation points for Level G. We hope to confirm a sponsor for Masculinities imminently. The new Director of Development has been confirmed in post and will begin in January.</p>	<p>1, 3</p> <p>1, 3, 5</p>
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<p><u>BIE</u> AI: More than Human continues to draw interest from venues around the world – we are currently in discussions with partners in Brazil and Italy. BIE signed a £1m deal with Bpark in China to stage 4 exhibitions over the course of 3 years. Virtual Realms (working title) contracts are currently being reviewed. We anticipate its tour to be already determined until 2022. Digital Revolution will be decommissioned after its run in Frankfurt and returned to lenders. Over these 5 years the exhibition has welcomed more than 600,000 visitors. BIE continues to research prospects for a 2021 exhibition on the themes of Sustainability, Climate Change and the Natural World.</p>	1, 2, 3, 5
<p><u>Retail</u> Since September we are trialling the Advance Ticket Desk in a new location on the ground level of the Foyer Shop. Both Retail and the Box Office teams are regularly reviewing the operation and taking both customer and staff feedback, and to date its new location has been well received. The retail team are continuing to work on recommendations made in the 20.20 Retail Review. New Barbican exclusive product ranges are currently being developed for launch in early 2020, alongside product development for the next Gallery exhibition in February.</p>	1, 2, 3, 5
<p><u>Catering</u> Further developments in Barbican Cinema Café Bar are underway, with additional signage in production to promote the new hot wrap food offer during the day. Brian Martin has replaced Martin Dibben as General Manager for Searcys at the Barbican. Brian has worked at the Barbican previously and so comes with a wealth of experience alongside new ideas he has picked up while he's been away.</p>	1, 3
<p><u>Bars</u> There is a proposal to open a pop-up bar in the Gallery's Into The Night exhibition to improve the customer experience, drive ticket sales and deliver secondary income. Working with various departments to develop a Silent Disco, and Silent Cinema series of in-house commercial events in the Conservatory</p>	1,3
<p><u>Car parks</u> Arrangements with YourParkingSpace to offer hourly pre-paid parking on their website are moving forward.</p>	1,3

Appendix A:

Our vision is: Arts Without Boundaries.

Our mission is: world-class arts and learning

We exist to:

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

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: Barbican Board	Date: 20 November 2019
Subject: Barbican Capital Plan 2020/21	Public
Report of: Nicholas Kenyon	For Approval
Report author: Cornell Farrell	

Summary

This report presents for approval the Capital and Supplementary Plan for the Barbican for 2020/21.

Recommendation

Members are asked to:

- i) review and approve the proposed capital and supplementary revenue projects budgets for 2020/21 for submission to Finance Committee,
- ii) authorise the Chamberlain, in consultation with the Chief Officer to revise these budgets to allow for any further implications arising from Corporate Projects, other reviews and changes to the Cyclical Works Programme;
- iii) agree that minor amendments for 2019/20 and 2020/21 budgets arising during budget setting be delegated to the Chamberlain.

Main Report

Background

1. An annual funding cycle to prioritise capital projects is being introduced for the first time this year. Departments will make their case for the allocation of centrally resourced capital funding, aligned with the Business Planning and the Medium-Term Financial Planning process. New Capital and SRP funding bids will no longer be considered on an ad hoc basis throughout the year.
2. The Policy and Resources Committee have established the following criteria against which capital projects will be assessed:
 - i) Must be an essential scheme¹
 - ii) Must address a risk on the Corporate Risk register; or the following items that would otherwise be escalated to the corporate risk register:
 - a. Replacement of critical end of life components for core services;
 - b. Schemes required to deliver high priority policies; and
 - c. Schemes with a high reputational impact

¹ Health and Safety Compliance, or Statutory Compliance, or Fully/substantially reimbursable, or Major Renewal of Income Generating Asset, or Spend to Save with a payback period within 5 years.

- iii) Must have a sound business case (clearly demonstrating the negative impact of the scheme not going ahead, i.e. penalty costs or loss of income, where these are material).
- 3. Annual bids for funding should be submitted using documentation based on the Gateway 1 Project Briefing document which has been adapted for this purpose. Bids that require central funding should also be included on the 'New Bids Appendix'. These bids should be considered and prioritised by the relevant service committee as part of the budget report (any schemes currently on hold as a result of the fundamental review must be included and reconsidered).
- 4. These prioritised bids will be centrally reviewed by the Corporate Priorities Board for corporate consistency and submitted to the Resource Allocation Sub Committee meeting in December in order to receive 'in principle' funding approval.
- 5. Only capital schemes with 'in principle' funding will be allowed to progress through the gateway process. Financial provision for these schemes will be incorporated into the draft capital programme and the medium term financial plan in order to confirm affordability, and approved by Court in March 2020. Once in principle funding for a scheme has been approved by Court in March 2020 it can then progress to Gateway 2 through to Gateway 4. Projects will progress to Gateway 4(a) for Resource Allocation Sub and Policy and Resources Committees to consider a final bid for funding.

Draft Capital and Supplementary Revenue Project budgets for 2020/21

- 6. In priority order the Barbican are putting forward the following for 2020/21

- i) Health & Safety and Compliance Works: Barbican Exhibition Halls. £5m. Appendix 2.

We will address the health and safety issues, the poor and aged condition of the building fabric, mechanical, electrical and other building services/installations, to make the building safer and assist building compliance. Projects Sub and Corporate Assets Sub Committee have noted that this is a health and safety risk and a corporate reputation risk.

- ii) Confined and Dangerous Spaces. £2m. Appendix 1.

In order to comply with health and safety regulations (Confined Spaces Regulations 1997), we aim to make it safer to carry out maintenance activities in designated confined spaces and other dangerous areas.

- iii) Replacement of Art Gallery Chiller. £300k. Appendix 3.

To remove existing, failing art gallery chiller and replace with a new chiller to ensure critical environmental conditions are maintained. Failure to deliver this would result in reputational damage to the corporation and likely very large claims from lenders if art works were damaged.

- iv) Redevelopment of Barbican Kitchens, Restaurants and Event Space - £2.8m. Appendix 4.

Design, build, adapt the catering block facilities to provide a new restaurant, a new event space and improved kitchen facilities at the Barbican Centre, thus enabling us to improve the quality of our customer experience, reduce costs and improve income lines.

Conclusion

7. This report presents the Barbican's Capital and Supplementary Plan for 2020/21 for Members to consider and approve.

Appendices - Available to members on request

- Appendix 1 – Project Briefing Exhibition Hall
- Appendix 2 – Project Briefing Confined and Dangerous Spaces
- Appendix 3 – Project Briefing Replacement of Art Gallery Chiller
- Appendix 4 - Project Briefing Redevelopment of Barbican Kitchens, Restaurants and Event Space

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Committee:	Date:
Barbican Centre Board	20 November 2019
Subject: Barbican Strategic Plan	Public
Report of: Nicholas Kenyon	For Approval
Report author: Laura Whitticase	

Summary

This report presents for approval the revised draft Strategic Plan.

