



Barbican Centre Board

Date: WEDNESDAY, 25 JULY 2012
Time: 10.30am
Venue: COMMITTEE ROOM - 2ND FLOOR WEST WING, GUILDHALL

Members:

Deputy Catherine McGuinness (Chairman)	Jeremy Simons
John Tomlinson (Deputy Chairman)	Roly Keating
Tom Hoffman	Brian McMaster
Vivienne Littlechild	Cllr Guy Nicholson
Deputy Wendy Mead	Sue Robertson
Jeremy Mayhew	Keith Salway
Deputy Richard Regan	Christopher Purvis (Ex-Officio Member)
Matthew Richardson	Alderman David Graves (Ex-Officio Member)
Deputy Dr Giles Shilson	John Scott (Ex-Officio Member)

Enquiries: Julie Mayer
tel. no.: 020 7332 1425
matthew.pitt@cityoflondon.gov.uk

Lunch will be served in Guildhall Club at 1PM

Chris Duffield
Town Clerk and Chief Executive

AGENDA

1. APOLOGIES

2. DECLARATIONS OF INTEREST

Standing Declarations -

Deputy Catherine McGuinness has declared a general personal interest as a Trustee of the Guildhall School Development Fund, and as Chair of Governors of the City Academy, Hackney, which benefits from work with the Creative Learning Department.

Cllr Guy Nicholson has declared a general personal interest as a Regional Council Member for London Arts Council England, a Board observer to Hackney Empire Ltd, as a Non-Executive Director of CREATE Ltd.

Roly Keating has declared a general personal interest as a BBC employee with regard to the Barbican Centre's connection with BBC's Orchestras and the BBC's Digital Partnership with the Arts Council.

Christopher Purvis has declared a general personal interest as the (unpaid) Chairman of the Trustees of the Associate Ensemble.

3. MINUTES

1. To agree the public Minutes and summary of the Barbican Centre Board held on 30 May 2012
2. To note the public draft Minutes and summary of the Barbican Risk Committee held on 21 May 2012
3. To note the public draft Minutes and summary of the Barbican Finance Committee held on 2 July 2012

(Pages 1 - 14)

4. CULTURAL STRATEGY

Report of the Director of Culture, Heritage and Libraries

For Decision

(Pages 15 - 42)

5. REVIEW OF GOVERNANCE ARRANGEMENTS

Report of the Town Clerk

For Decision

(Pages 43 - 54)

6. MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS

Report of the Managing Director (copy attached)

For Information

(Pages 55 - 68)

7. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
8. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
9. **EXCLUSION OF THE PUBLIC**
 MOTION – That under Section 100A of the Local Government Act 1972, the public be excluded from the meeting for the following items, on the grounds that they involve the likely disclosure of Exempt Information, as defined in Part 1 (Paragraph 3) of Schedule 12A of the Local Government Act.
10. **NON PUBLIC MINUTES**
 1. To agree the non-public Minutes of the Barbican Centre Board held on 30 May 2012
 2. To note the draft non-public Minutes of the Barbican Risk Committee held on 21 May 2012
 3. To note the draft non-public Minutes of the Finance Committee held on 2 July 2012

(Pages 69 - 82)
11. **OUTSTANDING ACTIONS OF THE BOARD**
 Report of the Town Clerk

(Pages 83 - 84)
12. **CREATIVE LEARNING**
 A report and presentation from the Director of Creative Learning

For Information
 (Pages 85 - 110)
13. **LONDON FILM SCHOOL - DEFERRED**
14. **BUSINESS REVIEW**
 Report of the Managing Director

For information
 (Pages 111 - 128)
15. **CAPITAL CAP ANNUAL REPORT**
 Report of the Managing Director

For Decision
 (Pages 129 - 144)
16. **CAPITAL CAP 3**
 Report of the Managing Director

For Decision
 (Pages 145 - 172)

17. **DEVELOPMENT**
Report of the Head of Development

For Information
(Pages 173 - 188)
18. **DECISION TAKEN UNDER DELEGATED AUTHORITY - BARBICAN CINEMAS
ISSUE REPORT - CAFE-BAR PROJECT**
Report of the Town Clerk

For Information
(Pages 189 - 194)
19. **EXHIBITION HALLS - COMPENSATION**

(Pages 195 - 198)
20. **BARBICAN CENTRE CINEMA CAFÉ-BAR CATERERS: RESULTS OF TENDER
PROCESS AND APPOINTMENT OF CONTRACTOR**
Chief Operating and Financial Officer, Barbican Centre

For Decision
(Pages 199 - 214)
21. **RESTAURANT - PROPOSAL TO LET**

(Pages 215 - 224)
22. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**
23. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**

Agenda Item 3

BARBICAN CENTRE BOARD

Wednesday, 30 May 2012

Minutes of the meeting of the Barbican Centre Board held at the Guildhall EC2 at 10.30am

Present

Members:

Deputy Catherine McGuinness (Chairman)	Deputy Wendy Mead
John Tomlinson (Deputy Chairman)	Cllr Guy Nicholson
Tom Hoffman	Christopher Purvis (Ex-Officio Member)
Roly Keating	Keith Salway
Jeremy Mayhew	Deputy Dr Giles Shilson
Brian McMaster	Jeremy Simons

Officers:

Howard Hillier-Daines	- City Surveyors
Sir Nicholas Kenyon	- Managing Director, The Barbican Centre
Mathew Lawrence	- Town Clerk's Department
Sean Gregory	- Barbican Centre
Louise Jeffreys	- Barbican Centre
Leonora Thomson	- Barbican Centre
Steve Eddy	- Barbican Centre
Shaun Kerfoot	- Barbican Centre
Peter Martin	- Barbican Centre
Katie Odling	- Town Clerk's Department
Nigel Walker	- Barbican Centre

1. APOLOGIES

Apologies for absence were received from Vivienne Littlechild and Sue Robertson.

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

3. MINUTES

RESOLVED : - That,

- i) the Public Minutes of the Board Meeting held on 28 March 2012 be approved;
- ii) the Public Minutes of the Finance Committee held on 16 May 2012 be noted; and
- iii) the Public Minutes of the Risk Committee held on 21 May 2012 be noted.

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

That the Order of the Court of Common Council, 19 April, 2012, appointing the Committee be received and its terms of reference approved.

5. **ELECTION OF CHAIRMAN**

RESOLVED: That in accordance with Standing Order No 29, Catherine McGuinness be elected Chairman for the ensuing year.

6. **ELECTION OF DEPUTY CHAIRMAN**

RESOLVED: That in accordance with Standing Order No 30, John Tomlinson be elected Deputy Chairman for the ensuing year.

7. **2012/13 COMMITTEE APPOINTMENTS**

Consideration was given to a report of the Town Clerk to appoint representatives to the various Sub Committees of the Barbican Centre Board Finance. Members were also requested to consider whether to reinstate the Development Sub Committee.

RESOLVED – That,

i) the following memberships be agreed:-

Finance Committee

Jeremy Mayhew
Jeremy Simons
Keith Salway
Guy Nicholson

Reference Sub Committee

Tom Hoffman
Jeremy Simons
Guy Nicholson
Giles Shilson

Nominations Committee

Jeremy Mayhew
Tom Hoffman
Roly Keating

Risk Committee

Keith Salway
Brian McMaster

ii) the Development Sub Committee not be reinstated.

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

Consideration was given to a report of the Managing Director of the Barbican Centre which comprised current updates in six sections, authored by Barbican directors in Campus, Programming, Creative Learning, Audiences &

Development, Buildings and Business & Commercial. Each of the six sections highlighted 'progress and issues' for recent/current activity.

Members noted the concerns raised regarding staffing levels and expressed their gratitude to all teams within the Barbican Centre for their hard work and efforts.

With regards to the introduction of new digital technology to improve efficiency and ways of working, a further discussion around this would take place at a future meeting.

RECEIVED.

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

There were no questions.

10. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT

The Chairman reported one item of urgent business relative to noise nuisance from a catering outlet close to the Barbican Estate, an issue which had been reported by residents and which would be dealt with by Officers.

11. EXCLUSION OF THE PUBLIC

RESOLVED – 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.

12. NON-PUBLIC MINUTES

The non-public Minutes of the Board Meeting held on 28 March 2012, the public Minutes of the Finance Committee held on 16 May 2012 and the public Minutes of the Risk Committee held on 21 May 2012 were considered.

13. OUTSTANDING ACTIONS OF THE BOARD

The outstanding actions were considered.

14. THEATRE

Extension Consideration was given to a report and presentation by the Head of Theatre on activity by the Theatre department at the Barbican Centre.

RECEIVED.

EXTENSION OF THE MEETING

At this point, the time limit for Committee meetings as set out in Standing Order No 40 had been reached, but there being more than a two-thirds majority of the Committee present who voted in favour of an extension, the Committee agreed to continue the meeting.

15. **MUSIC**

Consideration was given to a report of the Head of Music which provided information on activity by the Music Department at the Barbican Centre.

(Questions on this report were taken in considered with item 14).

RECEIVED.

16. **CULTURAL QUARTER**

Consideration was given to a report of the Chief Operating and Financial Officer which updated on the Cultural Quarter and Milton Court.

RECEIVED.

17. **BUSINESS REVIEW (YEAR END ACCOUNTS)**

Consideration was given to a report which contained details of the 2011/12 Period 12 Accounts.

RECEIVED.

18. **3-4 YEAR BUSINESS PLAN**

Consideration was given to a report of the Managing Director of the Barbican Centre which provided details of the Barbican's business plan for the period 2012-15.

RECEIVED.

19. **DEVELOPMENT**

Consideration was given to a report of the Head of Development which provided an update regarding the Development of the Barbican Centre.

RECEIVED.

20. **UPDATE ON CAPITAL WORKS**

Consideration was given to a report of the Director of Operations and Buildings which provided an update on the Centre's Capital Cap programme and some other non-Capital Cap projects.

RECEIVED.

21. **BUILDING ENERGY MANAGEMENT SYSTEM - PROGRESS REPORT**

Consideration was given to a progress report of the Operations and Buildings Director in respect of the Building Energy Management System.

RECEIVED.

22. **RISK UPDATE**

Consideration was given to a report which provided an update on the Risk Committee of the Barbican Centre Board.

RECEIVED.

23. DECISIONS TAKEN UNDER URGENCY

Consideration was given to a report of the Town Clerk which reported on action taken under urgency procedures.

RECEIVED.

24. HR REPORT - A VERBAL UPDATE FROM THE HR MANAGER

A verbal update was received from the Head of HR at the Barbican and Guildhall School of Music & Drama

RECEIVED.

25. QUESTIONS RELATING TO THE WORK OF THE BOARD

There were no questions.

26. ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT

There were two items of urgent business : -

- 1) Creative Learning Division and its new structure proposal; and
- 2) Cinema Project progress update

RECEIVED.

The meeting closed at 1.00pm

Chairman

**Contact Officer: Julie Mayer
tel. no.: 020 7332 1501
julie.mayer@cityoflondon.gov.uk**

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RISK COMMITTEE OF THE BARBICAN CENTRE BOARD
21 May 2012

Minutes of the meeting of the RISK COMMITTEE OF THE BARBICAN CENTRE BOARD held in The Managing Director's Office at the Barbican Centre on MONDAY, 21 MAY 2012 at 9.30 am.

Present

Members:

Jeremy Mayhew (**Chairman**)
Deputy Catherine McGuinness (**Deputy Chairman**)
Keith Salway
John Tomlinson

Officers

Julie Mayer	- Town Clerk's Department
Paul Nagle	- Chamberlain's
Aden Lisman	- Chamberlain's
Caroline Al-Beyerty	- Chamberlain's
Peter Martin	- Barbican Centre
Sandeep Dwesar	- Barbican Centre
Nick Kenyon	- Barbican Centre

1. APOLOGIES

Mr Brian McMaster submitted apologies

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 and summary of the meeting held on 6 February 2012 were approved as a correct record.

4. INTERNAL AUDIT UPDATE

This report provided the Committee with an update on the progress of Internal Audit reviews undertaken within the Barbican Centre since the last report in February 2012. Members noted that all items listed on the '*Outstanding Actions*' list, at item 9 on the Non-Public Agenda, in respect of Internal Audit, had been discharged in this report.

In the course of questions from Members, the following issues were raised:

1. Delayed redundancies – the Chamberlain's representative would confirm, as soon as possible, with both the Chairman of the Board and the Risk Committee, that this had been completed.

2. Virtual Private Networks connections – Members noted that the audit of the new Firewall systems had highlighted some new, relatively minor issues, in respect of one or two connections to rarely used organisations. The Internal Auditor explained that there had been no problems at the point of the review. Implementation of the green recommendation was due for completion by June 2012. Officers assured Members of stronger lines of communication between the Centre and Corporate IT.
3. Annual IS Strategy – Members noted that the IS Strategy had been informed by the findings from IT audits and updates from the industry press. The City IS Security Strategy would be presented to the Information Systems Sub Committee on an annual basis. The Chief Operating and Financial Officer assured Members that the Barbican Centre IT team meets regularly with the Corporate IT team.
4. Green Assurance Audit Reports - Members would like to receive copies of previous audit report summaries, circulated prior to the current practice of circulating the summaries to all Members and not just the Chairman and Deputy Chairman. The Head of Audit agreed to circulate the Trade Waste Audit Summary to Members.
5. Appendix 1 (Securities and Facilities Management) – the Head of Internal Audit confirmed that the audit follow-up is going ahead as planned. The Chairman asked to be informed if the follow-up indicated that the two recommendations had or had not been implemented.
6. Appendix 2 (Old Contracts) – the Chamberlains’ representative advised that proportionality was being taken into account in the review of when to ‘draw a line’ in particular cases and this exercise would be concluded shortly.

