



Risk Committee of the Barbican Centre Board

Date: MONDAY, 4 NOVEMBER 2019
Time: 10.30 am
Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

Members: Deputy Tom Sleigh (Chair)
Deputy Dr Giles Shilson (Deputy Chairman)
Russ Carr (External Member)
Deputy Wendy Hyde
Alderman David Graves
Alasdair Nisbet (External Member)
Judith Pleasance

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N.B. Part of this meeting could be the subject of audio or visual recording

John Barradell
Town Clerk and Chief Executive

AGENDA

1. **APOLOGIES**
2. **DECLARATIONS BY MEMBERS OF ANY PERSONAL AND PREJUDICIAL INTERESTS IN RESPECT OF ITEMS ON THIS AGENDA**
3. **MINUTES**
To agree the public minutes and summary of the meeting held on 24 July 2019.

For Decision
(Pages 1 - 4)
4. **INTERNAL AUDIT UPDATE - IMPLEMENTATION OF AUDID RECOMMENDATIONS**
Report of the Head of Audit and Risk Management (TO FOLLOW).

For Information
5. **SOCIAL MEDIA POLICY UPDATE**
Report of the Managing Director.

For Information
(Pages 5 - 10)
6. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**
7. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
8. **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
9. **NON-PUBLIC MINUTES**
To agree the non-public minutes of the meeting held on 24 July 2019.

For Decision
(Pages 11 - 14)
10. **PROGRAMMING RISK REGISTER**
Report of the Artistic Director.

For Information
(Pages 15 - 20)
11. **RISK UPDATE**
Report of the Director of Operations and Buildings.

For Information
(Pages 21 - 86)

12. **NON-PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**
13. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT AND WHICH THE COMMITTEE AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**

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RISK COMMITTEE OF THE BARBICAN CENTRE BOARD

Wednesday, 24 July 2019

Minutes of the meeting of the Risk Committee of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 24 July 2019 at 10.00 am

Present

Members:

Deputy Tom Sleigh (Chairman)	Deputy Wendy Hyde
Deputy Dr Giles Shilson (Deputy Chairman)	Alderman David Graves
Russ Carr (External Member)	Judith Pleasance

In Attendance

Officers:

Sir Nicholas Kenyon	-	Managing Director, Barbican Centre
Sandeep Dwesar	-	Chief Operating & Financial Officer, Barbican Centre
Matthew Lock	-	Head of Internal Audit and Risk Management
Sarah Wall	-	Group Accountant, Barbican Centre
Laura Whitticase	-	Organisational Development & Policy Manager, Barbican Centre
Cornell Farrell	-	Property Facilities Manager, Barbican Centre
Sheree Miller	-	Deputy Head of Audience Experience & Operations, Barbican Centre
Nick Adams	-	Senior Policy & Communications Manager, Barbican Centre
Leanne Murphy	-	Town Clerk's Department

1. APOLOGIES

Apologies were received from Alasdair Nisbet.

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 23 January 2019 were approved as a correct record.

4. EDITORIAL GUIDANCE ON USE OF POTENTIALLY OFFENSIVE LANGUAGE

The Committee received a report of the Artistic Director providing an update on guidance for staff around the organisation's approach to use of potentially offensive language in the editorial and copy that the Barbican publishes. The following comments were made:

- Members were advised that there had previously been no set process for managing the use of offensive language which had now been

developed through research of the codes of practice of other organisations.

- Guiding questions had been developed to identify if the context of the use of offensive language was justifiable. The process would also now ensure that use of stronger language, e.g. swear words and derogatory language, would be signed off by Senior Management or the Managing Director if necessary.
- A Member requested an example of a situation where offensive language was an issue. Members were advised that the Rolling Stones biopic Cocksucker Blues was shown at the Barbican and an alternative title was used in some instances due to the offensive title.
- Members agreed that a consistent and objective framework was needed to ensure the risks from offensive language were identified and well-managed.
- A Member voiced concern regarding the overall context of the use of offensive language, e.g. from a political view, stating that the Barbican needed to be careful not to be seen as promoting certain views in a time of increasing strong views even from an artistic point of view. It was noted that the list of questions all concerned the context of the use of language and how the words were being used.
- In response to a query regarding the involvement of performers in the decisions regarding offensive language and potential push back as the artist may not understand the potential issue, Members were advised that everything would be agreed between all parties and signed off before anything was published.
- A Member noted that fundraising, which had been discussed by the Committee in the past, received lots more publicity and queried whether the procedure was still adequate to manage this risk. Members were advised that Barbican provisions were adequate, but it was agreed that this could become an increasing issue in the future particularly with regards to what gifts were acceptable. It was noted that the Gift Advisory Committee provided advice on what the Barbican should be doing and asking concerning major extreme gifts.