Recommendation

Members are asked to:

- i) note the factors taken into consideration in compiling the Barbican's revised draft Strategic Plan
- ii) approve, subject to the incorporation of any changes sought by this Committee, the draft Strategic Plan and associated processes

Main Report

Background

1. The previous Strategic Plan was developed in 2015/16 and approved by the Board in 2016. It was developed in part as a response to the City of London's Savings Based Review and Efficiency Savings exercise carried out in 2013/14, following acknowledgement that in addition to making savings, the Barbican should be framing its work within a more strategic context, which led to the development of five new strategic goals.
2. In 2019 Directors held two away-days in April and July to review the previous Strategic Plan and to agree a methodology to develop a revised Strategic Plan for the Barbican, within the context of the City's Corporate Plan, the evolving Fundamental Review process and the Barbican's own business model development.
3. The revised draft Strategic Plan has informed the development of the high-level summary Business Plan which has now been to the Finance Committee for approval as part of the City's wider business planning process.

Process

4. At the first Directorate away day in April, it was acknowledged that the Barbican is in a strong position to build on the momentum gained during delivery of the

previous Strategic Plan and to develop a robust business model that will support the organisation through a challenging economic, political and social landscape, whilst ensuring we remain competitive within the cultural sector in London, the UK and internationally by capitalising on new opportunities for growth.

5. It was agreed that a small cross-cutting group made up of Directors and representatives from Management Team would take this forward, resulting in a set of workstreams to build on and develop the ideas that came out of this session and to develop a roadmap to design and refine a revised Strategic Plan.
6. This group identified some key priority areas for development including a set of initiatives which were developed following staff input, divisional away-days and from working groups tasked to consider some specific areas for strategic development.
7. Potential models for monitoring and managing the performance of the organisation were also researched by this cross-cutting group and it was agreed that using a combination of Key Performance Indicators for monitoring the overall health of the organisation coupled with Objectives and Key Results for measuring progress of change-focused work would be a suitable approach.
8. At the second Directorate away-day in July, six new strategic priorities were agreed, along with a proposed structure for the revised Strategic Plan.
9. Alongside this process, the Barbican underwent a holistic brand health-check which interrogated the existing brand within this new context and tested proposals for refining and updating it with Directors, staff and the public. Although findings demonstrated that the previous brand was strong, it required an updated approach to better reflect our changing positioning and focus. This resulted in a new brand conviction, proposition and set of values, which informed the development of a framework for a revised Strategic Plan.

A revised Strategic Plan

10. The revised plan is structured in a similar way to the previous one. However, we have a new brand conviction, values and strategic priorities, plus a new approach to measuring the performance of our business as usual. In addition, our commitment to organisational development and change has now been focused into three distinct areas, which are reviewed annually and monitored internally quarterly.

11. The structure is as follows:

A new brand conviction -

To create space for people and ideas to connect

which in turn enables us to deliver our proposition of being committed to -

Arts without boundaries

This is underpinned by four new values, which help us to articulate how we think and approach our work -

Brave - Breaking new ground, doing the things others wouldn't

Open - Always striving to be of, by and for all

Connected - Reflecting today's world, building meaningful partnerships

Sustainable - Being smart about doing business, embracing future ways of working

Our six new strategic priorities for the next five years demonstrate our commitment to those things we have agreed are the most important -

Destination - Deliver an exceptional experience

Audiences - Build lasting relationships

Artists - Enable artists to realise their vision

Income - Create sustainable growth

Culture Mile - Be a lead partner

Learning - Develop creative skills for life

These six priority areas are not a complete move away from the previous five goals, but more of a refinement and focus into a more specific articulation of our strategy and the cross-cutting nature of each area.

They each support our commitment to delivering the City's Corporate Aims to:

- 1) Contribute to a flourishing society – *Audiences, Learning, Destination, Culture Mile*
- 2) Support a thriving economy – *Income, Culture Mile, Destination*
- 3) Shape outstanding environments – *Destination, Culture Mile, Audiences*

Greater detail of how the revised Strategic Plan supports the City's Corporate Plan will be provided upon completion of the City's business planning workbook which aligns specific areas of Barbican work with the proposed KPIs that the Corporate Performance Team are defining.

12. In-line with Corporate business planning processes, recommendations from an internal audit into our approach to strategic planning, and in order to define and measure our progress across the core business as usual, we have agreed to use ten high-level KPI areas – each with granular targets and measures which inform the overall indicator. These aim to account for around 80% of our total activity.

The detail of these areas, the associated targets and measures is still being refined and tested, but our draft KPI areas are as follows:

- i. Visitors
- ii. Income
- iii. Expenditure
- iv. Brand Health
- v. Accessibility
- vi. Return on Investment
- vii. Sustainability
- viii. Impact
- ix. Staff Satisfaction
- x. Culture Mile

A focused workstream consisting of senior staff across Incubator, Marketing, Comms, Finance and other teams as needed will finalise these areas and the associated measures and reporting mechanisms in the coming weeks to ensure they are useful and accurately reflect our work across the whole organisation.

13. In order to define and measure step-change across the organisation we have agreed on three annual Objectives along with associated Key Results, which we will measure quarterly.

These objectives should make up around 20% of our focus, ensuring we do not jeopardise our core business output in the process of delivering change.

The detail of the headline objectives is still being tested and refined, however the areas that they will focus on are:

- 1) Produce a five-year business plan for sustainable growth
- 2) Become a sector leader in organisational culture and ways of working
- 3) Become one of the most visited cultural destinations in the UK

These will potentially expand to include an additional Objective in response to the City's Fundamental Review process, but this is still to be confirmed.

Key results are still being developed but will be used as a mechanism for tracking clear progress (and identifying challenges) across the year.

To facilitate delivery of the key results and objectives, a set of project initiatives are being finalised. These have been informed by staff ideas, the Directorate away-days and following Management Team input.

A process is now underway to prioritise, clarify and initiate these projects ready for final sign-off.

Process for delivery, monitoring and reporting

14. In order to track progress against our Objectives and Key Results (OKRs) a workstream is underway to develop a new cross-organisational methodology which will include a new project initiation process for all new initiatives – which is another recommendation from the aforementioned strategic plan audit, a timetable for reporting at Management Team, Directorate and the Barbican Board, a risk management system and project evaluation process.

The new system will be finalised at the end of 2019, to ensure roll-out of the new process is available in 2020. Key considerations are to ensure alignment with the City's own reporting processes (which are still being defined) alongside ensuring a small cross-working group is responsible for overseeing progress at an active level throughout the lifecycle of the plan.

Progress on OKRs and KPIs will be made accessible to staff, ensuring accountability and transparency across the organisation, whilst supporting staff to understand and demonstrate how their work contributes to the overall health and development of the organisation.

15. During delivery of the existing Strategic Plan and through the development of the revised Strategic Plan and high-level Business Plan, we have identified and acted on areas of our operation that require adjustment to ensure greater effectiveness. This process is still ongoing and will form part of the new plans (particularly expressed in our topline Organisational Culture/Ways of working objective).
16. We have not decided to reduce or stop specific workstreams. Rather we have reviewed existing workstreams and updated them following prioritisation and refinement within the new context of the Fundamental Review and wider business model development for the Barbican.

As referenced above, we have been careful to ensure that our change programme does not outweigh the focus on delivering activities that run core to our fundamental business purpose, mitigating against running into issues around resource and capacity.

Corporate & Strategic Implications

17. Following approval of the revised Strategic Plan and agreement of the next steps following the Fundamental Review outcomes we will complete the work on alignment with the Corporate Plan and associated objectives.