The Managing Director commended the joint working between Chamberlains and the Barbican Centre, which had produced a very positive review.

RECEIVED

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 items.

8. EXCLUSION OF THE PUBLIC

RESOLVED – 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.

**SUMMARY OF THE MATTERS CONSIDERED WHILST
THE PUBLIC WERE EXCLUDED**

9. MINUTES

The non-public minutes and summary of the meeting held on 19 October 2011 were approved as a correct record.

10. OUTSTANDING ACTIONS

Received

11. CAPITAL CAP 3

Withdrawn

12. RISK REGISTER UPDATE

Received

13. FIRE SAFETY BRIEFING

Received

At 11.25 am Members agreed to suspend standing orders, to conclude the business on the Agenda

14. INSURANCE ARRANGEMENTS

Received

15. QUESTIONS RELATING TO THE WORK OF THE COMMITTEE

There were no questions

**16. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT
AND WHICH THE COMMITTEE AGREED SHOULD BE CONSIDERED
WHILST THE PUBLIC WERE EXCLUDED**

There were no urgent items.

The meeting finished at 11.50 am

CHAIRMAN

**Contact Officer: Julie Mayer
tel. no. 020 7332 1410
e-mail: Julie.mayer@cityoflondon.gov.uk**

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FINANCE COMMITTEE OF THE BARBICAN CENTRE BOARD
Monday, 2 July 2012

Minutes of the meeting of the Finance Committee of the Barbican Centre Board held
at Guildhall, EC2 on Monday, 2 July 2012 at 1.45 pm

Present

Members:

Deputy Catherine McGuinness (Chairman)
John Tomlinson (Deputy Chairman)
Jeremy Mayhew
Keith Salway

Officers:

- Barbican Centre
- City Surveyors'
- Comptroller and City Solicitors'
- Barbican Centre
- Barbican Centre
- Barbican Centre
- Barbican Centre
- Barbican Centre
- Town Clerk's
- Town Clerk's

1. APOLOGIES

Apologies were received from Jeremy Simons.

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

John Tomlinson declared a standing interest as a Barbican resident and as Chairman of Cromwell Tower House Group.

3. MINUTES

The Public Minutes of the Barbican Finance Committee of 16 May 2012 were approved.

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

A Member had received an email from the Chairman of the Ben Jonson House Group, setting out residents' concerns about the Licence and Planning Application for the new Cinema complex. The Chairman advised that she would be speaking to residents later that day to reassure them. The Building Services Director advised Members that the Centre's management had met regularly with the prospective tenant and the management plan had been

included in the Heads of Terms for the Lease. The Managing Director stressed that the Centre had done their utmost to be as open as possible with residents.

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

There were no items of urgent business.

6. **EXCLUSION OF THE PUBLIC**

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 Paragraph 3, Part 1, Schedule 12A of the Local Government Act.

7. **NON-PUBLIC MINUTES**

The Non-Public Finance Committee Minutes of the 16 May were approved, subject to a couple of drafting errors, agreed in the non-public section of the meeting.

Matters Arising

The Chairman reminded Members that all are welcome to attend Finance Committee meetings, whether or not formally members of the committee.

8. **OUTSTANDING ACTIONS**

RECEIVED

9. **BUSINESS REVIEW**

RECEIVED

10. **MUSIC FINANCIALS**

RECEIVED

11. **THEATRE FINANCIALS**

RECEIVED

12. **CAPITAL CAP ANNUAL REPORT**

RESOLVED

13. **CAPITAL CAP PROGRAMME 2013/14 - 2017/18**

RESOLVED

14. **DEVELOPMENT REPORT**

RESOLVED

15. **RISK UPDATE**

RESOLVED

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

There were no questions.

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

The Chairman had agreed to receive an urgent Issue Report on the Barbican Cinemas – Café Bar Project.

At 3.40 pm Members agreed to suspend Standing Orders in order to conclude the business on the agenda.

RESOLVED

The meeting ended at 3.46 pm

Chairman

Contact Officer: Julie Mayer
tel. no.: 020 7332 1410
Julie.Mayer@cityoflondon.gov.uk

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Agenda Item 4

Committee(s):	Date(s):	Item no.
Culture, Heritage & Libraries Committee Board of Governors of the Museum of London Barbican Centre Board Policy & Resources Committee Board of Governors of the Guildhall School of Music & Drama	2 July 2012 4 July 2012 25 July 2012 6 September 2012 10 September 2012	
Subject: Cultural Strategy	Public	
Report of: Director of Culture, Heritage & Libraries	For Decision	
<p><u>Summary</u></p> <p>A new version of the City’s Cultural Strategy, to take effect from the end of the Olympic/Paralympic Games period, has been compiled following consultation with officers and Members. It aims to present a coherent overview of the City’s hugely important contributions to the life of London and the nation around culture and heritage, with development plans that can be monitored. As such it will provide a positive framework within which individual activities can operate, and it will help to promote awareness of the Corporation’s role on the national stage.</p> <p>Recommendations</p> <ul style="list-style-type: none"> Members are asked to endorse the Strategy, subject to any comments they would wish to see incorporated. 		

Main Report

Background

- The first City of London Cultural Strategy was approved by the Court and issued in summer 2010. The time is now ripe for a new version and the attached draft, which has been compiled following extensive consultation, is now presented for approval.

Current Position

- The 2010-14 Cultural Strategy was co-ordinated by the Arts & Culture Forum, an officer group chaired by the Director of Culture, Heritage & Libraries, representing the main stakeholders in this field who are wholly or partly funded by the City. The Forum reported to the Arts & Culture Working Party, a Member subgroup of the Policy & Resources Committee. That Working Party was abolished during the governance review and its functions absorbed by the new Culture, Heritage & Libraries Committee.
- The 2010 Strategy presented the strength of the City’s cultural offerings in the context of The City Together, and set out an ambitious programme of

recommendations and actions embracing marketing, education, digitisation, partnerships, volunteering, spatial enhancements and more. Some of these things have since been delivered but the Strategy suffered from issues of ownership of the various activities, most of which were not rooted in the business plans of the areas through which they would be delivered.

4. The new Strategy seeks to remedy this by building more upon plans which are known to be in place. At the same time, it seeks to present a higher-level and co-ordinated vision of a City which is a cultural hub in its own right and which in that sense makes a major contribution to national life.
5. This draft is the result of a series of consultations and discussions including several meetings of the Arts & Culture Forum, the Chief Officers' Group and two meetings of the Members' Cultural Strategy Group, comprising the Chairmen and Deputy Chairmen of the Committees to whom this is now being presented. It takes cognisance of a number of points which were made about the 2010 Strategy:
 - A clearer definition of culture, and what it means in the City context, would be useful
 - The strong focus on the performing arts should be balanced by ensuring proper representation of the other cultural and heritage offerings of the City
 - There should be a stronger and better-defined sense of the links between the Cultural Strategy and other corporate strategies (including the Visitor and Communications Strategies).
6. External consultation has also taken place and the draft has been sent to the cultural officers of other London boroughs, to the GLA, to the Arts Council England, and others. At the time of writing this report only one response has been received, from Arts Council England, who said "The three key strands and five key themes are appropriate, timely, and also align well with Arts Council England's own plans going forward. The strands are well developed throughout the document and most have clear programmes of work". This positive endorsement is welcome. Verbal updates will be given to Committees as more external comments are received.
7. The City is unusual in this area (as in so many others) in the range, depth and variety of its cultural offerings. They are delivered by many departments and agencies who work together by collaboration rather than control. It is not the job of any one Department or Committee to dictate the overall agenda and the document must be owned as a genuinely corporate strategy. It should be taken into account when constructing local plans and it will be monitored via ongoing meetings of this Members' Cultural Strategy Group.

8. The Strategy is focused primarily around the activities which are wholly or partly funded by the Corporation, but recognises that culture is manifested or delivered across the Square Mile by numerous other agencies. Its existence should encourage greater collaboration and co-ordination within the City-funded family but it also includes plans to develop more networking groups with external bodies.

Proposals

9. Members are asked to endorse the current version, subject to any comments and suggestions. Before being finalised, its visual presentation will be improved and made more professional, with the help of images. The intention is that the Strategy is an immediately post-Olympic document, building on the legacy of the summer of 2012.

Corporate & Strategic Implications

10. At a time of significant corporate change, it is vital to maintain a strong and confident message about the outstanding contribution which the Corporation makes to the cultural life of London. This is important for the activities themselves but also for the Corporation as a whole, particularly in the context of the current strategic emphasis on raising the profile of the City's role in this field. The new Strategy is built around three key strands – Sustaining Excellence in the Arts, Displaying the Heritage, and Breaking down Barriers – all of which are entirely in harmony with the corporate policy priority around our role as a good neighbour and major sponsor of culture and the arts, and the focus in the Communications Strategy on helping to look after London's heritage.
11. An important point made in the new Strategy is that the City recognises culture as a primary good, worth investing in because culture is important to people's lives; it is not merely an enhancement to the infrastructure of a financial services district. This emphasis helps to strengthen that message about the City's contribution to the life of London as a whole in this arena.

Implications

12. The Strategy is built around assumptions of ongoing funding across the various activities and does not call for, or assume, additional corporate funds. The point is explicitly made that cultural activity must be underpinned by good management and value for money, and that corporate budgetary approvals must be obtained as appropriate.

Conclusion

13. The City Corporation delivers an outstanding range and variety of cultural activities which collectively help to make the Square Mile an internationally important hub for culture and heritage. Each of them has its own planning and marketing mechanisms but their presentation as a whole is beneficial in demonstrating and encouraging more opportunities for join-up, and in strengthening the City's profile to the wider world. The Cultural

Strategy is a mechanism for doing those things and for creating a high-level plan which can be monitored. It needs to be owned corporately and referenced in business planning processes, and it is therefore important that all departments are both aware of and supportive of its contents. Members are therefore asked to make any comments they would wish to see incorporated and endorse the Strategy for final approval.

Contact:

david.pearson@cityoflondon.gov.uk | telephone number: 0207 332 1850

The City of London Cultural Strategy 2012-17

Introduction

Culture is woven into the fabric of the City of London, the historic heart of the great metropolis that is all of London. It has long been a national and now global hub for cultural affairs, just as much as for economic and political matters. From the gladiatorial struggles of the Roman amphitheatre to showcasing world-leading exhibitions and performances in the Barbican, the expression of culture has changed, but the determination of the City of London Corporation to nurture a vibrant and culturally rich environment has not. The Strategy therefore sets out not only what we mean by culture and why we support it, but also what we plan to do over the coming years to ensure the City continues to flourish as a cultural centre.

In this Olympic and Jubilee year for London, it is our pleasure and privilege to launch the Corporation's cultural plans to build upon the legacy of this remarkable period.

David Wootton
Lord Mayor

Mark Boleat
Chairman, Policy & Resources Committee

Catherine McGuinness, Chairman of the Barbican Board
John Scott, Chairman of the Culture, Heritage and Libraries Committee
David Graves, Chairman of the Board of Governors, Guildhall School of Music & Drama
Michael Cassidy, Chairman of the Board of Governors, Museum of London

A vision for 2017

In 2012, the City stood alongside the rest of London, welcoming the world to the Olympic and Paralympic Games, as an internationally-recognised cultural destination, renowned both for its vibrant performing arts and its history and heritage. The Games, with their host of associated cultural activities, brought a spotlight and a buzz to the whole of London and created a platform of expectation for the future.

The City will build on that and continue to develop as a leading cultural centre in the capital. This will be a key element in its ongoing contribution to, and engagement with, the life of London at large – of putting the City at the heart of London, and London at the heart of the City. It is integral to the vision that we work even more responsively with our adjoining boroughs and other neighbours, whilst ensuring culture is recognised and promoted as a primary good, not merely as a support to financial and business services.

By 2017, we plan to have enhanced awareness of the City as a cultural hub, communicating our collective strength while sustaining our reputation for world-class cultural events. Our major new development at Milton Court, improving the performance spaces for the Guildhall School of Music & Drama, will have been complemented by further enhancements to the Cultural Quarter around the Barbican. The City's cultural activities stretch far beyond this Quarter however, and we will make sure all are ready for the opportunities of Crossrail and developments to Thameslink, whose major new links and connections will place the City and its cultural attractions at the heart of a new metropolitan transport network.

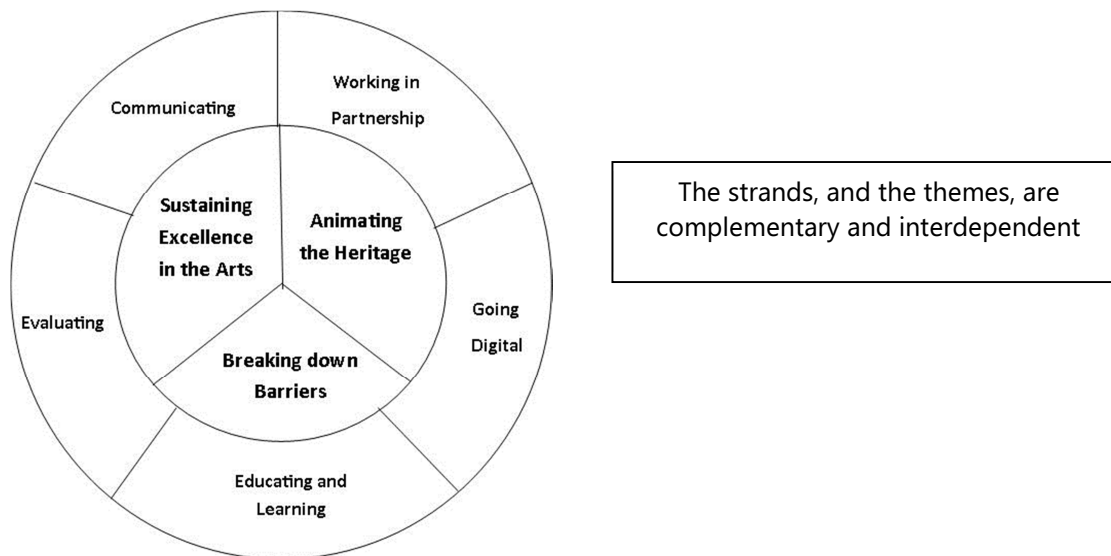
We will develop and promote our visitor attractions, opening up our heritage from Roman times onwards. We will work with partners in the City, and beyond, to bring the best of cultural education and creative learning to new audiences and performers. In a digital world, our events, our stories and our activities will be made more accessible through new technologies, making it easier for audiences to engage. Meanwhile, we will work with Tech City to the City's north, which is opening up a dynamic ecology of creativity and entrepreneurialism that mirrors and complements the City's cultural cluster.