RESOLVED – That Members agree the suggested guidance and provide feedback suggesting any necessary amendments.

5. **INTERNAL AUDIT UPDATE**

The Committee received a report of the Head of Audit and Risk Management providing an update on Internal Audit activity undertaken at the Barbican Centre since the last report made in January 2019.

- Members were advised that there were currently no outstanding live red priority recommendations.

- Officers agreed to update Appendix 4 to provide Members with the live green priority recommendations.
- In response to a query regarding the draft report concerning the audit of Financial Monitoring, Members were advised that the report had been finalised and ready to be circulated.
- It was noted that the main recommendation was for the 5-year plan, which had always been circulated internally, would now be shared with Members of the Committee and the Board.
- It was highlighted that the views of the Committee were important, and Members were encouraged to provide risk input throughout the planning process.

RESOLVED – That Members note:

- the delivery position for the 2018-19 Internal Audit Plan, including audit review outcomes for recently finalised audits;
- the outcome of Barbican-related fraud investigations;
- live high priority recommendation details;
- planned audits for 2019-20.

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.

10-14

Paragraph No.

3

9. NON-PUBLIC MINUTES

The non-public minutes of the meeting held on 23 January 2019 were approved.

10. INTERNAL AUDIT UPDATE (NON-PUBLIC APPENDIX)

The Board received a non-public appendix to be read in conjunction with Item 5 concerning the Internal Audit update.

11. **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.

12. **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.

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

There were no questions.

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

There were no urgent items.

The meeting ended at 10.45 am

Chairman

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Committee(s): Barbican Risk Committee	Date(s): 04112019
Subject: Social media policy update	Public
Report of: Nick Kenyon	For Information
Report author: Katia Hountondji, Marketing	

Summary

The purpose of this report is to share the updated Barbican social media policy with Members. A copy of the new policy is available in Appendix 1.

This new version responds to risk BBC Arts 009 – Social Media Use.

Recommendation(s)

Members are asked to:

- Note the updated social media policy

Main Report

Background

1. In late 2017, Members highlighted a risk linked to social media use, BBC Arts 009. Details of the risk are as follows:
 - Cause: increased use of social media by customers and immediacy of comments
 - Event: social media used to promote negative content/views about the Barbican
 - Impact: risk to reputation

The Marketing team was asked to review the policy in order to mitigate this risk.

Current Position

2. The policy has been reviewed by the Barbican Marketing team in consultation with Barbican Heads of Department. It has been updated to apply to volunteers, consultants and board members as well as staff. It also includes protocols on managing social media in response to protesters and other groups.

Implications

3. Once noted by Members, the updated policy will be published on internal channels and circulated to Barbican staff members as well as volunteers, consultants and board members.

Conclusion

4. A new version of the Barbican social media policy responding to risk BBC Arts 009 is attached and will be shared on internal channels once it has been noted by Members.

Appendices

- Appendix 1 – Barbican Social Media Policy 2019

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Senior Marketing Manager - Digital

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Barbican Social Media Policy

This policy applies to all employees of the Barbican, as well as those people operating on behalf of the Barbican in a paid or voluntary capacity, such as contractors, consultants and board members.

The Barbican recognises the huge opportunities represented by social media and is keen to support them in developing their digital profiles, as well as providing advice and guidance.

There are three main kinds of social media activity that this document provides guidelines for:

1. Official Barbican Centre activity
2. Personal activity, i.e. done for friends and contacts, but not about, under or in the name of the Barbican
3. Professional activity, i.e. done by programmers, curators, or others undertaken officially on behalf of the Barbican

1. Official Barbican Centre activity

Activity is carried out by the Content Marketing team, with content sourced from individuals around the Centre.

Followers on our Facebook accounts can expect:

- High quality visual content relating to art form events
- News and interesting updates about major cultural events and anniversaries
- Occasional live streaming

Followers on our Twitter channel can expect

- Alerts about new content on our other digital channels
- Information from Barbican teams about what they're doing and artist updates
- Occasional live coverage of events
- General chat and debate
- Responses to enquiries

Followers on our Instagram channel can expect

- High quality visual content relating to events, artists, architecture and retail
- Occasional artist takeovers
- Content from our Instagrammers in Residence sharing the Barbican through their lens

Content for our channels will be:

Varied: with a broad base of content types and sources to retain interest levels

Human: informal spoken English, human-edited and written for the channel

Relevant: issues of relevance today or events/opportunities coming soon. We look to make connections with wider cultural themes or happenings. We should also be aware of major world events in the news which we may affect how and what we want to post.

Credible: while content will be interesting, humorous and fun, we should ensure we can defend its relation back to our objectives.

Inclusive: in keeping with the knowledge-sharing culture of social media, we pursue opportunities to signpost relevant content elsewhere and share messages from other thought leaders.