Although the Strategic Plan has been developed within the context of the Corporate Plan, we are yet to detail each new initiative and workstream (which are still being defined) against specific Corporate Plan outcomes. We anticipate this will be completed in January 2020.

Conclusion

18. This report presents the draft revised Strategic Plan for the Barbican for Members to consider and approve, including approval of next steps to finalise KPIs, OKRs and initiatives.

Appendices

- Appendix 1 – Draft Strategic Plan

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Committee(s) Barbican Centre Board	Date(s): 20 November 2019
Subject: Music Annual Presentation	Public
Report of: Louise Jeffreys, Artistic Director	For Information
Report author: Huw Humphreys, Head of Music	

Summary

This report provides an overview of the Barbican Music department's recent activity, current positioning and forward strategy within the context of the Barbican's overall vision and mission and Strategic Business Plan. It is divided into the following sections:

1. Music Mission Statement
2. 2018/9 Season Review and 2019/20 Highlights
3. Equality and Inclusion
4. Milton Court
5. Conclusions

Recommendation(s)

Members are asked to note the report.

Main Report

1. MUSIC MISSION STATEMENT

Our music programme connects audiences with international artists who have bold new ideas; from experimental collaborations to the world's leading orchestras and soloists, our programme crosses genres and boundaries to break new ground.

We work in partnership with the greatest orchestras and creative organisations from across the globe – our Resident Orchestra the London Symphony Orchestra, International Orchestral Partner the Los Angeles Philharmonic and our family of associates: Barbican International Associate Ensemble at Milton Court, the Australian Chamber Orchestra; Barbican International Associate Ensemble, Jazz at Lincoln Center Orchestra with Wynton Marsalis; Associate Orchestra, BBC Symphony Orchestra; Associate Ensembles, the Academy of Ancient Music and Britten Sinfonia; and Associate Producer, Serious.

We empower and invest in artists to realise their vision; commissioning new work, brokering new collaborations, encouraging creative risk and connecting emerging

talent with the stars of today through our partnership with the Guildhall School of Music & Drama.

Our programme aims to be accessible to all; from free events both in the Centre and offsite in east London to discounted Young Barbican tickets for 14-25 year olds for every concert we produce.

“it's in the Barbican Hall that you'll hear the best music. It's a beautiful theatre, offering sterling acoustics and some spellbinding artistry. The classical output here is superb, but the contemporary music is excellent too: global, boundary-pushing and always special.” Evening Standard 29.04.19

a) What makes the Barbican Music programme distinctive?

We are Brave. Our Music programme cuts across all forms of music, including work by contemporary musicians, experimental collaborations and leading orchestras and soloists from around the world. We use our expertise and resources to present an ambitious, international programme, providing a home for projects that would not otherwise happen in London. We believe in developing ideas and projects with artists, not simply being a receiving house for finished work, and specialise in performances where the boundaries between art-forms blur. We work in collaboration with hand-picked partners in the UK to create seasons that are much bigger than the sum of our collective parts, and with international partners who share our commitment to cross-arts collaborations and major learning projects.

We are Open. As a truly international language, we believe that music is for all and by all. We aim to curate a wide diversity of high-quality music-making within our programme each season, attracting a broad spectrum of audiences. We are committed to affordable ticket pricing to make our programme as accessible as possible, while making substantial discounts available for 14-25 year olds through our Young Barbican scheme. Elements of our programme that are free to all play an increasingly important part of our work and further extend our reach, whether they be in the Barbican Hall, on the Barbican Foyers, across Culture Mile or off-site in East London. Our marketing campaigns include *Barbican Sessions*, a series of exclusive Barbican-filmed performances by visiting artists, accessible on line for free, that has so far attracted 129k YouTube and 535k Facebook views.

We are Connected. Our partnerships exist on a local, national and international level, including with our Resident Orchestra, our Associate orchestras and ensembles, our International Partner and Associates and our Creative Alliance with the Guildhall School. The Barbican plays an active role as a member of the British Association of Concert Halls and the European Concert Halls Organisation. Our work with an increasing array of partners helps us achieve our strategic aims. Our networks are strengthened by the work our programming team undertakes for other presenters, including the Edinburgh International Festival and Melbourne International Arts Festival. Over the 2018/9 season, we have co-commissioned works with an array of partners including Earth Hackney, BBC Radio 3, Manchester International Festival, the Wiener Konzerthaus, Carnegie Hall and Sydney Opera House.

We are Sustainable. The Barbican Hall is the Music department's single biggest asset and we aim to work in a smart and flexible way to ensure that mixed income generation brings the best result for the Centre overall. We carefully balance the mix of own-promoted and rental events to spread the financial risk effectively, whilst also incorporating music rental events into our annual themes and focuses. Our own programme mixes income generating concerts with those that require subsidy, with the contemporary programme being able to adjust plans in response to the progress of the current financial year. We are in constant dialogue with our Business Events colleagues to ensure we maximise the resource of the Barbican Hall's diary and we make the hall available to the Visual Arts team for "Architecture on Stage" talks whenever possible. Ecological sustainability plays a key role in our future thinking, both in terms of programming and operations, which is outlined later in this report.

b) How do Barbican strategic priorities affect our Music programme?

The following are examples of how new Barbican strategic priorities affect the output of the Music team, and how we mix business-as-usual activity with ground-breaking projects to drive our programme forward:

Destination – As well as providing the best possible experience for artists and audiences within budgetary limitations, the Music team plays an active role in increasing the Barbican's overall attraction as a destination. In addition to coordinating the Level G programme, our team have been involved with the creation and programming of the *Life Rewired Hub* as a place for talks, workshops, residencies and learning that respond to the annual theme in 2019. We regularly programme talks and performances in the Clubstage and Freestage spaces, and included these – as well as the Hall, Lakeside, Conservatory and Cinema 1 – as free performances as part of Sound Unbound.

Audiences – The breadth of our contemporary programme ensures a diversity of audiences as many of the artists and bands involved bring a considerable fan-base to their Barbican performances. The classical audience base is narrower, but we use particular events to bring new audiences to our classical programme; examples for 2018/19 include the sold-out houses for the Australian Chamber Orchestra's performance of *Mountain* and the London Contemporary Orchestra's concert entitled *Other Worlds*. Our Beyond Barbican programming and Young Barbican ticket scheme are also ways of reaching new audiences. Moving forward, the 2019 segmentation study will be crucial in identifying areas for audience growth.

Artists - We work with artists at all stages of their careers to help realise their artistic visions, and always strive to create long-term partnerships where we can support artistic development over an extended period. Midori Takeda is an example of an artist who appeared in the Barbican Hall in 2018/9, having previously been promoted by the Barbican in a smaller venue, while the success of Erland Cooper's May 2019 Milton Court performance will soon see him presented in the Barbican Hall. Over the course of the 2018/9 season, the classical programme contained 23 world or UK premieres, of which 5 were directly commissioned by the Barbican. In the corresponding contemporary season, there were 18 events which the Barbican commissioned or co-commissioned.