We will do all this by defining **three key strands** of development:

- **Sustaining Excellence in the Arts** – developing our reputation for theatre, music, dance, festivals, literature and the visual arts
- **Animating the Heritage** – increasingly helping people to discover our outstanding heritage assets, to bring history alive
- **Breaking down Barriers** – focusing on the importance of opening up in all directions, welcoming visitors to the Square Mile and taking the City's cultural offer to all of London, engaging more effectively with our borough partners in particular

These strands are underpinned by **five key themes** for delivering the strategy:

- **Working in Partnership** – developing strong partnerships, internally and externally across our neighbours and other cultural providers, to lever best value from resources
- **Going Digital** - maximising our use of the advancing digital possibilities both in the culture we produce and the way we communicate it
- **Educating and Learning** - placing cultural education at the heart of our offer, making the most of our assets and activities to inspire the coming generation
- **Evaluating** – adopting a continuous and responsive approach to evaluating the effectiveness of our investment in cultural activities
- **Communicating** - communicating more effectively the City's overall cultural offer, positioning the City as a cultural as well as a financial centre



These ambitions complement and strengthen existing City Strategies:

- **The Corporate Plan for 2012-16** - through the key policy priority of maximising the opportunities and benefits afforded by our role as a good neighbour and major sponsor of culture and the arts.
- **The Communications Strategy for 2012-15** – the City’s latest Communications Strategy with its explicit focus on “*Supporting London’s communities and Helping to look after London’s heritage and green spaces*” reinforces the Cultural Strategy’s focus on communicating the excellence of the City’s cultural and heritage contribution to the nation.
- **Visit the City: a visitor destination strategy for the City of London 2010/13** – the Visitor Strategy, which encourages visitors both to the City’s own cultural sites and to the many others across the Square Mile, is complementary to the Cultural Strategy’s intentions in increasing visitor numbers.

The backdrop for the vision is a time of continuing challenges for the nation. Forecasts vary but the economic climate is likely to remain difficult, with limits on money to be had from public funds or corporate sponsorship. The City Corporation retains its historic commitment to cultural funding, within these new challenges. Our cultural plans are predicated on the assumption that Corporation funding remains at best stable, that we will increasingly need to develop revenue streams through collaboration and entrepreneurship, and that culture, like everything else, must continue to be underpinned by good management and value for money to the widest possible audiences. The activities set out to deliver this Strategy must all be subject to corporate budget approval.

The Strategy therefore places particular emphasis on demonstrably achievable goals, reinforcing City Corporation strategies and the value of partnership; within our own portfolio, with our neighbouring boroughs, and with other organisations both large and small who promote cultural initiatives. We are keen to listen to advice as to how best to work with others to lever maximum value from our resources, and to explore opportunities which may best be pursued in collaboration with others. The Strategy embraces culture as a life-enriching necessity for everyone and it is a central part of our responsibility as the steward of the Square Mile to see it fostered and promoted. A more open, collaborative, enriching cultural environment is the end goal; continuing our history as a world-leading supporter of arts and culture at the heart of *the* global City will be the result.

Defining Culture in the City

For the purposes of this Strategy, we are concentrating on culture as delivered through the following channels:

- Museums and historic houses
- Libraries
- Galleries and collections
- Visual arts - including installation, street art, sculpture and architecture
- Performing arts – including music, theatre and dance in all genres
- Cinema and film
- The written word and literary encouragement
- Public art and performance
- Cultural learning & engagement
- Festivals
- Churches, livery halls and the creative use of City Corporation venues

Culture is sometimes defined more broadly than this, and may be taken to encompass built environment, parks, gardens, sport, and anything which helps to define the character of a place. All these things contribute to the overall culture of the City and are fostered through separate but complementary plans, such as the Local Development Framework and the plans of the Open Spaces Department.

The Building Blocks

As one of the largest sponsors of the arts in the UK, the City Corporation has a wealth of cultural assets. From intimate locations such as Keats House to the world renowned Barbican Centre, we are the stewards of a world-class arts, culture and heritage portfolio. We are the core funder of the Centre's innovative and adventurous arts programmes, and we provide key funding for the City of London Festival, the Guildhall School of Music & Drama, the London Symphony Orchestra

and the Museum of London. We also support other initiatives such as Spitalfields Music, and the London Schools Symphony Orchestra. The City Corporation owns and manages Guildhall Art Gallery, Keats House, the Monument, and Tower Bridge (each with their extensively developed visitor experiences), whilst Mansion House, home to the Lord Mayor, is a Grade I listed building containing the renowned Samuel collection of Dutch and Flemish paintings. Beyond these iconic institutions, there is no end of cultural heritage manifested in the City's streets, buildings, archives and museums. These numerous attractions are enjoyed by countless thousands of people every year, be they residents, local workers, Londoners or visitors from further afield, all of whom are welcome.

Appendix 1 lists more details and key statistics from the City Corporation's cultural venues, while **Appendix 2** lists some of the highlights of their achievements since the publication of the last City Cultural Strategy in 2010.

Delivering the vision

Two closely connected areas of the City will be developed and enhanced as part of this strategy. The **Guildhall Yard area**, seat of the Corporation for many centuries, will be developed as an increasingly attractive heritage offer, with its revived Guildhall Art Gallery, Roman amphitheatre, ancient buildings, and historic Guildhall Yard which will be animated from time to time by new events and activity, pointing visitors towards the rich history of the Square Mile.

The area around the Barbican Centre, the Guildhall School of Music & Drama and the Museum of London will continue to be developed as a **Cultural Quarter** to draw visitors to an ever wider range of cultural experiences and events. The expansion of venues for audiences in the Guildhall School's major new building at Milton Court, and the Barbican Centre's new cinemas in Beech Street, will provide the catalyst for enhancements to the street scene, providing new connections within the Square Mile, enhancing wayfinding and improving access for all, making the area ready for the arrival of two Crossrail stations on the east and west of the Quarter by 2018.

The Cultural Quarter in and around the Barbican is a physical manifestation of the Strategy's themes of cultural excellence, collaboration and inclusion. The Quarter takes in the Museum of London, the Barbican Centre, the Guildhall School of Music & Drama and runs up to LSO St Luke's on Old Street. It will see a mixture of architectural developments and artistic partnerships coming together to deliver a strengthened focus for the performing and visual arts at the northern edge of the City. New and exciting developments will give further physical shape to the concept.

- In 2013, the Guildhall School's fantastic new Milton Court building will open, to complement and add to the adjacent Silk Street buildings, providing state

of the art performance and teaching spaces including a new concert hall, two theatres, rehearsal rooms and teaching spaces. This will enhance the offer for students and make the Guildhall School's facilities world-beating

- One of the Barbican Exhibition Halls will be transformed to include new cinemas and a restaurant, leading to the improvement of the Beech Street area to create a more enlivened and appealing streetscene experience for visitors and residents
- The Museum of London will improve access and visibility to become more immediately enticing to the public, while also creating new Roman galleries and a Roman network linking to Roman sites within the City and beyond
- Together, the venues of the Cultural Quarter, including the Guildhall School's two concert halls, two theatres and studio theatre, the Barbican Centre's concert hall, two theatres, two galleries, three cinemas and exhibition spaces, the facilities of the Museum of London and LSO St. Luke's will add up to a remarkable offer to visitors, audiences and students.

Other specific plans for the coming years are summarised below, grouped by the key development strands.

Sustaining Excellence in the Arts

The regular programmes of the Barbican Centre, the London Symphony Orchestra, the City of London Festival and Spitalfields Music will continue to deliver world-class concerts, drama and other events. The Barbican music, theatre and dance programmes, underpinned by the LSO as Resident Orchestra, will continue to combine excellence and innovation, alongside interpretations of classics. The Guildhall School of Music & Drama currently brings more than 50,000 people a year to over 300 performances, often of non-mainstream repertoire not readily found in the commercial performance sector, and its diverse offer will continue. The Barbican will provide an improved local cinema and an art house cinema to complement this international arts centre. We will contribute to the development of arts and learning by encouraging collaborations between artists and art forms, and by commissioning groundbreaking new work.

The Museum of London will maintain the excellence of its permanent galleries while delivering an exciting and varied programme of temporary exhibitions and events, continuing to showcase its world-class collections, and using outreach and loans to represent London in city museums around the world. The Barbican Art Gallery programme will present museum quality exhibitions exploring a dynamic mix of architecture, design, fashion and photography, and the Curve will continue to present innovative new commissions. Meanwhile, at the Guildhall Art Gallery an exciting new curatorial programme will build on recent growth in visitors to provide a mixture of the spectacular and the challenging, drawing in material from around the world. Its

new programme of Late Night Shows will continue to be an exciting stage to showcase the Gallery.

The LSO’s international touring and residency programme will reach all the major global territories during the coming five years reflecting the internationalism of its offer. Major anniversaries of artists, writers and other major figures with City connections will be celebrated through events organised by the Remembrancer’s Department and others, and Gresham College will mount an ongoing annual series of public lectures on many aspects of culture, politics and science. The Lord Mayor’s Show, which has been an annual cultural event in the City since medieval times, will continue to bring the City alive with pageantry and processions every November. With such a diverse offer, united by a commitment to excellence, the City’s Cultural Strategy will continue to place world class arts and culture at the centre of its offer.

Breaking down Barriers

The City Corporation’s separate but complementary Visitor Strategy emphasises the economic and political benefits of opening up to both business and leisure tourists to discover its streets, buildings, shops, restaurants, parks and other attractions. Many of these are of a cultural or heritage nature and a top-quality cultural offer helps to sustain visitor appeal. Breaking down barriers is not just about opening up the City in terms of physical assets to visitors, but also in opening up opportunities to under-represented groups. For example, the Guildhall School of Music and Drama is the largest provider of specialist music education at under-18 level in the country, with the former Connect programme (now subsumed into the Creative Learning division) a sector leader and a winner of the Queen’s Anniversary Prize. It is also about taking culture out of the City, for example through the programme of music performances across the City’s Open Spaces outside of the Square Mile. To achieve such continued successes, the City’s cultural institutions must engage flexibly with neighbouring partners, be they the boroughs or other leaders in tourism and culture in London, as well as working holistically as an organisation to ensure all departments work together towards a more open, exciting City. This will be delivered by the following programme:

* see key in Appendix 3 to abbreviations	Lead dept*	Date
The new City Corporation website, including a cluster devoted to culture and green spaces, showcasing our attractions and events more visually and accessibly, with a unified events calendar and capability for mobile devices <i>Related theme(s): Going Digital, Communicating</i>	PRO, CHL	2012
The creation of a City Visitor Trail to encourage footfall through the Square Mile’s key attractions, between St Paul’s and Tower	CHL	2013-14

Bridge, taking in the Guildhall complex, the Museum of London, the Barbican and its Cultural Quarter, the Monument and the Tower of London <i>Related theme(s): Working in Partnership, Communicating</i>		
The Tower Bridge visitor experience will be enhanced by the installation of glass walkways so that the bridge lifts can be seen from above <i>Related theme(s): Communicating</i>	CHL	2013
Environmental enhancements to, and the animation of, the Guildhall Yard to create a welcoming "space for the people" and deliver benefit to the City's workers, residents and visitors <i>Related theme(s): Communicating</i>	BE, CHL, REM	2012-15
The promotion of the Guildhall Complex as a visitor asset, promoting the collective offer of the Guildhall Quarter and cross-referencing between the Complex's component parts, including the Great Hall, the Guildhall Art Gallery, the Amphitheatre, the Yard, the Clockmakers' Museum and the Church of St Lawrence Jewry <i>Related theme(s): Working in Partnership, Educating</i>	CHL	2013-16
Continuing the City of London Festival's distinctive emphasis on the whole of the City's built heritage and natural environment, using its summer and winter programmes to animate and open up churches, livery halls, office buildings, streets, gardens and other spaces <i>Related theme(s): Working in Partnership, Educating, Communicating</i>	COLF	2012-17
Strengthening the Guildhall Art Gallery's programme of late openings and special events, making links where possible with the Barbican Art Gallery <i>Related theme(s): Educating, Working in Partnership</i>	CHL, BC	2012-17
Developing the Barbican free events, including the Weekender and East London Activities programme, integrating the communication into the Visitor offer and the City's broader cultural promotions <i>Related theme(s): Working in partnership, Communicating</i>	BC, PRO, CHL	2012-17
The City Arts Initiative will continue to lever commercial sponsorship so that major artworks can be used to enliven the streets and open spaces. Plans for 2012 include works by Michael Craig-Martin, Julian Opie, Thomas Houseago and Yayoi Kusama <i>Related theme(s): Working in Partnership</i>	BE	2012-17
The enlivening of the Beech Street Tunnel area and revamping of the Barbican's signage will be completed to better animate the connecting spaces between major cultural institutions <i>Related theme(s): Communicating</i>	BE, BC	2013-16
Mansion House, the Lord Mayor's residence, will from time to	MH	2012-

time be available to host concerts and sometimes small exhibitions, while the Lord Mayor, during his visits around the world, will whenever possible act as a cultural as well as a business ambassador for the City <i>Related theme(s): Communicating</i>		17
The City's Film Team will continue to ensure the City is a premier filming location in the UK, through improved processes and pan-London work <i>Related theme(s): Communicating</i>	PRO	2012-17

