

## **BARBICAN CENTRE BOARD**

**Wednesday, 23 November 2016**

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 23 November 2016 at 10.45 am

### **Present**

#### **Members:**

Deputy John Tomlinson (Chairman)  
Deputy Dr Giles Shilson (Deputy Chairman)  
Deputy John Bennett  
Russ Carr  
Stuart Fraser  
Wendy Hyde  
Emma Kane  
Roly Keating  
Vivienne Littlechild  
Deputy Catherine McGuinness  
Sir Brian McMaster  
Wendy Mead  
Cllr Guy Nicholson  
Trevor Phillips  
Judith Pleasance  
Keith Salway  
Tom Sleigh

### **In Attendance**

Kathryn McDowell - Managing Director, London Symphony Orchestra (LSO)

#### **Officers:**

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Sean Gregory	- Director of Learning & Engagement, Barbican Centre
Louise Jeffreys	- Director of Arts, Barbican Centre
Lynette Brooks	- Head of Development, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Lorna Gemmell	- Head of Communications, Barbican Centre
Huw Humphreys	- Head of Music, Barbican Centre
Jim Turner	- Head of Projects, Barbican Centre
Sheree Miller	- Customer Experience Manager, Barbican Centre
Jo Daly	- PA to the Managing Director, Barbican Centre
Debbie Hackney	- Financial Controller, Chamberlain's Department
Gregory Moore	- Town Clerk's Department

1. **APOLOGIES**

Apologies for absence were received from Tom Hoffman.

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

Trevor Phillips declared an interest in respect of item 6 as some of the data analytics used had been provided by his company.

3a. **MINUTES**

The public minutes and summary of the meeting held on 21 September 2016 were approved.

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

The draft public minutes of the meeting held on 8 November were received.

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

The draft public minutes of the meeting held on 8 November were received.

4. **OUTSTANDING ACTIONS OF THE BOARD**

The Board received a report of the Town Clerk setting out the outstanding actions list and noted the various updates and additions. The forthcoming workplan for Board meetings in 2016 and 2017 was also noted.

RECEIVED.

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

Members received a report of the Managing Director providing updates from the Barbican Directors on their respective areas.

In response to Members' queries, it was clarified that the refurbishment of the "super-loos" was expected to be completed in the New Year, following the delivery and installation of a number of modesty panels. It was also noted that the newly appointed Director for Operations & Buildings, Jonathon Poyner, would be joining the Barbican in January from the Wales Millennium Centre.

Members discussed the government's recent decision to withdraw funding associated with the development of a business plan for the Centre for Music. Whilst this was understandably disappointing, the Managing Director reminded Members that the Centre for Music project had emerged prior to any government involvement and was not dependent on it. Conversations would now be had to explore possible routes forward and any request for further City Corporation funding for any aspect of the project would be subject to the normal approvals process.

RECEIVED.

## 6. **DIVERSITY AND INCLUSION UPDATE**

The Board received a report of the Head of HR which provided an update on diversity and inclusion initiatives over the last year and detailed the Barbican's action plan for the coming year, focussing on the three areas of artistic programme, audiences and workforce.

Members were pleased to observe that action was being taken and progress being made in this area. The role of the arts in demonstrating the diversity and richness of society was highlighted as particularly important, with it urged that further thought be given in respect of programming and pricing and their potential impact in increasing the diversity of audiences. The importance of role models from different communities in encouraging participation was stressed, with it also commented that the Board should also look to itself and its leadership role in respect of diversity.

The Managing Director highlighted the general lack of diversity in the sector as a pressing issue for the cultural world which it was vital be addressed. The issue was of course complex and significant work would be required over time to ensure improvement; he noted that there had recently been significant discussions on this issue at the Arts Council away day. In the post-Brexit landscape, where there were likely to be further challenges associated with visa restrictions, it was important for the Barbican to seek to take the initiative and help to define the cultural identity of the City moving forwards.