Income – In addition to ensuring that the Barbican Hall’s diary balances artistic and commercial activity and spreads risk effectively through our own-promotion and rental work, we are always considering further ways of creating sustainable growth, including with our Commercial and Catering colleagues. Through the 2018/19 season, we supported our colleagues in Development to raise over £270k to support the Music programme; direct income included £37k from grants for the classical programme and £8,741 from grants for contemporary music, while individual giving income of £225k was also largely contingent on the Music programme.

Culture Mile – Building on the success of our first major Culture Mile initiative in 2017/8 (*Tunnel Visions: Array*), Sound Unbound in May 2019 fully integrated Culture Mile aims and values into its planning and execution. All 160 events were free to the public for the first time thanks to increased Barbican resourcing, while our performances branched out from the Barbican Centre, Milton Court and LSO St. Luke’s to venues across Culture Mile including The Charterhouse, Piano Bar Smithfield, St. Bartholomew the Great and the Less, Smithfield Rotunda, Fabric nightclub, the Gresham Centre and the Museum of London. Culture Mile funding also allowed the creation of a Sound Unbound Hub specifically designed for family audiences in the Charterhouse Square.

Learning – We supported our colleagues in Creative Learning on the following projects in 2018/9: the creation of masterclasses around the ECHO Rising Stars series, enabling 200 students from the Centre for Young Musicians to receive expert guidance on harp, French horn and chamber music; the Barbican Box curated by Native Instruments, focussing on Life Rewired and contemporary music programmes, and culminating in a performance in the Barbican Hall; and family friendly music and movement workshops around the music of Steve Reich as part of Sound Unbound. These projects complement our main artist development activity delivered with the Guildhall School as part of the Creative Alliance.

c) How does Barbican Music support the City to achieve its Corporate Plan?

As well as other initiatives mentioned in this report, the following are examples of Barbican Music responding to the aims of the City of London Corporate Plan:

Contribute to a flourishing society – Recent studies have linked listening to music with a wide range of health and wellbeing benefits including improved mood and motivation, increased memory capacity, pain relief and the reduction of stress. We aim to make our programme as accessible as possible, both through affordable ticket pricing, a range of both onsite and offsite free events each year and through broadcasting and digital online initiatives.

Support a thriving economy – We are recognised as a music venue of global significance with a programme that is truly international. We can attract the world’s greatest classical and contemporary artists at the cutting edge of their field to the Barbican which, in turn, brings an international audience to the City to experience our world-class offer.

Shape outstanding environments – We have developed a lasting network of local, national and international collaborators, which amplify our programme, support our

goals and magnify our impact. We are committed partners of Culture Mile and aim to build its values into projects of increasing ambition and reach. We are always striving to keep the Barbican Hall at the forefront of technological development, secure and well-maintained for audience and artists alike.

d) What are our challenges and opportunities?

Brexit - Since my last board report 12 months ago, very little has changed in the certainty with which we can approach our Brexit planning – either through an agreed deal or a no-deal outcome. We continue to lobby through the Concert Promoters Association and the British Council, as well as taking part in Brexit-related seminars and conferences with the Association of British Orchestras. The advice that we have received is that the major impact in the short-term, including as part of a transition period, will be felt in the movement of goods – as opposed to the movement of people – and that this is most likely to impact our ports. In the short term, we are therefore encouraging smaller tour parties to carry their own instruments on board flights from Europe, as well as advising that major freight consignments should be flown directly into the UK, as opposed to making a first stop on the continent and arriving by road.

Major fluctuation in currency exchange rates remain a high concern for visiting artists and ensembles. I have received numerous phone calls and emails about fees that have already been agreed in sterling, although no performances have been cancelled yet. Managements are also concerned about the potential impact of unexpected costs such as visas and work permits, and are seeking to be indemnified against such charges for agreements that have already been signed.

The longer-term impact of Brexit on our business is, if anything, more worrying. The fees that we have been able to pay international artists and orchestras have always been far lower than those payable in other parts of the world, especially in continental Europe. We have always relied on the strength of our relationships and on the importance of London as an international cultural city to make up for this economic shortfall. It has been very noticeable over the last twenty years, for example, that the number of major international symphony orchestras visiting other regional centres around the UK – including the outstanding venues in Birmingham, Manchester, Glasgow and Belfast – has dropped off considerably; London is, however, still managing to retain its place in these tour schedules. If the movement of people and goods becomes a much slower process at the borders, requiring orchestras to build in expensive “buffer” times in their schedules – and if border tariffs increase - the viability of London as a destination will become increasingly difficult to justify.

Sustainability - The presentation of a world-leading, international music programme is only possible by utilising a significant number of flights, both for artists and cargo, each year; for example, a major symphony orchestra, such as the Los Angeles Philharmonic, travels with a tour party in excess of 230 people and 13.5 tonnes of cargo. This has a major impact on our sustainability and carbon footprint and is further exacerbated as our Music programme rarely involves repeated programmes; unlike the Theatre or Cinema programmes where runs of performances are the norm, there is a different performance in the Barbican Hall every evening. Our

International Associates fly in from Sydney, Los Angeles and New York alongside a host of other visiting international artists and ensembles. The creation of our International Associate residencies is one useful mitigation in this area, as each of these orchestras are normally resident in the Barbican for nearly a week at a time but we need to consider this kind of impact within the wider spectrum of our programming moving forward.

We currently use around 8000 plastic bottles of water a year backstage for Artists and Client use, and have committed to be rid of single use plastic water bottles and cups, plus plastic bottled water fountains, by September 2020. To achieve this, two members of the stage and production teams are working together to find solutions including more plumbed in water fountains backstage, providing all staff with a reusable branded water bottle and encouraging all visiting artists and companies to bring their own reusable cups.

In Summer 2016, the orchestral lighting rig in the Barbican Hall was changed from a tungsten to an LED-based system; the impact of this was a 78% reduction in energy consumption and carbon emissions per year on the orchestral lighting rig, which equated to a saving of approximately £16k. We now need to consider what would be possible with Front of House lighting and lighting backstage to complement these substantial savings.

Budget – While we have been able to protect the programming budget from recent cuts to the overall Music department budget, it is likely that we will have to reduce the allocation for programming – both classical and contemporary - in 2020/21. On the surface, this should be achievable as programming costs and expenditure have shown a surplus when compared to budgets over the last 5 years. However, our former budget had allowed programmers to take a level of artistic risk which has contributed to the balance of our world-class programme; this will inevitably be compromised as we seek to maintain the same level of activity with reduced subsidy.

Centre for Music – Although not central to this report, the C4M project represents a once-in-a-lifetime opportunity to transform London's music ecology and the public realm in the Square Mile, welcoming the most diverse range of artists and audiences to the City of London and reaching out to young and emerging talent. We have been involved in constructing the schedule of accommodation and commenting on the work of the design team as well as constructing the activity plan in each space in the new venue. Much of the year has been spent developing a joint vision on programming, education and learning activity with colleagues at the LSO and Guildhall School.

2. 2018/19 SEASON REVIEW & 2019/20 HIGHLIGHTS

a) The Barbican Hall year 2018/19 in numbers

There was a total of 247 concerts in the Barbican Hall through the 2018/19 financial year, which broke down as follows:

		<u>2017/18</u>
Barbican Own Promotions	86 (58 contemporary, 28 classical)	79
London Symphony Orchestra	68 (including key-stage concerts)	62
Classical Rentals	32	37
Classical Associates	31 (AAM, BS, BBCSO)	32
Contemporary Rentals	16	14
Serious (Associate Producer)	11	15
Architecture talks	3	1

Additionally, there were 13 days dedicated to LSO rehearsals, 47 days of maintenance (principally during the summer period) and 19 days dark (unsold, public holidays, cancellations).