Animating the Heritage

A walk through the City presents living heritage juxtaposed with future aspirations. Alongside venues for world-leading innovation are the streets where William Shakespeare, John Milton and John Keats walked; abutting the towering seats of global business is the Guildhall, the ancient seat of municipal authority. The City's role as the heart of historic London is manifested not only in its streets and buildings but also in its paintings, documents, books and other collections. As custodian of so much of London's memory, the City Corporation, particularly through the Museum of London, the London Metropolitan Archives, and its other printed and pictorial collections, plays a vital role in preserving national heritage. Making this heritage more accessible complements the theme of Breaking down Barriers, and raises awareness of the history that helps people to understand their roots and how we have come to be who we are. Recent publications to make this heritage more visible will be followed by new initiatives to present the City's riches. The ongoing programme includes:

* see key in Appendix 3 to abbreviations	Lead dept*	Date
Creation of a Heritage Gallery, to offer a flexible and changing display space for iconic documents to use in Guildhall Art Gallery and elsewhere <i>Related theme(s): Educating, Working in Partnership</i>	CHL	2014
Developing a suitable celebration event to mark the 800 th anniversary of Magna Carta, in collaboration with the Magna Carta Trust <i>Related theme(s): Working in Partnership, Communicating, Educating</i>	PRO, REM, CHL	2015
Developing the Roman London offer, to include: new Roman galleries at the Museum of London and a Roman sites network; a partnership between the Museum, the City and the Institute of Archaeology to deliver new ways of presenting the remains of the Amphitheatre and the Billingsgate Roman Villa/Bath House; an expanded programme of guided walks and schools activities around	MoL, CHL	2014-16

the Roman heritage <i>Related theme(s): Working in Partnership, Educating</i>		
Building on the successful archive digitisation programme to deliver: phase 2 of the partnership with Ancestry.com; the digitisation of non-genealogical sources; the digitisation of graphic images of London and the City <i>Related theme(s): Going Digital</i>	CHL	2012-17
Ongoing digitisation of collections at the Museum of London, with a target of 90,000 online records by 2015 <i>Related theme(s): Going Digital</i>	MoL	2012-15
Developing a partnership between the Museum of London and Charterhouse to create a visitor/schools heritage site there <i>Related theme(s): Working in Partnership, Educating</i>	MoL	2012-17
Creating an enhanced programme of events, displays and lectures around the collections of Guildhall Library, to help bring London's history alive to increased audiences <i>Related theme(s): Educating, Communicating</i>	CHL	2012-17

Working in Partnership

Beneath the Barbican stand the fragments of the Roman London Wall, once an imposing symbol of occupation and control, now a sign of our shared heritage and history. In the same way that the ancient Wall was breached, as the City grew into London, so today a key emphasis of the Strategy is focused on breaching any lingering notion of a "walled City" through cultural engagement and increasing interdependence between the City and our neighbouring boroughs, citizens and cultural institutions. Partnership is central to delivering this goal. The Cultural Quarter is emblematic of this approach internally, while externally the importance of genuine partnership (not one-way monologue) is understood. Culture in the City, however, is manifested not only through Corporation-funded work, but in the thriving programmes of the City churches, St Paul's, the Bank of England Museum, and many other providers and local groups. The creation of a City Culture Forum will help to network all the cultural activities in the Square Mile so as to achieve more sharing of vision. As the Arts Council's vision of "Great Art for Everyone" makes clear, collaboration needs to be increasingly central to innovation in the future.

There is also a particularly strong emphasis on taking the City's cultural offer out of the Square Mile. The City is for all of London and has much to learn and gain from working together not only with the institutions of our key neighbouring boroughs but also the people who live there. Much is done already in this regard, from the London Metropolitan Archives and the Guildhall Gallery's innovative education programmes, to the inspiring collaborations between the Barbican Box and the schools of Hackney. The Strategy will support the expansion of ambitious cultural

work with our partners, working also with the many vital volunteers and City guides who support these agendas.

We will therefore continue to liaise with and respond to other major cultural co-ordinators including the Mayor's Cultural Strategy Group, London & Partners and Arts Council England, using our resources to work with our neighbours. We will also continue to build bridges with business partners in and around the Square Mile, through (for example) the City Arts Initiative. Particular plans include:

* see key in Appendix 3 to abbreviations	Lead Dept*	Date
Keats House in Hampstead will work with local residents to develop 10 Keats Grove as a community arts and literary centre <i>Related strand(s): Animating the Heritage</i>	CHL	2012-14
The City of London Festival will continue to work with many partners within and outside the City, including livery companies, churches, schools, businesses and other arts/cultural providers, to deliver a world-class programme of events and educational activities <i>Related strand(s): Sustaining Excellence in the Arts, Breaking down Barriers, Animating the Heritage</i>	COLF	2012-17
The Barbican Centre and Guildhall School will develop their Creative Learning programmes, pioneering new models of learning, engaging students and people of all ages across art-forms, styles and genres, on-site and off-site in East London communities. They will also continue to work with artistic Associates and partners locally, nationally and internationally <i>Related strand(s): Sustaining Excellence in the Arts.</i>	BC, GSMD	2012-17
Spitalfields Music will continue to work intensively and for the long-term with local partners in Tower Hamlets from across health, education, youth services, libraries and other sectors <i>Related strand(s): Sustaining Excellence in the Arts</i>	SM	2012-17
The LSO and Guildhall School will work together to deliver a new Masters' course in Orchestral Artistry, designed to attract top-flight national and international postgraduate students <i>Related strand(s): Sustaining Excellence in the Arts</i>	LSO, GSMD	2013-17
The Museum of London will expand its teaching activities with London universities, particularly around vocational MA courses. A new MA course on Museums, Galleries and Contemporary Culture will be created in partnership with the University of Westminster <i>Related strand(s): Animating the Heritage, Breaking down Barriers</i>	MoL	2014
A new funding partnership between the Museum of London	MoL	2012-

and Arts Council England will develop a programme around creative partnerships, opening up the collections physically and digitally, and inviting Londoners to interact and add their own unique insights <i>Related strand(s): Breaking down Barriers, Animating the Heritage</i>		15
Creation of a City Arts Business Group, to liaise with major private collection holders in the City to explore possible collaborations, to meet twice a year <i>Related strand(s): Sustaining Excellence in the Arts, Breaking down Barriers</i>	CHL, REM	2012-17
Creation of a City Culture Forum, as a networking and information-sharing group for everyone involved in cultural provision in the Square Mile (whether supported by the Corporation or not), to meet twice a year <i>Related strand(s): Sustaining Excellence in the Arts</i>	CHL, TC	2012-17

Going Digital

Technology is continuing to change our lives and expectations in ways foreseen and not. The City's world-class cultural cluster, sited next to the burgeoning technological hub of Tech City, is ideally placed to become a leading player in the digital arts and cultural field, an aim of this Strategy. Digital technology offers new opportunities to produce and consume art and culture, taking it beyond physical audiences, and offering new ways of connecting between cultural activities, audiences, companies and the world at large. To make the most of these, both the City Corporation and our individual cultural institutions must be nimble, adapting to changing expectations and engaging innovatively with the digital economy.

Our aim is to create an online presence to draw together and present the Corporation's cultural and heritage media assets and data, supporting individual institutions to develop their own digital media presence. Data must become more searchable, open, accessible, taggable, visible and usable in ways that allow individuals and institutions to engage with, add meaning to and help grow the City's digital assets.

Individual institutions are already making headway with this agenda; the London Metropolitan Archives digitisation programme of images, documents and other items from the City's collections is an example. The Barbican's digital platform will continue to innovate curatorially and expand its connections with Tech City as a forum for engagement and investment, with the support of the Economic Development Office. The Museum of London has a considerable track record of success in heritage-related digital innovation, from its Street Museum iPhone app (downloaded 350,000 times) to its pioneering virtual museum partnership, Exploring 20th-Century London. The Museum is now embarking on a number of new digital

initiatives with support from Arts Council England, to develop a more interactive interface to digitised heritage and to expand the digital learning programmes. Other current plans include:

* see key in Appendix 3 to abbreviations	Lead Dept*	Date
<p>Developing the Barbican Digital Strategy to extend reach, engage new and wider audiences, build accessibility to arts and learning and thereby enhance reputation:</p> <ul style="list-style-type: none"> • producing high-quality digital content, both recorded and live streaming, for wide distribution • growing social networks, to enable conversations between organisations and audiences • improving the digital experience in the building • developing a new ticketing/CRM and website <p><i>Related strand(s): Sustaining Excellence in the Arts, Breaking down Barriers</i></p>	BC	2012-17
<p>Increased co-hosting of technology-based events at the Barbican Centre and other major cultural sites, like the "Music Hackday" hosted in the Centre in 2011 the music aggregator SoundCloud</p> <p><i>Related strand(s): Sustaining Excellence in the Arts</i></p>	BC	2012-17
<p>The Guildhall School of Music and Drama is one of the three lead institutions in one of the Arts and Humanities Research Council's Knowledge Exchange Hubs for the Creative Economy, and one of seven European conservatoires to form the 'Euroclassical' network to build a digital platform to promote young performers and bring new audiences to western art music. The School will continue to develop these ground-breaking projects</p> <p><i>Related strand(s): Working in Partnership, Communicating</i></p>	GSMD	2012-17
<p>Development of the City website to provide regular podcasts of talks, interviews, and lectures from City activities</p> <p><i>Related strand(s): Animating the Heritage, Breaking down Barriers</i></p>	CHL, PRO, GC	2012-17
<p>The LSO, in partnership with the BBC, will create a digital archive of performances, both in the City and internationally, to become accessible across all digital platforms</p> <p><i>Related strand(s): Sustaining Excellence in the Arts</i></p>	LSO	2012-17
<p>London Metropolitan Archives will build a regional centre of excellence for the preservation, digitisation and exploitation of archive films relating to London, to share with surrounding boroughs</p> <p><i>Related theme(s): Working in Partnership, Going Digital</i></p>	CHL	2013

The Barbican to engage with Tech City and leading companies within the digital cluster to explore opportunities to expand links, creatively and a shared platform to expand investment in technology and culture.	BC	2012-17
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Educating and Learning

Culture is lived through the excellence of the City’s education and training, whose importance across the educational agenda is widely acknowledged, as is the exploitation and interpretation of heritage assets so as to enliven teaching. This is widely reflected across the City’s portfolio of activities. The Guildhall School of Music & Drama continues to lead through educating and training talented young artists and preparing them for entry into professional life, injecting talent into the cultural economy of the City, the UK and internationally, and leading in cultural workforce development. The School excels in many specialist areas of provision. It is the only opera company in the City and is a recipient of the Queen’s Anniversary Prize for opera, as well as being the leading national centre for stage technology training. Creative Learning at the Barbican continues to excite and inspire whilst the Schools Programme of London Metropolitan Archives and Guildhall Art Gallery engage students across the city with Gresham College providing an eclectic, adult-focused lecture schedule. The City’s libraries provide a base to use music, art and reading to support elderly and vulnerable adults, to give them skills and confidence to lead independent lives, and to improve literacy among children, encouraging a lifelong love of reading. The City also supports its Academies and the City Schools as they continue to offer excellence to all their pupils. The theme of Cultural Education, and related outreach, is embedded in many of the plans outlined above and will continue to feature as an ongoing activity.

The Barbican Guildhall Creative Learning Division delivers a programme of work across the Barbican Guildhall campus and beyond, working with East London communities, Barbican audiences, Guildhall School students and artists, ranging from the internationally renowned to local artists at the beginning of their careers. By bringing together these elements we deliver a programme which changes the lives of those we work with directly while developing the skills of artists, teachers and leaders, who in turn work with hundreds of thousands of people. The programme is recognised internationally as a model of good practice across the arts and learning sectors – and is a model for the City’s future cultural education programmes.

The three key strands of the Division’s work will continue to be developed:

- **Explore**, to inspire and enthuse audiences, local communities, and others to make the arts part of their lives (the regular Barbican Weekender festivals will

open up the spaces in the Cultural Quarter for participatory activity, free performances, workshops and drop in sessions);

- **Projects and Pathways**, to enable participants to develop artistic skills over a sustained period of time, and to develop abilities and experience which impact on their lives beyond the arts (e.g. drumming, dance, poetry, filmmaking);
- **Lab**, to develop the skills of artists, leaders and teachers, working in participatory settings to develop and test new models of practice in the arts education sector, incubate and showcase new work, and share or disseminate our ways of working. The Barbican's Pit theatre is used as a laboratory space in this sense and over time the outputs will feed into the Barbican and Guildhall School's programme, including a festival of emerging artists across the Quarter.

Meanwhile, LSO St Luke's will continue its work as a Music Education Centre, with a particular focus on the local community and the ten East London boroughs. The LSO Discovery choral development programme will reach into City-based businesses and institutions. The City will also continue to support the fantastic work of the London Schools Symphony Orchestra as they train the next generation of talent from across London. The City of London Festival will carry on its work with Guildhall School to provide platforms for their leading performers, composers and music therapists, and with schools in and around the City to help them create and display creative projects.

Evaluating

Evaluation of the impact of culture is often more discussed than demonstrated and we recognise the importance of assessing its value in order to prioritise spend, and make sound decisions for the future. The City has some robust examples of cultural evaluation in practice; the Barbican Centre's 'Value Framework' toolkit supports the organisation to critique and assess its performance on an annual basis, taking account of quantitative and qualitative data across its programming and activity. The Barbican is also at the head of national and international debate in the arts and learning world. On a sectoral scale the Guildhall School's Reflective Conservatoire conference brings together leading researchers, professional performers and teachers in music and drama from all over the world to address key issues within music in Higher Education, while the LSO's On Track programme has been externally evaluated by the Institute of Education.