Searchable: where appropriate, we will create hashtags around events and encourage followers to use these when discussing them. This will allow us to collect feedback more easily. We also monitor trending hashtags to see if any are culturally relevant to the Barbican's interests.

Transparent: if we do something embarrassing, our policy is to rectify it and move on.

Responsive: we welcome feedback and ideas from all our followers, and join the conversation where possible. We will try to read all messages and ensure that any questions or helpful suggestions are passed to the relevant people in the Barbican.

For any customer issues, we will try and move the conversation to direct messages, to avoid clogging up our stream with specific responses to an individual.

However much we'd love to, we are unable to reply individually to all the messages we receive via social channels. Currently, the best way to contact the Barbican for urgent customer service enquiries is via the Box Office.

2. Personal activity

Even when you are acting in a purely personal capacity, you may still be perceived as a representative of the organisation to your friends and anyone else who can see what you write, whether or not you identify yourself as someone who works for the Barbican. Behaviour should therefore be in line with the [City of London's general Code of Conduct](#).

The following are guidelines as to how best to conduct yourself on social networks:

Connection to the Barbican: You must not imply, in your profile description or in any posts mentioning any aspect of the Barbican's work or your involvement, that you are speaking on behalf of the organisation. But please remember that posting in a personal capacity is not a failsafe excuse for any behaviour!

General courtesy and common sense: Diverse opinions are welcomed but please remember how information can spread online. Once a post is published, it is essentially part of a permanent record, even if you delete it later. Be mindful of the effect your online posts could have on the Barbican and our relationship with our associated people and organisations. Be respectful of others. Also remember that replies to @BarbicanCentre are not private and can be seen by anyone.

Interpretation: If you think a comment could be misinterpreted, please think about how you could rephrase it so that your meaning is clear. If in doubt, don't post.

Confidential information: You must not repeat information you know or believe to be confidential unless given express permission by a relevant staff member. This is particularly important in regard to artists we may be working with or forthcoming events that may not have been announced. For clarification on this, please contact Media Relations. It also may not always be appropriate to share Barbican-related photographs, comments and videos – do check. You should also ensure that any visitors you are responsible for, such as contractors, freelancers or VIPS, do not publish confidential images or information.

Recruitment: HR and line managers should not conduct searches on prospective employees via social media channels, unless there is a justifiable reason in connection with a requirement of the role (for example, marketing or communications jobs) and where the candidate has expressly provided details of the content they wish to be viewed. If you do wish to use social media in the recruitment process, please discuss this with HR in advance of any job being advertised as this must be declared upfront, and the same criteria applied to each candidate.

3. Professional activity

The Barbican is made up of a diverse number of content experts, many of whom have unique insights into their field. By the very nature of being at the front end of content creation and curation at the Barbican, they are often best placed to provide interesting and unique insights into the 'behind the scenes' workings of the Barbican. Social networks therefore represent a huge opportunity for staff to build a profile for themselves as thought leaders within their area of

expertise and to engage directly in conversations with audiences and peers. If you are unsure about how to do this, please approach the Marketing team for guidance.

As well as adhering formally to the above guidelines, the following rules also apply to posts made in a professional capacity:

- Remember that comments and opinions posted in your professional capacity are also an organisational output and need to be consistent with our values. However, as above, you should not imply that you are posting on behalf of the organisation.
- This doesn't stop you using an informal tone and engaging with your audience. A useful guide on how informal you can be is by asking yourself the questions: "Would I be happy saying this in the office?"; "If challenged, could I relate this in some way back to the arts and culture?" There have been examples from other organisations where official tweets have become too jokey/personal/off-topic.
- The core content that you should aim to provide is news, updates and analysis of stories and developments within your area of expertise. In addition, you could point out interesting articles/links related to your field; offer behind-the-scenes insights into how you do your job or what you will be working on (provided it's in the public domain); crowd-source questions or issues to your followers to find more information or case studies.
- Be cautious about retweeting other people, as it can give the appearance that you are endorsing their tweets. This may not be a problem, but it's worth checking their account bio before retweeting if you are unsure who they are.
- It's not necessary to reply/respond to all messages from followers – though feel free to do so. It's the key way of engaging with people, and a useful way to monitor feedback and potential leads/ follow-up on stories you are covering.
- There may be some scenarios where you want to reply e.g. a complaint or an issue where the Barbican is in the public eye. While you may feel the need to provide a response, please bear in mind that a tweet from an individual account on Twitter may not be the best method and that the Centre may wish to issue a more formal statement via the main social network account or even the Media Relations team. If in doubt, please check with the Content Marketing and/or Media Relations teams.

The Digital Marketing team will monitor all accounts to ensure they are being used effectively.

Useful Contacts

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Other relevant documents

[The City of London's social media policy](#)

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