In the Classical programme (referring to the entire Classical programme in the 2018/19 financial year, not just Barbican promotions), there were:

- 230,779 tickets sold (106% of 2017/18), representing a gross revenue of £5,494,439 (107% of 2017/18)
- 37,513 members tickets sold (111% of 2017/18), representing a gross revenue of £1,116,955 (109% of 2017/18)
- 7039 tickets sold to Young Barbican members (a combination of discounted and full-price tickets), representing 111% of 2017/18 sales and 121% of 2017/18 financials

In the Contemporary programme (including own-promotions, co-promotions and rentals), there were

- 144,455 tickets sold (104% of 2017/8), representing a gross revenue of £4,535,875 (113% of 2017/8)
- 18,912 members tickets sold (102% of 2017/8), representing a gross revenue of 667,213 (117% of 2017/8)
- 4,118 tickets sold to Young Barbican members, representing a gross revenue of £125,589 (102% of 2017/8)

‘the Barbican takes some beating, it has fantastic sound.... everywhere you sit is a good seat as the sightlines are terrific In terms of concert venues, the acoustic is best at the Barbican, it’s just flawless, it’s really clear without being sterile’. Robert Elms on BBC London 8.10.19

b) Resident and Associate Ensembles

The presentation of a unified classical music season across the Barbican's own promotions and the presentations of our Resident and Associate orchestras and ensembles remains a unique and vital aspect of our programme. We always aim to be a partner to these ensembles, not merely a venue, while programming themes and priorities can be amplified over a wider span of concerts. We also collaborate directly on co-promotions and, on occasion, engage the orchestras as part of the Barbican's own programming. This section should be read in conjunction with the LSO's own report on 2018/19, as our collaboration becomes evermore integral to the future of both organisations.

2018/9 projects with the London Symphony Orchestra included two performances of Janacek's *The Cunning Little Vixen* conducted by Sir Simon Rattle and with a concert staging by Peter Sellars. This was the third Barbican / LSO operatic collaboration that has featured Rattle and Sellars, following on from Debussy's *Pelléas et Mélisande* and Ligeti's *Le Grand Macabre* in recent seasons. The season also featured *Last and First Men*, a multimedia meditation on memory and loss by Icelandic composer Johan Johannsson based on the science fiction novel by Olaf Stapledon and with a text narrated by Tilda Swinton. We look forward to LSO collaborations in 2019/20 including performances of Wynton Marsalis' Symphony No. 4 *The Jungle* together with the Jazz @ Lincoln Center Orchestra and a celebration of the music of eccentric Australian genius Percy Grainger, devised by Gerard McBurney.

The weekend marking the 100th anniversary of the end of World War 1 was notable for the richness of musical programming across the Barbican and Milton Court. It included a number of notable Barbican collaborations and commissions, such as the orchestral world premiere of Nico Muhly's *The Last Letter* performed by the Britten Sinfonia, and the UK premiere of Roderick Williams' *World Without End*, performed by the BBC Singers and conducted by Sofi Jeannin.

For the sixth year running, the Academy of Ancient Music's season at the Barbican began in October 2018 with a Barbican co-promotion, this year focussing on Purcell's *Dido and Aeneas* conducted by Richard Egarr. The performance was directed for the concert hall by Thomas Guthrie, whose vision utilised puppets, stimulating the audience to engage their own imaginations and create the theatre in their own mind's eye.

Complementing the work of our Resident and Associate Orchestras and Ensembles is the Barbican's collaboration with Serious, our Associate Producer. The 2018/19 season saw the partnership renewed for a further two years until March 2021. Serious rentals with artists of the calibre of Richard Thompson, Avishai Cohen, Abdullah Ibrahim and John McLaughlin as well as a seven-night run by Ludovico Einaudi in July/August 2019. We also co-promoted concerts including Bobby McFerrin, Joshua Redman and Branford Marsalis and collaborated on Anthony Joseph's celebration of the impact of the Caribbean diaspora on the UK in *Windrush: A Celebration*.

'Right at the centre of the vast concrete Barbican estate and arts centre, the Hall is the permanent home of the London Symphony Orchestra, which performs 90 concerts a year. But it's not all concertos here by any means: the

***Barbican Centre's exciting performing arts programme includes gigs by some of the best contemporary artists around, including electronic envelope-pushers, rock veterans, folk music legends and jazz giants.'* Time Out, 19.7.19**

c) Barbican Guildhall Creative Alliance

The collaboration between Barbican Music and the Music Department at the Guildhall School has continued to deepen and broaden over the past year, enriching both the Barbican's music programme and opportunities for students at the Guildhall. The departments continue to meet on a monthly basis, both to discuss the Barbican programme at Milton Court and to explore opportunities for collaboration.

The chance for students to work side by side or in masterclasses with international artists are a cornerstone of the Guildhall philosophy and tend to lead to an exponential growth in learning for the students. The Barbican is delighted to search out and facilitate these opportunities with visiting artists and ensembles whenever possible. We are always striving to widen the access for Guildhall students to benefit from such opportunities, including in the classical, jazz, composition, electronic and historical performance fields. Broad themes, such as the BBC's Total Immersion days or Barbican annual themes, are also very beneficial to the collaborative process as the Guildhall is often able to contribute several small events to complement a Barbican mainstage theme.

The Barbican's relationship with the Australian Chamber Orchestra has raised the bar of the side-by-side orchestral development process, with mainstage performances allowing no concessions to the younger members of the combined ensemble. It is interesting to note how the audiences for these joint concerts have developed to the extent that a poorly sold house in March 2017 has been replaced by capacity halls in October 2018 and October 2019. Jonathan Vaughan, Vice-Principal of the Guildhall School notes that *"It's hard to imagine the sheer spine-tingling thrill for students of the Guildhall School working side by side with the players of the Australian Chamber Orchestra. To be warmly welcomed into the band and to sit within the pulsing heart of an ensemble possessing such vibrant energy and drive is nothing short of game changing for them. It's a truly visceral experience – there's a fresh passion and physicality to the ACO rarely encountered in the UK and for students to inhabit this very direct, heart-on-the-sleeve, sound world is a thrilling ride like no other. Leading it all is the charismatic and inspiring figure of Richard Tognetti; at once warm and welcoming, he has a directness and passion to his music-making that leaves you with the uncanny sense that he has stared into the soul of every composer he plays."*

As well as the 18 Guildhall students performing side-by-side with the ACO in Bartok's *Divertimento* in October 2018, other areas of collaboration in the 2018/19 season included:

- Masterclasses for Guildhall students from the Emerson String Quartet (November 2018)
- 3 Guildhall students performing with French baroque ensemble Le Concert Spirituel, paid by the Barbican at MU rates (January 2019)

- Members of the electronic music course at Guildhall working with harpsichord virtuoso Mahan Esfahani (January 2019)
- GSMD Video Design student Mio Kosminsky working with curator Gerard McBurney to devise the visual element to his *Hungariana* day (February 2019) with the Casals Quartet
- As well as the 60 Guildhall musicians performing in Sound Unbound weekender across various repertoire, ensembles and stages, 2 Guildhall students worked shadowing Barbican staff backstage – one with the stage team and one with the sound team