In 2012 the Economic Development Office will commission an independent consultant to undertake research and prepare a report on the social and economic impact of arts and culture in the City, including a number of case studies of particular activities. Its findings will be used for internal planning and it will also be useful as a document for the cultural sector more widely to draw upon. This follows on from the 2008 study, *VivaCity!*, which demonstrated how the City's artistic clusters help make

the Square Mile a more exciting, healthier, wealthier place to live. The Strategy aims to ensure a thriving cultural environment continues to be measured and widely acknowledged as one of the building blocks of a healthy society, contributing to the wellbeing of citizens on many levels, from the material to the intangible.

Communicating

A successful communications programme is essential for the goals set out in this Strategy. We need not only to deliver excellence through our diverse cultural activities, but also to communicate the offer to the many audiences who benefit from their enjoyment. At the most immediate level, each of those activities will continue to organise their own marketing and promotional campaigns to connect with their existing consumers and engage with new ones, as well as building influence in the media and with senior opinion formers. Additionally, we will create a forum for the marketing and press activities of the City cultural bodies to come together on a regular basis. Culture is a chance for the City to engage with London as well as entertain and enlighten the city.

The partnership in the Cultural Quarter is gaining influence across the sector and with central government. In his independent review of cultural education on behalf of the Department for Culture, Media and Sport and the Department for Education, Darren Henley quoted the alliance between the Guildhall School, Barbican and LSO as a one of the country's most developed models of a 'Community of Practice', and noted that the 'far-sighted partnership is a model that would benefit from close examination by other cultural and education organisations'. Building on this momentum is critical; establishing the concept and public understanding of the Cultural Quarter, as well as its physical reality, is a key goal of the Cultural Strategy.

At corporate level, the Public Relations Office will continue its work to raise awareness of the City's important cultural contribution to the life of London and the nation. In 2012-13, the PRO will lead on emphasising the City's role in helping to look after London's heritage and green spaces, as one of the priorities of the 2012-15 Communications Strategy. Detailed communications plans will be drawn up during summer 2012, involving all internal stakeholders, and supported by dedicated media officers in PRO. Beyond that, the new City website will have a significant impact in communicating all aspects of its cultural offer to the world at large.

Conclusion

Over the next five years the City will continue to be an exciting place for world-class arts and culture, in many forms and venues, enjoyed and performed by audiences both local and global. This Strategy will shape the overarching cultural direction to break new ground: the realisation of the Cultural Quarter with its exciting

collaborative possibilities and its vibrant reimagining of the possibilities of an arts cluster; the articulation of a clearer and more enhanced cultural offer to supplement the Visitor Strategy, from Roman London to a new vibrancy at Guildhall Art Gallery and the surrounding complex; anchoring the City in the cultural landscape of its neighbouring boroughs through innovative partnerships; a digital agenda that embraces the potentials of technological change, making heritage and culture more participatory and alive, whilst embracing the opportunities offered by the entrepreneurial technological cluster surrounding the City. Despite the challenges of austerity, this Strategy outlines the contours and actions that will mean the City emerges in 2017 a culturally enriched and creatively stronger place, continuing the City Corporation's tradition of being a world-leader in arts and culture, whilst strengthening its links and its partnership interactions with its friends and neighbours.

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Appendix 1: facts and figures

This section lists, briefly, the cultural activities funded entirely or partly by the City of London Corporation, with some headline statistics for each.

a) Funded primarily by the City of London Corporation

The Barbican Centre

The Barbican opened in 1982 and is today recognized as one of the world's leading arts centres, with a vision to offer world-class arts and learning. Barbican programmes contain the very best in international, national and local music, theatre, dance and visual arts. Supported by artistic Associates and partners the Barbican's work seeks to combine excellence and innovation, alongside new interpretations of classics. The Barbican also contributes to the development of arts and learning through commissioning new work and collaborations between artists and art forms to result in groundbreaking new works. Barbican audiences show a passionate and enquiring attitude towards the arts – 83% describe arts and culture as 'essential' to their lives. In the coming years the Barbican will work to take programmes and experiences to an ever greater number of people by utilising new technologies and broadening its range of creative partnerships. 1,500,000 visitors p.a.

City of London Libraries

Guildhall Library: reference library focusing particularly on the history of London; historic printed collections designated as being of international importance. Bookstock 125,000 volumes; 40,000 visitors p.a.

City Business Library: Business information service, providing information in print and electronically to the business community with a particular focus on services to SMEs, business start-ups and entrepreneurs; runs business-related seminars, events and training sessions. Bookstock 10,000 volumes; 55,000 visitors p.a.

Barbican Library: largest City lending library with specialist music and children's library services, skills and careers advisory services, literary events, art exhibitions, children's activities, reading groups, home delivery service to housebound residents, book loan service to local schools. Bookstock 190,000 volumes; 320,000 visitors p.a.; 420,000 loans p.a.

Shoe Lane Library: serves the area from Holborn in the west, to Barbican in the centre. Runs children's events and supports crèches of local firms; hosts talks and events, police surgeries, training for jobseekers, adult education sessions, English for Speakers of Other Languages courses. Bookstock 45,000 volumes; 130,000 visitors p.a.; 200,000 loans p.a.

opening November 2012: Middlesex Street/Artizan Street Library and Community Centre, run jointly with Community & Children's Services, providing library services alongside adult learning, children's activities and community facilities in the east of the City; replacing Camomile Street Library, which had 125,000 visitors p.a., 190,000 loans p.a.

London Metropolitan Archives

Manages, and makes accessible, the archives of the City and of many related London organisations, with an extensive range of public access and enquiry services; state of the art conservation and reprographics facilities; undertakes storage and enquiry work for various external/official bodies. Outreach activities include a Schools Programme, archive film screenings, family learning events, specialist subject talks and oral history groups. Stock: 100 km of archives, as shelved; 30,000 visitors p.a., 20,000,000 individual searches of digitised archives p.a.

Guildhall Art Gallery

Curates, preserves, and exhibits the City's art collections, as well as hosting exhibitions of externally-sourced collections; houses and promotes the Roman Amphitheatre. Stock: 4000 pictures (collected by the City since the 17th century); 75,000 visitors p.a.

Keats House

The home of the poet John Keats, 1818-20; a registered charity whose object is 'to preserve and maintain and restore for the education and benefit of the public the land with the buildings known as Keats House as a museum and live memorial to John Keats and as a literary meeting place and centre'. The charity's sole trustee is the City of London Corporation. Provides an education service and an extensive events programme. 25,000 visitors p.a.

The Monument

The 202-foot high memorial to the Great Fire of London, designed by Sir Christopher Wren and Robert Hooke, opened in 1677. Its 311 steps lead to a viewing platform with panoramic views of London. 150,000 visitors p.a.

Tower Bridge

Built 1884-92 to a design by Horace Jones, Tower Bridge is one of London's most iconic landmarks. It opened to the public in 1982 with a visitor experience circuit which has been very successfully developed into a business which now generates a regular income to the City Bridge Trust. 500,000 visitors p.a.

The City Information Centre

Built in 2007 to a striking and award-winning design by Make Architects, the Information Centre occupies a prime site between St Paul's Cathedral and the Millennium Bridge. It is the only permanently staffed tourist information centre in central London, providing advice to visitors on attractions and events in the City, and in London/the UK more widely. 400,000 visitors p.a. with 12 languages spoken.

b) Funded partly by the City of London Corporation, alongside other significant funders

Guildhall School of Music & Drama

The Guildhall School of Music & Drama is one of the world's leading conservatoires and drama schools. It trains and educates musicians, actors and theatre technicians to the highest international standards and prepares them for successful careers in the performing arts. The School is a global leader of creative and professional practice by promoting innovation, experiment and research. It has over 800 students in higher education, drawn from nearly 60 countries around the world. It is also the UK's

leading provider of specialist music training at the under-18 level, with nearly 2,500 students in Junior Guildhall and the Centre for Young Musicians.

The London Symphony Orchestra

Founded in 1904, the LSO is now widely acknowledged as one of the world's leading orchestras. Since 1982, it has been the resident orchestra at the Barbican Centre, where it performs ca.70 concerts annually, with another 70 given on tours around the world. Outside the concert hall, the Orchestra's many other activities include an energetic and ground-breaking education and community programme, a record company, a music education centre and pioneering work in the field of digital music. Over 100,000 people attend concerts in London annually, and a further 100,000 overseas; broadcasting, recording and filming reaches a global audience of over 10,000,000 p.a.

The Museum of London

The Museum uses artefacts and collections of all kinds to show and record the history of London from the earliest times to the present day. It was constituted in 1964, following the merger of the collections of Guildhall Museum and the London Museum, and opened in its current building as part of the Barbican complex in 1976. The Museum also runs the Museum of London Docklands, located at West India Quay. It is jointly funded by the City Corporation, and the Greater London Authority. 620,000 visitors to the two sites p.a.; 1,400,000 website visits; 100,000 school pupil visits.

The City of London Festival

The Festival was founded in 1962 as an independent trust supported equally by the business community, the City Corporation, and the general public, with the aim of revitalising the cultural life of the City. Since then it has become established as one of the UK's leading arts events, running over three summer weeks during which it mounts an extensive artistic programme ranging across many kinds of music, visual arts, film, walks and talks. The Festival also delivers a year-round programme of arts projects in schools and community groups in the City, and neighbouring boroughs.

Spitalfields Music

Grew out of a music festival held in Christ Church, Spitalfields in 1976 and has been running annually ever since. The name changed from Spitalfields Festival to Spitalfields Music in 2008 and it now runs two programmes a year, in summer and winter, delivering and inspiring a range of musical activities and performances based in and around Spitalfields. Live audiences of 30,000 p.a. are complemented by

broadcast audiences of 1,200,000; 250 music workshops are run every year in Tower Hamlets.

c) Other cultural providers in the Square Mile not receiving regular funding from the Corporation

These include:

- The City livery companies
- The City churches and St Paul’s Cathedral
- The Bank of England Museum, <http://www.bankofengland.co.uk/>
- Bishopsgate Institute, <http://www.bishopsgate.org.uk/>
- The British Postal Museum and Archive, <http://postalheritage.org.uk/> (just outside the City boundary)
- Dr Johnson’s House (<http://www.drjohnsonshouse.org/>)
- St Bride Foundation and Bridewell Theatre, <http://stbridefoundation.org/index.html>
- St Ethelburga’s Centre, <http://stethelburgas.org/>
- Wesley’s House and Chapel, <http://www.wesleyschapel.org.uk/index.htm>

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Appendix 2: recent achievements

The City’s first Cultural Strategy was issued in summer 2010. Since then, the growing recognition of the importance of culture across the Corporation is perhaps most obviously apparent in the establishment in 2011 of a new Culture, Heritage & Libraries Committee, to help co-ordinate cultural activities more effectively. A number of other highlights may be noted, in delivering excellence and new initiatives:

Sustaining Excellence in the Arts

- The City of London Festival reached its 50th anniversary in 2012, with a jubilee programme including fifty golden pianos on the City streets, a lively programme of street art, dance and outdoor events, and a showcase performance of Berlioz’s *Grande Messe des Morts* in St Paul’s Cathedral under the baton of Sir Colin Davis. The 2012 Festival sits between the Queen’s Diamond Jubilee celebrations and the London 2012 Olympic and Paralympic Games, complementing the cultural offer throughout the summer.

- Spitalfields Music had a very successful 2011 season bringing world-class artists into Tower Hamlets and creating chances for local people to participate. Its Summer Festival included the premiere of a community opera (*We are Shadows*, which won a Royal Philharmonic Society Music Award), its Winter Festival provided an alternative musical offering for the end of the year and its year-round Learning and Participation Programme reached people aged from 2 days old to 90+ across Tower Hamlets.
- The Barbican Centre continued to present a diverse and successful programme of world-class events, from musicals to the contemporary and challenging, and was chosen in 2011 as one of the Arts Council's new National Portfolio Organisations
- The Centre is at the forefront of the 2012 Festival, presenting a critically acclaimed range of cultural experiences for all; the Barbican programme for 2012 was described by the *Evening Standard* as "dazzling".
- The London Symphony Orchestra were awarded the contract for recording the music for the opening and closing ceremonies at the London 2012 Olympic Games
- The Museum of London launched a new programme of temporary exhibitions starting with *London Street Photograph*; its critically acclaimed *Dickens and London* exhibition attracted over 100,000 paying visitors.

Opening up the City

- Doors were opened, street markets held and exhibitions mounted to *Celebrate the City* over the Festival's opening weekend in June, and the Barbican Centre presented a special programme as part of the London 2012 Festival.
- As part of the ongoing partnership between the Barbican Centre and the Guildhall School of Music & Drama, a Creative Learning Division was established to help engage local communities with the arts. In the 11/12 year, Creative Learning programmes reached 6,800 direct participants and engaged audiences of approximately 29,250.
- Creative Learning activity took place across East London in communities, schools, in streets, parks and venues; Barbican Weekenders opened up Barbican buildings and venues for audiences of up to 3000 people to engage with art forms on an intimate level.
- Barbican freeB membership for young people, accessing the arts for free, rose to almost 1700 people.
- Guildhall Art Gallery was rehung, to better showcase its Victorian and pre-Raphaelite masterpieces and London paintings; its Atkinson Grimshaw exhibition in 2011 attracted record visitor numbers, and proved its most popular show since the reopening of the Gallery in 1999.
- The Museum of London's iPhone app, *Streetmuseum*, won numerous awards and was downloaded over 350,000 times. In 2011, the Museum won gold and

silver awards from Visit London for Best Museum, and Best Marketing Campaign.