A Member expressed their disappointment in respect of the approach to data collection, suggesting that it was outdated and overplayed peoples' sensitivities. Commenting on the number of Barbican staff who had declined to indicate their ethnicity, it was observed that the proportion was such that it skewed the statistics and rendered the data significantly limited in respect of facilitating any meaningful analysis. He cautioned that there was no other area in which an organisation would seek to set policy based on such incomplete data and urged that the approach to data collection be altered to require a response from all employees, so as to ensure that effective and meaningful action could be taken. He highlighted requirements on businesses in the United States of America to submit such data to the government, as well as similar requirements in the television industry which were associated with eligibility for funding. The Member reiterated his belief that a robust position should be taken on this issue and the option to decline to indicate ethnicity be removed, adding that the traditional approach of seeking to be sensitive to peoples' willingness to self-declare was increasingly seen as an excuse not to take appropriate action.

The Head of HR agreed that the proportion of people preferring not submit information negatively affected the utility of the statistics, advising that a number of programmes had been undertaken with staff in recent times to increase awareness of the importance of providing this information, so as to facilitate a more informed and effective approach to improving the Barbican's approach to diversity and inclusion. The Director of Arts added that some staff did on occasion express their concerns or sensitivities about providing such information and, rightly or wrongly, the current practice was to follow the Arts Council's guidance and respect these concerns. She observed that there was

perhaps a need to revisit this approach and discuss this further with the City Corporation's equalities team; however, irrespective of the completeness of data at this stage, this should not prevent action being taken in a number of areas in the interim.

In response to further queries, the Head of HR advised that suppliers were not included specifically within this plan and thanked Members for their helpful suggestions on this issue as to duties that might be placed on them, undertaking to pursue this with the City Procurement team. He also confirmed that diversity training modules were currently being updated and would be available online; once complete, he would be happy to circulate this to Board Members. In respect of accessibility, he also noted that significant work was undertaken with disabled employees and occupational health to make all possible reasonable adjustments to facilitate their being able to undertake their roles.

Members noted the information provided in the report concerning the Barbican Ambassadors, expressing their admiration for the work undertaken by this diverse array of individuals who were passionate advocates for the arts in under-represented communities. It was suggested that their expertise should be drawn upon, with them invited to provide input and opinions to the Board to challenge viewpoints and allow for a more informed and thoughtful approach. The Director of Learning & Engagement echoed these supportive comments, highlighting the Ambassadors' significant community engagement work and agreeing that the Barbican should be more forthright in using their knowledge and commitment to help further the arts ecology at all levels.

The Chairman thanked all Members for their constructive input and noted that an update report would come back to the Board in six months' time. He also noted Members' enthusiasm to continue discussing and shaping the action plan and suggested that the Town Clerk be asked to arrange an informal meeting for relevant officers and interested Members in the New Year, to facilitate continued discussion.

RECEIVED.

## **7. MUSIC PRESENTATION**

The Board received a report of the director of Arts providing an update on performance over the past year and setting out the opportunities, challenges and plans for the coming period.

Members congratulated the Head of Music on a successful year, commenting particularly on the impressive array of artists who had performed during the year or were scheduled to perform at the Barbican in 2017/18.

Members asked a series of questions concerning the Barbican's use of Milton Court and the relationship with the Guildhall School of Music & Drama. Responding, the Head of Music advised that Milton Court had not previously been used for the most appropriate performances, whether this be acoustically or in terms of audience size, and was therefore not maximising its potential.

Consequently, he had been working with the Guildhall School to play to the strengths of the venue and act more collaboratively, with the results of this work now beginning to bear fruit. A number of new marketing initiatives were being explored and the role of the School's new Principal would be key in furthering progress in this area. He confirmed that there was no conflict with the School about the usage of Milton Court, stressing that the Barbican was absolutely clear that the venue was primarily for students' development. He outlined the progressive relationship which had been developed whereby the Barbican encouraged high-profile artists to work with students around their performances, so as to complement students' musical education and enhance their learning experience. Members were pleased to note the strong relationship with the School, noting that there were significant benefits to both organisations accruing from the development of young talent and being able to showcase them at the Barbican.