‘The 30 ACO players in this concert made quite a wallop when they launched No. 39 with that E flat chord, which resonated in Milton Court to grand effect. This hall has a generous acoustic, ideal for chamber groups up to about this size, with clarity and warmth in just about ideal proportions’.
Roy Westbrook, Bachtrack, 23.10.18

d) Team and Technical

We continue to benefit from an experienced, committed and settled Music team, who are always looking to expand their capabilities and deliver more than is asked of them. The feedback that I receive about the team is consistently excellent; Anthony Findlay, Managing Director of Raymond Gubbay Ltd, wrote in after the busy Christmas season to say *“I spent a good deal of time at the Barbican over the Christmas season and wanted to say that it was a complete pleasure to do so. I thought it important that I write to say how positive an experience it was across the board working with your people, from event management through to technical (both lighting and sound) and backstage. It really felt like team-work, with a ‘can-do’ attitude prevailing throughout on all sides. Even the day that was always going to be long and pressurised worked so well, with both the Barbican and RGL adjusting during the day to suit each other’s requirements. A real pleasure – so my thanks to all involved”.*

Over the course of the 2018/9 season, we conducted a review into the staffing arrangements of our Technical team, who deliver the technical requirements for both music and cinema performances, and business events across the Centre. It had become apparent that their workload had increased to an unsustainable level and resulted in some stress and communication issues. This workload increase had two principal drivers: the number of projects that the team were delivering had increased by 17% over five years without any increase in staffing, while projects are becoming ever-more ambitious and complex to realise. The review recommended the tweaking of some reporting lines and the creation of two roles to underpin operations, funded in a large part through savings in free-lance staff. We will be implementing these changes in the run-up to Christmas 2019.

While there were no major summer works in the concert hall in August 2019, the year has seen the following implemented:

- the installation of a new computerised rota system (PARiM) that will allow us to more efficiently manage the staffing demands of all our projects, send out

schedules and shift patterns via email and smartphone apps to staff and prepare detailed costs analyses per client

- the replacement of the lighting control system in Cinema 1 to a system of our own design that allows for in-house maintenance
- the renovation and re-fitting of the BTV control room, allowing quicker and neater installation of our camera controls with better usage for visiting production companies
- Inspection, maintenance, servicing and PAT testing of flying systems, generic and moving lights, PA systems and other technical equipment in the concert hall, Frobisher rooms and foyer
- The refurbishment and renovations of all our decking, orchestra boxes and music stands
- The purchase of additional wedge monitors and amplifiers to complete the original specification of our Hall monitor system, expanding the capability of our staff and saving on rental equipment.

“It was heartening to see a predominantly young audience pour into the Barbican last week for an evening of unashamedly complex music. Undoubtedly, imaginations had been gripped by the prospect of an epic aural and visual reflection on the most pressing issue of the age: climate change and its effect on our fragile planet.” Stephen Pritchard, *The Observer* on LCO: Other Worlds 31.10.18

e) Reaching New Audiences

As the definition of our programme broadens, reaching new audiences through innovative projects has been cemented in our strategic values and conviction. Although these projects are often for no financial return as they are free to the public, the opportunities that they afford for people to engage with our programming and deepen their musical experience are priceless. These programmes often attract a greater diversity of audiences, increased numbers of families and attendees who are put off by the normal conventions of concert-going. The following are some recent and future examples of such projects.

- **Barbican OpenFest:** Art 50 (February 2019) was a free day, open to all, that showcased works from Sky Arts’ Art 50 Project, examining national identity in 2019. A member of the Music team was the centre-wide producer for the event, co-ordinating activities across the Barbican. Music’s own contribution to the day was a concert from Nitin Sawhney, including the premiere of a new work entitled *BREXIT – A rational anthem for a national tantrum*. In attempting to create a new national anthem for post-Brexit Britain, Sawhney collaborated with the National Youth Orchestra of Great Britain and the London Contemporary Voices in an event that filled the Barbican Hall with a capacity audience.
- The Barbican’s third edition of **Sound Unbound** (May 2019) proved to be a step-change in its delivery and impact. Free to the audience for the first time and breaking beyond the Barbican bounds into Culture Mile, the weekend featured 160 individual concerts (each lasting around 40 minutes), 13 different venues

hosting 27 different stages, 128 hours of music and a total of 530 performers, including 23 orchestras/ensembles and 44 musicians from the Guildhall School. Venues included the Charterhouse, Fabric Nightclub, Great St. Bart's and St. Bart's the Less and Piano Bar Smithfield. Culture Mile funding was crucial in our marketing campaign and allowed us to animate spaces, including the creation of an additional Sound Unbound Hub on Charterhouse Square.

- Our data capture from the weekend is not precise as every performance was unticketed but – working with a KPI of 10,000 attendances per day (where 1 person attending 4 events counts as 4 attendances) - our total attendances reached c.33,000, an average of c.16,500 per day. We estimated that there were c. 10,000 individuals attending across the weekend, spending an average of 4.5 hours at Sound Unbound and attending 4 different performances.
- More accurate data was gathered from those that attended the two headline shows – *The Artist* on Saturday evening and *Glassforms* on Sunday evening – as audience members applied for free tickets. We estimated that 50% of the audience were under 34 and 85% under 54, and – while 60% described themselves as culturally engaged – only 12% described classical music as their favourite genre prior to attending. Of those with tickets to the headline shows, 69% attending *The Artist* and 64% of those attending *Glassforms* were new to the Barbican. Speaking of their motivations for attending, 51% mentioned that it was a free event, 50% enjoyed classical music, 40% mentioned the Barbican and 38% wanted to experience something different; only 13% mentioned individual artists or ensembles. This feedback will inform programming processes for Sound Unbound 2021.
- Artistic highlights of the weekend included performances from singers Nora Fischer and John Holiday, the Pleasure Garden installation in the Norfolk Garden of the Charterhouse, Stephen Fry's introduction to Beethoven's *Eroica Symphony*, performances from Jess Gillam and Miloš Karadaglić and the Chineke! Orchestra's performance of Philip Herbert's *Elegy: in memoriam*, Stephen Lawrence.
- The Music team led on the delivery of the Barbican Music Stage and the Earthly Paradise Tent at the 6th **Walthamstow Garden Party** (July 2019). Talent heard on the Barbican Music Stage included Amadou and Mariam (Mali), the Blind Boys of Alabama (USA), Mayra Andrade (Cuba), 12-piece salsa-infused ensemble La-33 (Columbia) and Londoners Zemzi and Zara McFarlane, as part of a free programme that attracted 35,000 people to Lloyd Park.
- **The Beethoven Weekender** (1st and 2nd February 2020) is a celebration both of the 250th anniversary of the birth of Ludwig van Beethoven and also of the richness of England's orchestras. Across a single weekend, the complete cycle of 9 symphonies will be performed by 5 different legendary orchestras (City of Birmingham Symphony Orchestra, Bournemouth Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, Royal Northern Sinfonia and The Halle), each performing with their Chief Conductor. Each symphony will be introduced by Classic FM's John Suchet, while the symphonies will be complemented with a

broad programme of other events, including chamber music performances, recitals and talks.