- A new *City Arts Initiative* group of officers and members has been set up to review requests and ideas for artworks and installations across the Square Mile; in 2011, it helped to facilitate a new sculpture park at Great St Helen's near the Gherkin, in association with local businesses, bringing much acclaimed works by Anish Kapoor, Julian Opie, Franz West and Kenneth Armitage into the City landscape.

Animating the Heritage

- The Museum of London was relaunched in 2010 with its award-winning £25M Galleries of Modern London, telling the story of the City from 1666 to the present day, and including the state of the art Clore Learning Centre. The new display of over 7000 objects attracted 490,000 visitors in the first year of opening
- The Keats House Festival in 2011 saw Benjamin Zephaniah read to full houses as Poet in Residence. A grant from the Heritage Lottery Fund made it possible to acquire for the House the last remaining Keats letter in private hands, a poignant missive to Fanny Brawne written at the House in 1820 while the poet lay ill
- London Metropolitan Archives completed the first phase of its partnership digitisation programme with Ancestry.com, which makes many millions of historic documents about London and its inhabitants searchable and viewable over the Internet from anywhere in the world. Its *Image London* project, funded by the New Deal of the Mind and providing training for young unemployed people, simultaneously digitised over 265,000 historic photographs of London
- Heritage outreach activities included an oversubscribed schools programme from the Archives, tailored to local teaching needs and curricula, workshops for young people at Keats House, and the creation of a youth panel for Guildhall Art Gallery (ReHang), to engage young people from neighbouring boroughs to develop activities around the paintings
- Sandford Awards from the Heritage Education Trust were won by the Museum of London, Keats House, and London Metropolitan Archives
- The City's built environment, and its historic collections, were showcased in two new and complementary books, published in 2011, *The City of London: Architectural Tradition and Innovation*, and *London 1000 Years: Treasures of the Collections of the City of London*

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Appendix 3: abbreviations used in tables

The abbreviations relate to the lead departments of the City of London Corporation, or Corporation-funded activities, with responsibility for delivering the plans:

BC	Barbican Centre
BE	Department of the Built Environment
CHL	Department of Culture, Heritage & Libraries
COLF	City of London Festival
GC	Gresham College
GSMD	Guildhall School of Music & Drama
LSO	London Symphony Orchestra
MH	Mansion House
MoL	Museum of London
PRO	Public Relations Office
REM	Remembrancer's Department
SM	Spitalfields Music
TC	Town Clerk's Department

Committee(s): BARBICAN CENTRE BOARD	Date(s): 25 July 2012
Subject: Review of the Governance Arrangements implemented in 2011	Public
Report of: Town Clerk (on behalf of the Post Implementation Governance Review Working Party)	For Decision

Summary

The Court has agreed that a Working Party should be established to undertake a post-implementation review of the revised governance arrangements agreed in March 2011 after twelve months of their operation, to take stock of the new governance arrangements and how they are working.

The purpose of this report, prepared on behalf of the Working Party, is to seek comments, if any, from each Committee on the governance arrangements introduced last year and the impact that they may have had on the operation of your Committee.

Recommendation: It is recommended that this Committee considers whether it wishes to make any representations to the Working Party on the revised governance arrangements in so far as it affects this Committee.

Main Report

Background

1. The Court has agreed that a Working Party should be established to undertake a post-implementation review of the revised governance arrangements agreed in March 2011 after twelve months of their operation, to take stock of the new governance arrangements and how they are working.
2. For the purposes of clarification, this review is not, therefore, in relation to any new governance initiatives but is restricted to considering the operation and effectiveness of the revised arrangements implemented last year. A summary of the revised governance arrangements is contained Appendix A.

Views on the Governance Arrangements

3. The Working Party has agreed that the most effective and inclusive way of identifying whether there are any issues arising out of the operation of the revised arrangements is to seek the views of the various City Corporation Committees and all Members of the Court individually. This will enable

comments to be expressed in the context of the operation of the various Committees (including observations from non-City Corporation Members) and will also allow all Members to have their say individually and raise any points; all of which will help to inform the work of the Working Party.

4. The purpose of this report is to seek a view on whether any representations should be made to the Working Party on the revised governance arrangements in so far as they affect this Committee. All of the views expressed will be collated and submitted to a further meeting of the Working Party in September.

Background Papers:

Summary of the revised governance arrangements agreed by the Court of Common Council in March 2011.

Appendix A: Summary of the revised governance arrangements

Contact:

Simon Murrells |
simon.murrells@cityoflondon.gov.uk |
0207 332 1418

Summary of the Governance Changes Implemented in April 2011

Set out below are the changes agreed by the Court on 3 March 2011 which have been in operation since 1st April 2011.

A. The Court of Common Council

A1. Not less nine Court meetings are now held each year (reduced from eleven) and a short spring recess now takes place on an annual basis.

A2. At least two informal or private Member meetings (at which no decisions could be taken) are arranged each year. This is on the basis that they do not proceed if there is insufficient business;

A3. Any Member, provided that he or she has the support of twenty other Members, can requisition a report and/or a decision of any of the City Corporation's Committees for consideration and final decision by the Court of Common Council, provided that such action does not preclude a decision being taken and/or implemented that was necessary for legal reasons or for the efficient conduct of the City Corporation's business;

A4. Standing Order No.11 governing the conduct of debate in the Court of Common Council has been amended as follows:

- in addition to the current arrangements governing debate, a further provision be made enabling all Members to speak on a second occasion for no longer than two minutes; and
- should the mover of an amendment to a motion choose to speak for a second time (on the amendment), he or she shall be the penultimate speaker on the amendment (the mover of the original motion being the final speaker on the amendment).

A5. Standing Order governing the number of supplementary questions that may be asked has been amended so as to increase from two to three the number of other Members (ie not the Member asking the question) allowed to ask two supplementary questions provided that the supplementary questions arise naturally out of the original question and the answer to it;

A6. Standing Order has been amended so as to increase the time limit for putting and answering questions, including supplementary questions, from 30 minutes to 40 minutes;

A7. To avoid the period allocated for asking and responding to questions being taken up with issues concerned with awards, prizes and memorials, a regular item is now placed on the summons for meetings of the Court to enable such matters to be reported upon in writing.

B. Ward Committees (Paragraphs 28-35)

B1. The Planning & Transportation, Port Health & Environmental Services, Markets, Finance and Community & Children's Services Committees remain as Ward Committees.

B2. All Wards are now able to choose whether or not to nominate a Member (or Members) to serve on Ward Committees rather than being obliged to nominate a Member (or Members) or 'pair' with another Ward;

B3. Where there are vacant or unfilled places on a Ward Committee by virtue of a Ward not making a nomination(s), the vacant or unfilled place can be advertised to all Members and filled by the Court;

B4. Any Ward having six or more Members can nominate up to two Members to a Ward Committee irrespective of whether a Ward has sides;

B5. In addition to the Chairman of the Policy & Resources Committee, the Deputy Chairman of the Policy & Resources Committee is now an ex-officio Member of the Finance Committee. This complements the current arrangement whereby the Chairman and Deputy Chairman of the Finance Committee are ex-officio Members of the Policy & Resources Committee;

B6. The remit of the Finance Committee has been widened to include performance monitoring and its terms of reference adjusted to reflect this. The performance monitoring was to be undertaken by the Estimates Working Party (EWP) or such body determined by the Finance Committee. (NB: Finance Committee subsequently agreed to dispense with EWP and created an Efficiency and Performance Sub-Committee to deal with this area of activity).

B6a. In addition to the above, the constitution of the Finance Committee was amended by the Court on 8 September 2011 to include the Chairman and Deputy Chairman of the Investment Committee, creating a reciprocal arrangement between the Policy and Resources, Finance and Investment Committees (see F2 and J4 below).

B7. All Wards that have 200 or more residents (based on the ward list) are able to nominate a maximum of two Members to the Community & Children's Services Committee; under this arrangement, the current provision for four Members to be elected by the Court, at least two of whom shall represent the main four residential wards, was discontinued; and

B8. The Community & Children's Services Committee was asked to consider giving oversight of its housing management activities (excluding the Barbican Estate) to a sub-committee (with power to act) to enable greater focus in that area. (NB: The Community & Children's Services Committee subsequently created the Housing Management Sub-Committee to oversee the City Corporation's housing activities).

C. Culture, Heritage and Libraries Committee

C1. A new Culture, Heritage and Libraries Committee was established with responsibility for matters relating to culture, heritage, tourism and visitors including overseeing the development of policies and strategies in those areas. It also took on:

- the responsibilities of the Libraries, Archives & Guildhall Art Gallery Committee which ceased to exist;
- the various tourism, heritage and Benefices activities and responsibilities currently undertaken by the City Lands & Bridge House Estates Committee which also ceased to exist;
- oversight of the City Corporation's Visitor Strategy, the City of London Festival and the management of the City Information Centre from the Policy and Resources Committee; and
- the management of Keats House from the Keats House Management Committee. A Consultative Committee should continue to operate although the detailed arrangements would be a matter for the Culture, Heritage and Libraries Committee to determine.

D. City Lands and Bridge House Estates Committee

D1. The City Lands and Bridge House Estates (CLBHE) Committee ceased to exist and its work merged with the work of other Committees, such as the new Culture, Heritage and Libraries Committee and the new Investment Committee. Other elements of CLBHE Committee's work was transferred to the Policy & Resources Committee and is managed by dedicated Sub-Committees. For example, the management of operational property is now undertaken by the Corporate Asset Sub-Committee and hospitality and Members' privileges activities are undertaken by the Hospitality Working Party and the Members' Privileges Sub-Committee both of which are chaired by the Chief Commoner.

D2. Where previously the CLBHE Committee would have hosted an event of City Corporation hospitality, the Chief Commoner now oversees the detail for that event in line with parameters set by the Hospitality Working Party. The number of Members to comprise the host element is also determined by the Hospitality Working Party on the basis of a rota maintained by the Town Clerk, together with other Members with a special connection with or interest in the guest organisation.

E. The office of Chief Commoner

E1. Candidates for the office of Chief Commoner are nominated by not less than 10 other Members and he or she is elected by the whole Court of Common Council from amongst the Common Councilmen (the expectation is that Aldermen will not vote in the election for Chief Commoner);

E2. For 2011, the election of Chief Commoner was held in April and thereafter, the election is held in September of each year, prior to the successful candidate taking office in April, to enable a period of 'lead-in';

E3. The 'job description' for the office of Chief Commoner was approved as set out in Appendix attached;

E4. The Chief Commoner remains an ex-officio Member of the Policy and Resources Committee and is also Chairman of any sub-committees responsible for City of London Corporation hospitality and Members' privileges;

E5. Provision has been made in Standing Orders to enable the Chief Commoner to report on and speak to activities and responsibilities of the sub-committees referred to in E4 above in the Court of Common Council; and

E6. The Chief Commoner is not able to be Chairman of any City of London Corporation committee with the exception of the sub-committees referred to above. However, as with other chairmanships, the Chief Commoner is able to continue an existing chairmanship until the next meeting of the relevant committee when a new chairman shall be elected.

F. Investment Committee

F1. This new non-ward committee was established. The Investment Committee has responsibility for managing and overseeing the City Corporation's property and non-property investments in accordance with approved strategies and policies;

F2. The Investment Committee comprises 14 Members elected by the Court of Common Council, 8 Members appointed by the Policy and Resources Committee from amongst all Members of the Court, together with the Chairmen and Deputy Chairmen of the Policy and Resources and the Finance Committees in an ex-officio capacity but with voting rights;

F3. The Investment Committee appoints and maintains two Boards, one for each investment area (property and non-property) for the purposes of detailed scrutiny and decision taking, with the Chairman of the Investment Committee is also able to be Chairman of one of the Boards;

F4. The Boards are empowered to co-opt people with relevant expertise or experience, including non-Members of the Court, to assist in their deliberations; and

F5. Provision has been made in Standing Orders to enable the Chairmen of both Boards to report on and speak to their respective activities and responsibilities in the Court of Common Council and to ensure that any decisions, especially those relating to property, are taken without undue delay.

G. Audit and Risk Management Committee

G1. A new non-ward committee, Audit and Risk Management was with responsibility for the City Corporation's activities and responsibilities in these areas (with the Finance Committee relinquishing its current responsibilities for audit and risk); and

G2. The Audit and Risk Management Committee shall comprise 9 Members elected by the Court of Common Council, 3 external Members (ie non-Members of the Court of Common Council), the Chairman and Deputy Chairman of the Finance Committee (ex-officio with no voting rights) and a representative of the Policy and Resources Committee also in an ex-officio capacity with no voting rights.

G3. The Deputy Chairman of Audit and Risk is not able to be Chairman of another committee.

I. Open Spaces Committees

I1. The management of the City Corporation's open spaces is now maintained by three Non-Ward Committees, as follows:-

(i) Open Spaces, City Gardens and West Ham Park Committee comprising 8 Members elected by the Court of Common Council together with the Chairmen and Deputy Chairmen of the Hampstead Heath, Highgate Wood and Queen's Park and the Epping Forest and Commons Committees (see below) in an ex-officio capacity. The Committee is responsible for setting overall strategy for the operation of the City Corporation's open spaces and for the management of City Gardens. It is also responsible for the management of West Ham Park. This area of work is undertaken separately from the Committee's other business and the Committee's composition includes 4 representatives nominated by the Heirs-at-Law of the late John Gurney, 1 representative nominated by the Parish of West Ham and 2 representatives nominated by the London Borough of Newham;

(ii) Hampstead Heath, Highgate Wood and Queen's Park Committee comprising at least 12 Members elected by the Court of Common Council together with the Chairman and Deputy Chairman of the Open Spaces, City Gardens and West Ham Park Committee (see above) in an ex-officio capacity. The Committee is responsible for the management of Highgate Wood and Queen's Park. It is also responsible for the management of Hampstead Heath with this area of work being undertaken separately from the Committee's other business. The composition of the Committee includes at least 6 external representatives which must include 1 representative of the London Borough of Barnet, 1 representative of the London Borough of Camden, 1 representative of the owners of Kenwood lands and 3 persons representing local, ecological, environmental or sporting interests; and

(iii) Epping Forest and Commons Committee comprising 12 Members of the Court of Common Council including 10 Members elected by the Court of Common Council together with the Chairman and Deputy Chairman of the Open Spaces, City Gardens and West Ham Park Committee (see above) in an ex-officio capacity, to be responsible for the management of Burnham Beeches and the City Commons. The Committee also manages Epping Forest and this area of work is undertaken separately from the Committee's other business. The composition of the Committee includes 4 Verderers elected or appointed pursuant to the Epping Forest Act 1878. If the Chairman and/or Deputy Chairman of the Open Spaces, City Gardens and West Ham Park Committee are already Members of the Epping Forest and Commons

Committee in their own right, the vacancy(s) are filled by the Court of Common Council.