RECEIVED.

8. **GATEWAY 7 OUTCOME REPORT: INVESTMENT IN BAR OPERATIONS**

The Board considered a report of the Chief Operating & Financial Officer which provided the outcome and lessons learnt from a project undertaken to bring the Barbican's bar operations in-house.

RESOLVED: That the lessons learnt be noted and the project closed.

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

There were none.

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

There were none.

11. **EXCLUSION OF THE PUBLIC**

RESOLVED – That under Section 100A(4) of the Local Government Act 1972, the public be excluded from the meeting for the following items on the grounds that they involve the likely disclosure of exempt information as defined in Part 1 of Schedule 12A of the Local Government Act.

**Item No.**

12a - 24

**Paragraph No.**

3

12a. **NON-PUBLIC MINUTES**

The non-public minutes of the meeting held on 21 September 2016 were approved.

12b. **NON-PUBLIC MINUTES OF THE FINANCE COMMITTEE**

The draft non-public minutes of the meeting held on 8 November 2016 were received.

12c. **NON-PUBLIC MINUTES OF THE RISK COMMITTEE**

The draft non-public minutes of the meeting held on 8 November 2016 were received.

13. **DIVERSITY AND INCLUSION UPDATE: NON-PUBLIC APPENDIX**  
The Board received the non-public appendix to be read in conjunction with Item 6.
14. **MUSIC PRESENTATION: NON-PUBLIC SECTIONS**  
The Board received the non-public reports and appendix to be read in conjunction with item 7.
15. **LSO ANNUAL REVIEW**  
Kathryn McDowell, Managing Director of the London Symphony Orchestra (LSO), provided the Board with an update on the LSO's activities and financial position and gave an overview of the Orchestra's future plans.
16. **BUDGET 2017/18**  
The Board considered and approved a report of the Chief Operating & Financial Officer presenting the draft budget for 2017/18.
17. **BUSINESS REVIEW**  
The Board received a report of the Chief Operating & Financial Officer setting out the Business Review for the Period 6 Accounts 2016/17.  
  
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*RESOLVED: With two hours having elapsed since the start of the meeting, in accordance with Standing Order No. 40 the Committee agreed at this point to extend the meeting by up to thirty minutes.*  
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18. **DEVELOPMENT UPDATE**  
The Board received a report of the Chief Operating & Financial Officer which set out the latest fundraising results against budget.
19. **SBR/ STRATEGIC PLAN UPDATE**  
The Board received a report of the Managing Director providing an update in respect of the Barbican's Strategic Plan and Service Based Review Targets.
20. **RISK UPDATE**  
The Board received a report of the Chief Operating & Financial Officer updating Members on the key risks facing the Centre and detailing the steps being taken to mitigate these risks.
21. **UPDATE ON CAPITAL WORKS**  
The Board considered and approved a report of the Director of Operations & Buildings providing an update on the Barbican Centre's Capital Cap programme and a number of non-Capital Cap projects.
22. **ISSUE REPORT: LEVEL 4 (FROBISHER) REFURBISHMENT**  
The Board considered and approved a report of the Managing Director concerning issues encountered during a project to refurbish Level 4.

23. **ISSUE REPORT: RETAIL UNIT**

The Board considered and approved a report of the Managing Director concerning issues encountered during the construction of a new retail unit at the Centre.

24. **BARBICAN PROJECTS UPDATE**

The Board received a report of the Chief Operating & Financial Officer providing an update on Red and Amber rated projects across the Barbican Centre.

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

There were no urgent items.

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

The Chairman informed Members of one urgent item of business, related to a recommendation of the Nominations Committee which would come to the Board in January 2017.

**The meeting ended at 12.55 pm**

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Chairman

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