- The weekend will also include the presentation of a visiting exhibition from the Beethovenhaus in Berlin that will include several priceless artefacts including one of Beethoven's ear trumpets and one of his violins as well as facsimiles of his scores. A ticket to cover every performance across the weekend will cost £45, while day tickets will be available for £25.

'It felt apt that the Barbican Centre's Curve gallery's current exhibition is Al: More Than Human: this was a festival I wished I could have cloned myself and experienced the weekend a second and a third time so as to take different paths across the line-up - 150-odd live events, all free, spread across 19 venues within the Culture Mile..... the open-hearted spirit that is at the core of the festival meant that this all enhanced an inclusive and joyous listening experience.' Imogen Tilden, The Guardian on Sound Unbound 21.5.19

f) 2018/19 season highlights

As well as the projects already mentioned elsewhere in this report, the following concerts and presentations give a flavour of the diversity that the Barbican Music programme has contained over the past season.

- The Australian Chamber Orchestra's first residency as International Associate Ensemble at Milton Court in October 2018 featured three sell-out concerts. Their programmes included the last three Mozart symphonies, a side-by-side performance of Bartok's Divertimento with Guildhall musicians, and an orchestral screening of the ACO-produced film *Mountain*, where live music accompanied breathtaking imagery from film director Jennifer Peedom.
- Visiting orchestras during the season included the mighty Vienna Philharmonic Orchestra performing Mahler's Symphony No. 9 under the baton of Adam Fischer; the Bavarian Radio Symphony Orchestra with Mariss Jansons, in an all-Strauss programme of the Four Last Songs and *Ein Heldenleben*; and the Barbican debut of the Orchestra of Santa Cecilia, Rome, performing Mahler's Symphony No. 6 under their Music Director Sir Antonio Pappano.
- Projects that responded to the 2019 annual theme *Life Rewired* included *The Eternal Golden Braid: Godel Escher Bach*, in which mathematician Marcus du Sautoy, harpsichordist Mahan Esfahani and composer Robert Thomas explored whether mathematics can ever be used to create music; *Sight Machine*, a collaboration between the Kronos Quartet and artist Trevor Paglen, which showed how a concert might be seen through machine vision; and Max Cooper's *Yearning for the Infinite*, in which the techno producer combined a soundtrack composed in real time with a multi-surface projection using data mapping techniques.
- Innovative presentations included Peter Sellars' revelatory staging of *Lagime di San Pietro* by Orlando di Lasso, which was sung by the Los Angeles Master Chorale and conducted by Grant Gershon; and two screenings of H. K. Breslauer's 1924 prophetic film *Die Stadt ohne Juden (The City without Jews)*, with a new score composed by Olga Neuwirth and performed by the PHACE Ensemble.

- Other classical highlights during the season included outstanding recitals from pianists Evgeny Kissin, Arcadi Volodos and Khatia Buniatishvili; a survey of the soprano repertoire of Richard Strauss from Diana Damrau, in the company of both pianist Helmut Deutsch and the Bavarian Radio Symphony Orchestra; two superstar piano trios - Leondias Kavakos / Yo-Yo Ma / Emanuel Ax and Lisa Batiashvili / Renaud Capucon / Jean-Yves Thibaudet as well as the Milton Court debut of the Emerson String Quartet; baroque virtuosity from Joyce DiDonato, Franco Fagioli, Il Pomo d'Oro and Le Concert Spirituel; and Barbican debuts from young artists including Sheku and Isata Kanneh-Mason and Measha Brueggergosman.
- Contemporary music highlights for the year included Bryce Dessner, David Chalmin and Thom Yorke uniting with the Labeques sisters in a programme entitled *Minimalist Dream House*; Jonsi and Alex Somers performing their expansive ambient record *Riceboy Sleeps* together with the London Contemporary Orchestra; and Conversations with Nick Cave, in which the Australian singer-songwriter alternated Q&A's from his audience with solo performances of some of his most beloved songs.

'The Barbican is the perfect space in which to experiment, and while 'Konoyo' is undoubtedly Hecker's boldest stroll into ambient music, it's also the kind of stroll that has unlocked just how powerful and menacing the genre can be'. Tristan Gatward, *Loud and Quiet* on Tim Hecker + Kara-Lis Coverdale
6.10.18

g) 2019/20 season planning

Highlights of the Barbican Music programme for the 2019/20 season that are already in the public domain include the following:

- A residency from our International Associate Partner, the Los Angeles Philharmonic and Gustavo Dudamel, that will celebrate the orchestra's centenary and include a performance with their Creative Chair for Jazz, Herbie Hancock, as well as four London premieres.
- The return of the Australian Chamber Orchestra and Richard Tognetti for a three-concert residency that includes their collaboration with iconic Australian photographer Bill Hensen, entitled *Luminous*.
- Projects celebrating the 250th birthday of Ludwig van Beethoven including a complete symphonic cycle from Sir John Eliot Gardiner and the Orchestre Révolutionnaire et Romantique; András Schiff, Ivan Fischer and the Budapest Festival Orchestra combine to present a cycle of the piano concertos; Anne-Sophie performing a complete programme of violin sonatas; Evgeny Kissin performing the *Pathétique*, *Tempest* and *Waldstein* sonatas; and *prisoner of the state*, composer David Lang's contemporary view of Beethoven's *Fidelio*.
- A two-night visit of the New York Philharmonic focussing on the early symphonies of Gustav Mahler under new Music Director Jaap van Zweden, as well as concerts from the Bavarian Radio Symphony Orchestra with Mariss Jansons and the Oslo Philharmonic Orchestra with Vasily Petrenko.

- An artist spotlight from pianist Yuja Wang that includes performances with cellist Gautier Capuçon, clarinettist Andreas Ottensamer and the Los Angeles Philharmonic with Gustavo Dudamel.
- Recitals from pianists including Igor Levit, Lang Lang, Hélène Grimaud and Jeremy Denk as well as vocal recitals from Lise Davidsen and Joyce DiDonato.
- Return visits from minimalist masters Steve Reich, in a new cinematic exploration of Gerhard Richter's painting *946-3*, and Philip Glass, in a revised version of his *Music with Changing Parts*, performed by his ensemble and children's choir.
- The world premiere of Max Richter's new work *Voices*, performed on two nights in the Barbican Hall and featuring radically redesigned orchestral forces.
- 10 concerts as part of the Darbar Festival, bringing the best of Indian Classical music to London and including appreciation courses and yoga sessions as well as performances by Indian classical masters.
- Performance artist and musician CHRISTEENE pays homage to Sinéad O'Connor in *The Lion, The Witch and Cobra*, together with her band, dancers and special guests.
- Chick Corea returns to the Barbican with Christian McBride and Brian Blade, with a programme that will mine jazz classics and Corea's own back catalogue.

'The Barbican Hall's now annual performances of Handel's large-scale dramatic works regularly draw audiences that the old Handel Opera Society at Sadler's Wells more than 30 years ago could only dream about. It's certainly a vindication of their pioneering work'. Hugh Canning, Opera on Il Pomo d'Oro / Serse 1.1.19

3. EQUALITY AND INCLUSION

The following are examples of major developments in our equality and inclusion work during the 2018/9 season:

a) Tune in to Access

A major development in the Music Department's equality and inclusion activity in 2019 was *Tune in to Access*. This project was born out of initial discussions between the Barbican's Music and Audience Experience teams, looking at how we might programme activity aligned to Disabled Access Day on 16th March 2019 - an initiative started back in 2015 by Euan's Guide to provide information to disabled people on accessible venues and events around the UK.