J. Policy and Resources and Police Committees and the Boards of the Governors of the City Schools (Paragraphs 69-81)

Policy and Resources Committee (Paragraphs 69-74)

J1. Of the five vacancies that becomes available on the Policy Committee each year, one place is now reserved for a Member with less than 10 years' service on the Court, resulting in at least four places on the Committee for Members with less than 10 years' service at the time of their appointment;

J2. In view of the synergies between the work of the Energy Working Party (previously of the City Lands and Bridge House Estates Committee) and the Sustainability Working Party (of the Policy and Resources Committee), the work has been merged and transferred to the Policy Committee and is operated through a dedicated Sub-Committee (the Energy and Sustainability Sub-Committee) whose membership can be drawn from the whole Court;

J3. The Policy and Resources Committee is responsible for providing additional scrutiny, oversight and challenge for the management of major projects and programmes of work, including, amongst other things, considering all proposals for capital and supplementary revenue projects (including those which may be funded from external sources), and determining, at detailed options appraisal stage, whether projects should be included in the capital and supplementary revenue programme as well as the phasing of any expenditure. This work is undertaken by a dedicated sub-committee, the Projects Sub-Committee, which comprises 3 Members appointed by the Policy and Resources Committee, 2 Members appointed by the Finance Committee. The Projects Sub-Committee is also able to co-opt 2 further Members from the Court of Common Council with relevant experience.

J4. The Policy & Resources Committee was asked to review its various ex-officio appointments. A review was subsequently undertaken and the outcome reported to the Court on 8 September 2011. Whilst it was felt that the current ex-officio places were still relevant, the Court acknowledged that culture was an area which over the years had become more prominent and which also had substantial resource implications. It was therefore agreed that the Chairman of the new Culture, Heritage and Libraries Committee should become an ex-officio Member of the Policy Committee. Similarly, the development and management of the City Corporation's investment portfolio (property and non-property) was considered to be of great significance and the Court also agreed that the Chairman and Deputy Chairman of the Investment Committee should also serve as ex-officio members, creating a reciprocal arrangement between the Policy and Resources, Finance and Investment Committees.

Police Committee

J5. For the purposes of continuity the length of service of the Chairman of the Police Committee was extended to a term not exceeding four years;

J6. The current restriction whereby no Member of the Court of Common Council is eligible to serve on the Police Committee until such time as they have served a minimum of two years on the Court, should be removed (NB: The constitution of the Police Committee has been reviewed since the governance review).

Boards of Governors of the City of London School, the City of London School for Girls and the City of London Freeman's School (Paragraphs 79-81)

J7. The three City School Boards were recommended to consider establishing a Working Party comprising key Members from each Board such as the Chairmen and Deputy Chairmen, to discuss important issues that may be of common interest, for example pay awards.

J8. The restriction whereby no Member can serve on more than one Board of Governors was removed.

K. Service on City Corporation Committees and Outside Bodies

Reserving places on Non-Ward Committees for 'newer' Members

K1. With the exception the Policy and Resources Committee which has separate arrangements, 10% of places (where 10% results in a fraction it should be rounded down, subject to at least one place being reserved on every non-Ward Committee for a Member falling in to this category) on all elected committees are reserved for Members with less than 5 years' service at the time of their appointment.

Limiting the number of Grand Committees on which a Common Councilman can serve at any one time

K2. The number of grand committees on which a Common Councilman can serve at any one time (excluding appointments or nominations to committees in an ex-officio capacity) is limited to no more than eight.

Limiting the number of Outside Bodies that a Member can serve on

K3. The number of outside bodies that a Member can serve on at any one time (excluding appointments that are by virtue of Office or in an ex-officio capacity) is limited to no more than six. If a vacancy cannot be filled from the Common Council, then such vacancy can be filled by non-Members, including officers on the basis that there are no issues of major concern to the work of the City Corporation likely to arise;

K4. Appointments to outside bodies are made by the Court of Common Council at meetings other than the meeting at which the appointment of Committees is undertaken.

L. Other Committee Issues

Publishing data of attendance by Members at Committee Meetings

L1. Data relating to the attendance of Members at committee, sub-committee and Court meetings was to be more accessible and placed on-line on the City Corporation's website provided that the figures are put in context (ie

attendances should be shown together with the actual number of opportunities to attend).

Submission of supporting statements

L2. Members seeking election as Chairmen and Deputy Chairmen of committees are now able voluntarily to submit a statement of no more than 300 words in support of their candidature in advance of the meeting at which the election is to be held.

Frequency of Committee meetings

L3. The frequency of Committee meetings be reviewed and determined by individual Committees, as was presently the case.

Sub-Committees, Working Parties and 'Workshop' style meetings

L4. The constitutional position of sub-committees and working parties and informal 'workshop' style meetings or Member and officer working groups was noted and the Court requested that all Committees review their current arrangements to ensure that they conform to the principles outlined; and

L5. The concept of informal 'workshop' style meetings in appropriate circumstances was accepted in order to improve communication and increase interaction, particularly between Members and officers, at an early stage in major complex, costly or contentious proposals.

Committee Papers and Minutes

L6. Committee reports, minutes and papers are to be concise and to the point and that no late papers should be dispatched without the relevant Committee Chairman's consent having first been obtained;

L7. Agendas, reports and other papers shall continue to be dispatched in hard-copy, but greater use of electronically circulated papers be made; and

L8. A standard of seven working days after the Court of Common Council or Committee meetings should be set within which officers will seek to circulate the draft minutes to all Members (or Members of the relevant Committee).

Outgoing Chairmen

L9. In addition to the above it was subsequently agreed that in order to assist with arrangements for the election of a deputy chairman, outgoing Chairmen should be required to give notice of their intention to stand down.

M. Terms of Reference, Delegations and Standing Orders

M1. A scheme for the Appointment of Members on Committees and Terms of Reference for the City of London Corporation Committees was approved as set out in Appendix B;

M2. The Framework for Accountability and Delegation approved by the Court in January 2005 was endorsed and individual Committees asked to review delegations to officers to ensure that they are appropriate and relevant.

M3. Revised Standing Orders were agreed and the Town Clerk authorised, in consultation with the Chairman and Deputy Chairman of the Policy and Resources Committee, to make any necessary consequential changes to Standing Orders to take account of the decisions relating to the new governance arrangements.

N. Post Implementation Review

N1. Subject to the Court approving these new arrangements, a post-implementation review be undertaken after 12 months of their operation, with the membership of the working party being agreed by the Court, in order to take stock of the new governance arrangements and how they are working. This would include the operation of the Policy and Resources Committee. The Court subsequently approved the membership of the Post-implementation Review of the Governance Working Party on 8 September 2011.

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Agenda Item 6

Committee(s): Barbican Board	Date(s): 25 July 2012	Item no.
Subject: Management Report by the Barbican's Directors		Public
Report of: The Managing Director		For Information
<u>SUMMARY</u>		
<ul style="list-style-type: none">• The Management Report comprises current updates in six sections, authored by Barbican directors in Campus, Programming, Creative Learning, Audiences & Development, Buildings and Business & Commercial.• Each of the six sections highlights 'progress & issues' for recent/ current activity, then draws attention to upcoming events and developments in 'preview & planning'.• Reported activity is marked, where relevant, against our revised Barbican Centre strategic objectives. For reference, the full list of objectives is attached at Appendix A.• The full Business Review which underpins this update report is under 'Management Report Annex' - item 14 in 'non-public business'		
<u>Recommendation</u> It is recommended that Members receive this report for information.		

Main Report

1. Report: Cultural Quarter	
<p>“The Barbican...a place that is a constant champion of the good...in the forefront not only of presenting all styles and genres of arts at international standards but of making innovative forays into London communities in education and arts development.”</p> <p>Candace Allen, Evening Standard, 11 July 2012.</p>	Strategic Objective
1.1 Progress & Issues	
<ul style="list-style-type: none"> • The progress of the Cultural Quarter as a concept in the City has been advanced by the planning and writing of the City’s Cultural Strategy for publication (see later in this meeting), where the idea is outlined and endorsed for future action. Further work now needs to take place in the City on defining the Quarter, both as an idea and as a physical area, and the Town Clerk has asked Peter Lisley to take this on with input from Barbican, Guildhall School, LSO and other partners. • The workshop referred to in the last Board report with Arup Associates has taken place very successfully, and a follow-up is planned for the early autumn. This work is being undertaken <i>pro bono</i> to prepare for a discussion with the City Corporation about the way forward. • The Managing Director has met the Headmistress of the Girls School on the opportunities of the Quarter, and has invited the new Director of the Museum of London to meet him and the Chairman. Discussions continue about the possible relocation of the City of London Festival offices to the area. • The Barbican continues to be prominent in the London 2012 Festival (see Programming below) and the current residency by the Jazz at Lincoln Center Orchestra has provided opportunities for Board and stakeholder engagement, highlighting creative learning work. This reaches its climax on the 25th and 26th July with the premiere of Wynton Marsalis’s <i>Swing Symphony</i>, mounted with the LSO and Sir Simon Rattle, a highlight of the London 2012 celebrations. 	<p>Objective 6</p> <p>Objective 6</p> <p>Objective 6</p> <p>Objectives 1,2, 6</p>

1.2 Preview and Planning

- The autumn's highlights will focus primarily on the new cinemas as a first significant and ambitious step in the cultural quarter, extending the Barbican's arts venues beyond the walls for the first time in 30 years. While the Board is aware of the issues that led up to this development, it is being presented as a major development in the post-Olympics period. Extensive consultation with Barbican residents has continued (see Audiences and development below).
- The second main cultural quarter initiative of the autumn is the launch of the Associates Ensembles scheme. The Academy of Ancient Music and the Britten Sinfonia are both launching their association at their first concerts of the season in the Barbican: AAM on Wednesday 26 September and Britten Sinfonia (also their 20th birthday concert) on Saturday 27 October. Board and Trust members will be invited to choose between these two events to attend, inaugurating an exciting new artistic chapter.
- The practicalities of Milton Court planning are now advancing between Music and the Guildhall School, with the aim of establishing a rich and rewarding audience offer from the end of September 2013. The Britten centenary symposium in November 2013 will provide one introduction to the new range of venues, and it is hoped that there will be a link with the Lord Mayor's Appeal in October 2013.

Objectives
1, 2, 6

Objectives
2, 6

Objectives
1, 2, 6

2. Report: Programming	
	Strategic Objective
<p>2.1. Progress & Issues</p> <p>Our London 2012 Festival programme continues with huge success:</p> <ul style="list-style-type: none"> • The Barbican Theatre has averaged over 95% capacity since February – with returns queues for many shows! Cymbeline brought Ninagawa back to his favourite London theatre. The Pina Bausch season has been a triumphant critical success and created a very positive partnership with Sadler’s Wells. You Me Bum Bum Train opens soon following an extensive search for the right venue. • Murray Perhaia and the Vienna Philharmonic with Sir Simon Rattle were both well received and exceeded target. • The music team has begun to deliver its key cultural Olympiad projects. 3 Rokia Traore concerts (Wilton’s Music Hall, Barbican & Village Underground) attracted a 5 star review in the Guardian. Staging Back2Black at Old Billingsgate Market stretched the team to its limit – but resulted in 3 wonderful days of vibrant music and talks from Brazil and the African Diaspora. Audiences have booked late for these events (1/3 of tickets for Back2Black sold in the week of the event) and, despite the extensive and positive media coverage, we are not achieving targets (more detail at meeting). • To date, over 55,000 people have attended Bauhaus: Art as Life. The income target was reached in week 6 of a 14 week run. The Bauhaus film season and contextual programme are going well. The shop is also selling far in excess of budget. Song Dong: Waste Not has now finished and attracted 58,324 visitors – the 2nd best attendance for a Curve exhibition ever. • The cinema is hosting a film season for the Tate’s Picasso exhibition. The average attendance for the Pina Bausch film season was 187 people. • The Jazz at Lincoln Center residency began this week, and Designing 007: Fifty Years of James Bond Style launched earlier this month. 	<p>Objective 1,2,3,5</p> <p>Objective 1, 2</p> <p>Objective 1,2,3,5</p> <p>Objective 1,2,3</p> <p>Objective 1,2</p> <p>Objective 1,2,5</p>

2.2. Preview and Planning

- **Visual arts autumn exhibitions** have been announced.
 - Gallery- 13 September 2012 - 13 January 2013 **Everything Was Moving: Photography from the 60s and 70s** featuring work by photographers from across the globe (including Bruce Davidson, William Eggleston, David Goldblatt, Graciela Iturbide, Boris Mikhailov, Malick Sidibé, Shomei Tomatsu, and Li Zhensheng) all working during two of the most memorable and turbulent decades of the 20th century.
 - Curve - 4 October 2012 – 28 February 2013 **Rain Room** by **rAndom International**. Visitors hear the sound of water and feel moisture in the air before discovering the thousands of falling droplets that respond to their presence and movement. The rain falls around them but they don't get wet!

Objective 1,2,5

- **The theatre's autumn season** has been announced and includes Juliette Binoche in **Mademoiselle Julie**, **Enquirer** from National Theatre of Scotland, **Michael Clark Company** in a double bill of new works, TR Warszawa's production of **Nosferatu**, based on Bram Stoker's *Dracula*, **Forests** from Calixto Bieito and **Unleashed** featuring young people of Barbican Guildhall Creative Learning with Boy Blue Entertainment.

Objective 1,2,3

- An **Arts Administration Manager** has been appointed who will assist with gathering and sharing information about the arts programme across the organisation; and support evaluation and reporting.

S/E

- Ingo Reinhardt has been appointed Senior Technical Manager and will manage a technical team delivering music and commercial events.

S/E

- Cinema 1 will be closed from 3 to 23 August for new carpets and seating to be installed.

Objective 4

3. Report: Creative Learning	
	Strategic Objective
<p>3.1. Progress & Issues</p> <p>Summer Music Programme/ East London Communities</p> <p>Creative Learning has worked closely with Barbican Music on two major 2012 events - the Back2Black festival and the Jazz at Lincoln Center residency. In preparation for Back2Black, Barbican/ Guildhall drummers worked with visiting young musicians from Brazil's Pracatum school. This project took place at Fellowes Court community centre in Hackney and incorporated open workshops for community members. At the festival itself the group performed in the main spaces, with great success. Similarly work with Jazz at Lincoln Center incorporated an open community concert, alongside work with the East London Creative Jazz Orchestra and, with Essentially Ellington UK, 10 youth big bands from across the country.</p> <p>Barbican Box</p> <p>The Barbican Box pilot year concluded with two afternoons of performance sharing in Barbican Theatre. In total 12 secondary schools from across Hackney have taken part in this year's project. Feedback from teachers and students has been very positive - the evaluation of the full pilot year will examine impact on employability skills in more detail, as we continue with plans to develop the project across art forms in future years.</p> <p>Arts School Lab</p> <p>The Bauhaus inspired Arts School Lab, a professional development programme supported by the Paul Hamlyn Artworks funding, bought together a group of 25 artists from a range of disciplines for two weeks. The research around the programme examines the impact on the artists' own professional development through this type of intensive project. This will continue to be measured over time, with the artists receiving continued support through the ArtWorks programme, as they develop their skills as leaders working in participatory settings.</p>	<p>Objectives 1, 2, 3, 6</p> <p>Objective 3</p> <p>Objectives 2, 3</p>

3.2.Preview & Planning

Staffing

Following the approval of the revised structure, the Division is currently in the professional consultation stage. Depending on the outcome of professional and personal consultations we expect this process to be completed in the Autumn. We have also completed recruitments for maternity cover at officer level, as well as for the projects assistant position.

S/E

Weekender Programming

Weekenders will continue to be major moments in the centre - in Autumn 2012 the focus will be on the arts and digital technology, whilst in Spring 2013, with support from the Wellcome trust and through links to their neuroscience conference, the Weekender will explore the connections between arts and neuroscience.

Objectives 3,
4, 5, 6

2012-2015 planning

As well as finalising programme plans for the coming season, our business planning has focused particularly on our positioning in East London and links with the Music/ Cultural hubs. A bid to the Esmee Fairbairn Foundation is in preparation which would assist us in joining up provision in our target boroughs. We will also shortly be commissioning a feasibility study to support a forthcoming capital project bid to develop the Pit Theatre, and its surrounding spaces at level minus two as well as some foyer areas as joint arts and learning spaces.

Objectives 3,
5, 6

4. Report: Audiences	
	Strategic Objective
4.1. Progress & Issues	
<ul style="list-style-type: none"> All teams have been working at full tilt to support the programme in this high profile, exciting time (see Programming section). The Comms team have achieved significant amounts of press – with particularly strong campaigns around Back to Black, Pina Bausch and Jazz at Lincoln Center. The teams have worked together – and with the rest of the Centre - in an unprecedented way to bring the Bond exhibition to fruition, and the press has been extraordinary with major news coverage (including the home page of the BBC website), and Time Magazine most recently. Marketing campaigns are running for the major music projects. All teams made a massive contribution to getting the Bond show up and running. This stretched us in new ways as we could not rely on the usual infrastructure for events. Box office has been particularly busy handling record 'in person' sales for the gallery, preparing for Bond, managing the date changes for You Me Bum Bum Train and taking the box office out to B2B and all City of London Festival venues. 	Objectives 1, 2
<ul style="list-style-type: none"> Audience Surveys: plans are now in place for regular surveying of audience reaction to our key events. This information will be fed back to programmers and will also allow us to work further in our segmentation. 	Objective 1
<ul style="list-style-type: none"> Digital: Pre qualifying tender documents for the Ticketing/CRM system have gone onto the CoL procurement portal and expressions of interest and the pre- qualifying stage documents are due back by 23 July. These will be technically assessed by the Barbican Project Team and the Chamberlain's Dept for financial evaluation. The full brief will then be sent to the companies who pass this stage. 	Objectives 1, 4
<ul style="list-style-type: none"> Interviews for the Digital Content Producer took place w/c 9 July. The Lord Mayor's breakfast - focussed on digital 	Objective 1, S/ E

<p>stakeholders - took place on 13 July. Stage 1 of the improved payment processing at box office and retail counters has now gone live. Stage 2 touch and pay is awaiting accreditation.</p> <ul style="list-style-type: none"> • Development has held a number of cultivation events as part of the summer programme with more to come. Development and Customer Experience have collaborated to train staff up to start gift with ticket purchase for telephone bookers. 	<p>Objectives 1, 5</p>
<p>4.2. Preview & Planning</p> <ul style="list-style-type: none"> • Membership: We have now achieved over 100 Red Members for the first time. Our membership research programme has started and will take an in-depth look at motivations of members (and lapsed members). This is the building block which will enable Marketing and Development to create a more gift-aid focused programme and plan new levels of individual giving while still encouraging member loyalty. • Residents: the Cinemas and Cinema cafe- bar licence application has been submitted following full consultation with Barbican residents. The Management Plan for Visitors is at final stages of consultation and will be published shortly. The second meeting with Barbican Chairman and Deputy Chairman took place and will continue to take place quarterly. • Planning is underway for the launch of the new cinemas with Marketing, Communications and Development. The focus on the 2013 season will increase in September. This will link to work on the audience segmentation. 	<p>Objectives 1, 5</p> <p>Objective 1</p> <p>Objective 1</p>

5. Report: Buildings	
	Strategic Objective
<p>5.1. Progress & Issues</p> <ul style="list-style-type: none"> • Ex Hall 1 tenant: The due diligence has progressed regarding a prospective tenant. The draft Heads of Terms of the lease have been provisionally agreed. The project management and funding proposals have been checked. A paper for Board approval will be submitted at this meeting. • Cinemas project: the main contractor ISG is indicating that the project is running behind programme and that the revised completion date is the 22nd August, 2012. The contractor has submitted a claim for an extension of time which is currently being considered. The Board will be kept fully informed on progress. • Cap 3, our next five year capital expenditure plan (Cap 3) is an agenda item on this meeting. • The project to replace the Powered Flying System in the Theatre is ready to go out to tender with a view to works commencing in May 2013. 	<p>Objectives 4, 5</p> <p>Objective 4</p> <p>All objectives</p> <p>Objective 2, 4</p>
<p>5.2. Preview & Planning</p> <ul style="list-style-type: none"> • Capital Cap 2 projects are progressing well: <ul style="list-style-type: none"> ○ The Building Energy Management System (BEMS) project is due for completion in November this year and remains on programme. ○ the car park signage and redecoration project has commenced on site and is due for completion in September. Each of the Centre's four car parks will be completely closed in turn, commencing with car park 5, then 4, 3 & 2. The project is on programme. 	<p>Objective 5, & S/E</p> <p>Objectives 4, 5</p>

<ul style="list-style-type: none"> ○ A project to refurbish the public toilets is about to commence. The main area of work will be the supa- loos at level -1. 	Objective 4
<ul style="list-style-type: none"> ○ A proposal to refurbish the Garden Room, along with the public toilets at level 3 is at design stage and is being scheduled to take place in the summer 2103 (to coincide with the programme for the replacement of the Flying System). 	Objective 4 S/E
<ul style="list-style-type: none"> ○ It is intended that the Cinema 1 seating will be refurbished in August 2012. ○ Tenders for the replacement of the Centre’s radio microphones (ahead of the digital switchover), have been received. The equipment has been received. 	Objective 4
<ul style="list-style-type: none"> ● We continue to work closely with the City Surveyor’s department regarding a number of workstreams as part of the overall PP2P procurement programme. 	S/E
<ul style="list-style-type: none"> ● Following the completion of the main contract with ISG to build the new cinemas work on fitting out the new restaurant and café/ bar will commence. <ul style="list-style-type: none"> ○ We have been marketing the restaurant area to secure a suitable tenant. A paper outlining a proposed deal will be submitted to this meeting for approval. ○ Tenders have been received for the operation of the Café/bar – a report paper will be presented to this Board meeting. ○ The furnishing and fitting out requirements of the café-bar are finalized and will be installed prior to the successful operator taking possession. 	Objective 1, 4, 5, 6

6. Report: Commercial	
	Strategic Objective
<p>6.1. Progress & Issues</p> <p>Business Events</p> <p>A number of interesting commercial events have taken place in June and July to date:</p> <ul style="list-style-type: none"> <p>Deutsche Bank Women in European Business: This 5th Annual event, entitled, ‘Tomorrow starts today: Agile minds shape the future’, looked to identify opportunities instrumental to economic growth and the re-invigoration of business. Speakers included <i>The Tipping Point</i> author Malcolm Gladwell and Guler Sabanci, Chairwoman and Managing Director, Sabanci Holding.</p> <p>Hip-hop on trial: Hip-hop doesn't enhance society, it degrades it: Intelligence Squared and Google teamed up for a global debate on hip-hop with hip-hop pioneer and legend KRS-One, celebrated civil rights activist Jesse Jackson, computer scientist and composer Jaron Lanier, and many more stars. This event maximised the technological resources of our venues, with speakers streamed from around the world to take part in the debate. The debate played to an estimate audience of millions over the web and a sell-out audience in the hall.</p> <p>The Elders Event: To celebrate the Elders’ fifth anniversary, Intelligence Squared hosted four of the Elders on stage in London at the Barbican Centre. Richard Branson and Peter Gabriel, whose original vision of The Elders was translated into reality by Nelson Mandela, made a special guest appearance. Channel 4 News presenter Jon Snow chaired the event, which was a sell out.</p> <p>BIE</p> <ul style="list-style-type: none"> <p>We have just launched Barbican's Designing 007: Fifty Years of Bond Style exhibition at the Centre. This is an unprecedented major exhibition that extends across the building working across artforms and departments in a variety of gallery spaces, the Pit Theatre, foyer and corporate spaces. The response to-date has been astonishing, with a huge amount of international media attention – all of which has been wonderfully positive. We sold 10,000 tickets for the exhibition in the first 5 days of opening. There is considerable interest</p> 	<p>Objectives 1, 5</p> <p>Objectives 1,4,5</p> <p>Objectives 1,5</p> <p>Objectives 1,4,5</p>

<p>from overseas venues for the tour, with Toronto confirmed as the next venue to host the exhibition.</p> <p>Commercial Development</p> <ul style="list-style-type: none"> • Our new Head of Commercial Development, Robyn Lines, has now taken up post. An outcome of the Peer Review recommendations, this post will be responsible for improving our offer across catering, retailing, car parking and other commercial initiatives • Our foyer shop performance has remained level, with a slight uplift at the weekend, demonstrating that 007 shop sales are additional rather than displaced from other outlets. <p>Retail</p> <ul style="list-style-type: none"> • Our 007 Shop is doing extremely well, taking £8.5k in its opening weekend (Saturday and Sunday). The pop up Martini Bar to accompany the exhibition is also proving very popular, with sales of £5.1k in the same period. Both sites are adding to the buzz in the foyers, and are a positive demonstration of how we can further enliven our spaces, and add value to the visitor experience. <p>Exhibition Halls: Rentals</p> <ul style="list-style-type: none"> • Events since the last Board meeting: University of London examinations, Comms Expo and IT Decisions. • Exhibitions are still on course to exceed the budgeted income for year 2012-13. The current Hall Rental forecast stands at £265,000 against the budget of £260,000. 	<p>Objectives 1,4,5</p> <p>Objectives 1, 5</p> <p>Objective 5</p>
<p>6.2.Preview & Planning</p> <p>Business Events</p> <ul style="list-style-type: none"> • Budget 2012/13: Of our income budget target of £1.7m (room hires) we are currently at £1.3m contracted. • China Events – July/August 2012: Barbican Business Events will host a number of events for the Beijing delegation across the centre during the Olympic period, centering on a ‘Creative Cities’ exhibition of Chinese arts. <p>Exhibition Halls: Rentals</p> <ul style="list-style-type: none"> • September will see the return of the Landlord and Letting Show and University of London’s Welcome Fair during the University’s Freshers’ Week. 	<p>Objective 5</p> <p>Objective 5</p>

Appendix A:

Our Vision:

World-class Arts and Learning

Our Objectives

Collaborate with colleagues to:

- 1. Serve all our audiences**
- 2. Produce an outstanding arts programme**
- 3. Place creative learning at the heart of our work**
- 4. Develop our iconic buildings**
- 5. Diversify funding**
- 6. Create a cultural quarter**

Staff & Efficiency (S/E)

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

Agenda Item 10

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Agenda Item 18

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