The Barbican has always marked Disabled Access Day, although 2019 broke new ground for us, focussing less on access and more on showcasing disabled musical talent. In doing this, we engaged with Drake Music, a leading organisation working in music, disability and technology, to present *The Radical Sound of Many*, a showcase of five new commissions by disabled musicians. The aim of the projects was to provide a celebratory day of free performances and participation centred on accessibility, technology and the arts. Performances ranged from electro-pop and

folk to solo cello and included one performer roaming the Level G Foyer with his solar-powered electric wheelchair loop-desk.

The event attracted considerable attention on Level G, with attendances estimated between 500 and 600; the Theatre Upper Circle Left was designated as a quiet space, to provide respite against the occasionally chaotic atmosphere of the day. The event ended with a panel discussion of disability industry professionals and performers, chaired by Laura Whitticase, which was followed by a celebratory drinks reception in the Fountain Room. The budget for the event was c. £4k - a small amount given the impact and scale of activity – achieved through the engagement of a number of Barbican departments and the collegiality of Drake Music and members of the discussion panel.

One on-line reviewer of the event wrote: *“I have enjoyed many Disabled Access Day trips out since its creation, but this was by far the best. I came away not only positive about the physical access of such an esteemed arts institution but from the proof that disabled people can lead the way within the arts.”*

The legacy of *Tune in to Access* has seen the formation of an Access committee from several Barbican departments, focused on setting and achieving future goals in this area. The current focus is on three main strands: the audience experience, the artist experience and the building / environment. We are keen to involve the disabled community in the technical production of any future event.

b) PRS Keychange initiative

In June 2019, Barbican Music signed up to the Keychange Initiative, a pioneering international movement looking to transform the future of music by encouraging festivals and music organisations to achieve a 50:50 gender balance by 2022. The text of the Barbican’s pledge was *“By 2022, to achieve a 50:50 gender balance in the named artists appearing across our biennial Sound Unbound festival (classical music) and on the Barbican Music Stage as part of the annual Walthamstow Garden Party (contemporary music).”*

c) Equality and Inclusion Plans

Our Barbican Classical Music Equality and Inclusion Programming Plan was rolled out in 2017/8 and joined by the Contemporary Plan in 2018/9. Both strategies initially focussed on ethnicity and gender and are reviewed and revised on an annual basis; we have monitored key statistics from our programming, including gender and ethnic diversity of performers, composers, conductors, directors and those receiving commissions. Equality and Inclusion remains a standing agenda item on meetings with all of our partners.

As part of this strategy, we held a third Resident and Associate workshop on Equality and Diversity in October 2019 at which the senior managements of all our Resident and Associates were invited to attend. The workshop began with a presentation and then a discussion led by Helen Wallace from Kings Place, focussing on the under-representation of female composers through history. Helen is the curator of the

Venus Unwrapped series at Kings Place, a ground-breaking year of music that attempts to unlock the history of music by women since medieval times.

4. MILTON COURT

As part of the Milton Court Concert Hall's schedule within the busy life of a conservatoire, the Guildhall School makes 40 dates available to the Barbican's Music department each year to form a programme of public concerts; on occasion, this number is expanded where there is exceptional benefit to Guildhall students. These 40 dates are broken down in terms of Barbican-promoted events, Associate ensemble events and rental concerts by external organisations.

In 2018/19, the full allocation of 40 dates was utilised (vs 39 in 2017/8 and 36 in 2016/7), with additional dates being granted for chamber performances for Guildhall students as part of BBC SO Total Immersion days and an Australian Chamber Orchestra side-by-side performance. The programme generated £87,041 in venue hire fees for the Guildhall School, an increase of 4.4% on the previous year, with an additional £17,666 generated through technical income.

Season highlights among the Barbican's own promotions included:

- Two screenings of *Die Stadt ohne Juden* with a new score by Olga Neuwirth
- A concert by Martin Creed, whose artwork *Work No. 1637: FEELINGS* on display in the Level 2 foyer was created for Milton Court in 2013
- British bass-baritone and Guildhall alumnus Roderick Williams as Milton Court Artist-in-Residence for the 2018/9 season
- A new partnership between the Barbican and Darbar Festival of Indian Classical Music, which included 5 Milton Court presentations during October 2018
- A sold-out collaboration between record label and live music promoter Manana / Cuba and contemporary music movement Jazz re:freshed, blending Cuban traditional music with live electronics

The work of our Associate partners is a key aspect to each Milton Court season, and it was particularly pleasing to see the Academy of Ancient Music and the BBC Singers collaborate on two programmes: Rameau and Lully in October 2018 and Handel's *Israel in Egypt* in May 2019. The BBC Symphony Orchestra brought a family concert to Milton Court for the first time, with *Paddington Bear's Musical Adventures* selling out two performances. The Britten Sinfonia only performed one Milton Court programme in 2018/9, due to a high percentage of Barbican Hall concerts last season; this was an exceptional year and the balance will be redressed in future seasons.

In addition, the Barbican Visual Arts team presented two events in Milton Court as part of their *Architecture on Stage* series; these were Tony Fretton in discussion with Andrew Clancy and a lecture from Amin Taha.

'They chose the Britten to open their excellent Milton Court recital, setting the tone for an evening of stinging, white-hot intensity They blend well, yet in Milton Court's superb acoustic each individual timbre resonated clearly.' Mark Pullinger, *Bachtrack* on The Emerson String Quartet 9.11.18

5. CONCLUSIONS

Looking back at the achievements of the past twelve months, I feel that the Music department is in a robust position with which to face the inevitable challenges that are on the short-term and longer-term horizons while continuing to deliver a world-class programme. The past year has seen several projects that have proved a step-change in our work in different directions. The integration of Sound Unbound into the Culture Mile programme transformed our offer to the public, allowed the use of several extraordinary new spaces and significantly developed our work with local partners. The first Australian Chamber Orchestra residency as International Associate Ensemble at Milton Court brought a new dynamic to our relationship with the Guildhall, enticed a new audience for classical music into the Barbican Hall and resulted in the highest percentage ticket sales that we have ever achieved for an International Associate residency. *Tune into Access* was a first of its kind project for Barbican Music, achieving a remarkable impact on a small investment and opening all kinds of ideas and possibilities for the future. Our contemporary team was intimately involved in the developing and shaping of the *Life Rewired*, which proved transformative in the way that the Music programme responded to a cross-arts theme.

As our commitment to a broader definition of our programme deepens, a challenge moving forward is how to balance projects aimed at new audiences with our more established programming, as new projects tend to swallow up significant amounts of resource and time, often for little financial return. Brexit is another inevitable hurdle on the horizon, with the exact impact on our activity and on the sector in general being impossible to judge at the time of writing. Clarity on the future of the Centre for Music project will also play a huge role in determining the future direction of the Music department, both into 2020 and beyond; the planning process has resulted in many initiatives that need to be incorporated into our thinking.

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