



## Barbican Centre Board

**Date:** WEDNESDAY, 15 APRIL 2015  
**Time:** 10.30 am  
**Venue:** COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

**Members:** Deputy John Tomlinson (Chairman)  
Deputy Catherine McGuinness (Deputy Chairman)  
Lucy Frew  
Tom Hoffman  
Roly Keating (External Member)  
Jeremy Mayhew  
Brian McMaster (External Member)  
Wendy Mead  
Cllr Guy Nicholson (External Member)  
Trevor Phillips (External Member)  
Judith Pleasance  
Deputy Richard Regan  
Keith Salway (External Member)  
Deputy Dr Giles Shilson  
Jeremy Simons  
Alderman David Graves (Ex-Officio Member)  
Emma Kane (Ex-Officio Member)  
Vivienne Littlechild (Ex-Officio Member)

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**Lunch will be served in the Guildhall Club at 1pm**  
**NB: Part of this meeting could be the subject of audio or video recording**

**John Barradell**  
Town Clerk and Chief Executive

# AGENDA

1. **APOLOGIES**

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

a) Minutes (Pages 1 - 6)

To approve the public minutes and summary of the Barbican Centre Board meeting held on 18 February 2015.

b) Minutes of the Finance Committee (Pages 7 - 10)

To receive the draft public minutes and summary of the Finance Committee of the Barbican Centre Board meeting held on 24 March 2015.

c) Minutes of the Nominations Committee (Pages 11 - 12)

To receive the draft public minutes and summary of the Nominations Committee of the Barbican Centre Board held on 18 February 2015.

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

Report of the Managing Director.

**For Information**  
(Pages 13 - 26)

5. **COMPOSITION OF THE BOARD**

Report of the Town Clerk.

**For Decision**  
(Pages 27 - 32)

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

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

8. **EXCLUSION OF THE PUBLIC**

MOTION – That under Section 100A of the Local Government Act 1972, the public be excluded from the meeting for the following items, on the grounds that they involve the likely disclosure of Exempt Information, as defined in Part 1, of Schedule 12A of the Local Government Act

**For Decision**

a) Non-Public Minutes (Pages 33 - 40)

To agree the non-public Minutes of the Barbican Centre Board meeting held on 18 February 2015.

b) Non Public Minutes of the Finance Committee (Pages 41 - 46)

To receive the draft non-public minutes of the Finance Committee of the Barbican Centre Board held on 24 March 2015.

- c) Non public minutes of the Nominations Committee (Pages 47 - 48)

To receive the draft non-public minutes of the meeting held on 18 February 2015.

10. **OUTSTANDING ACTIONS OF THE BOARD**

Report of the Town Clerk

**For Decision**  
(Pages 49 - 50)

11. **THEATRE PRESENTATION**

Report of the Director of Arts.

**For Information**  
(Pages 51 - 76)

12. **EQUALITY & DIVERSITY**

Report of the Head of HR.

**For Information**  
(Pages 77 - 90)

13. **BUSINESS PLAN UPDATE**

Report of the Chief Operating & Financial Officer.

**For Information**  
(Pages 91 - 92)

14. **BUSINESS REVIEW**

Report of the Chief Operating & Financial Officer.

**For Information**  
(Pages 93 - 112)

15. **DEVELOPMENT UPDATE**

Report of the Chief Operating & Financial Officer.

**For Information**  
(Pages 113 - 130)

16. **CAPITAL CAP UPDATE**

Report of the Director of Operations & Buildings.

**For Decision**  
(Pages 131 - 140)

17. **LIGHTING & SMALL POWER**  
Report of the Director of Operations & Buildings.

**For Decision**  
(Pages 141 - 166)

18. **REPORT OF ACTION TAKEN IN ACCORDANCE WITH DELEGATED AUTHORITY**  
Report of the Town Clerk.

**For Information**  
(Pages 167 - 168)

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

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

## BARBICAN CENTRE BOARD

Wednesday, 18 February 2015

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 18 February 2015 at 10.30 am

### Present

#### Members:

Deputy John Tomlinson (Chairman)  
Deputy Catherine McGuinness (Deputy Chairman)  
Lucy Frew  
Tom Hoffman  
Emma Kane  
Roly Keating  
Vivienne Littlechild  
Jeremy Mayhew  
Wendy Mead  
Cllr Guy Nicholson  
Trevor Phillips  
Judith Pleasance  
Deputy Richard Regan  
Keith Salway  
Deputy Dr Giles Shilson

### In Attendance

#### Officers:

Sir Nicholas Kenyon	Managing Director, Barbican Centre
Sandeep Dwesar	Chief Operating & Financial Officer, Barbican Centre
Michael Dick	Director of Operations & Buildings, Barbican Centre
Louise Jeffreys	Director of Arts, Barbican Centre
Leonora Thomson	Director of Audiences & Development, Barbican Centre
Sean Gregory	Director of Creative Learning, Barbican Centre
Steve Eddy	Head of HR, Barbican Centre
Robert Rider	Head of Cinema, Barbican Centre
Jo Daly	PA to the Managing Director, Barbican Centre
Niki Cornwell	Head of Barbican Finance, Chamberlain's Department
Michael Bradley	City Surveyor's Department
Gregory Moore	Town Clerk's Department

#### 1. APOLOGIES

Apologies for absence were received from Alderman David Graves, Sir Brian McMaster and Jeremy Simons.

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

There were none.

3a. **MINUTES OF THE BOARD**

The public minutes and summary of the meeting held on 3 December 2014 were approved as a correct record.

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

The draft public minutes of the meeting held on 4 February 2015 were received.

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

The draft public minutes of the meeting held on 20 January 2015 were received.

4. **TERMS OF REFERENCE**

The Board's terms of reference were noted, with Members content to leave them unchanged at this point in time. However, it was noted that the Nominations Committee had requested the Town Clerk prepare a report for a future meeting of the Board which would allow Members to consider the merits of expanding the number of external Members.

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

Members received a report of the Managing Director providing updates from the six Barbican Directors on their respective areas. The Managing Director prefaced discussion by referencing the recent success of the Berliner Philharmoniker's performances at the Barbican. Board Members were shown an extract from a BBC Four programme which had focussed on the performances and the Barbican itself.

The Directors spoke to each update, with a number of questions asked by the Board:

**Exhibition Hall 1/London Film School (LFS):** It was confirmed that the agreement for the lease had now been signed and that enabling works would commence shortly. These would be completed by March 2016, allowing the LFS to then undertake their own works for completion by September 2017. It was confirmed that the Barbican had shared the various acoustic reports concerning the recent cinema works with the LFS, so as to ensure they could use the learning developed in terms of minimising noise impact on residents. Assistance had also been provided in developing communications plans so that residents would be kept updated on the status of works in as transparent and timely a manner as possible.

It was advised that the LFS were required to meet three conditions prior to the formal completion of the lease; one condition had already been met, the other two related to fundraising and planning applications. Members sought clarity as to the position should the LFS fail to meet these conditions and any potential impact on the Barbican; following discussion, the City Surveyor was asked to

liaise with the Town Clerk and Chairman following the meeting and produce a note clarifying the position for Board Members.

**Exhibition Hall 2:** It was confirmed that this matter had been considered by the Cultural Hub Working Party and there was general consensus that the space should be used for cultural purposes. The Centre was now reconsidering plans for the Hall in the light of ongoing work around the Cultural Hub and a collaborative approach was emerging.

**Young Orchestra for London:** Members sought clarity as to the relationship between the Young Orchestra for London (which had been established as part of the Berliner Philharmoniker's tour) and those existing various youth and school orchestras in the City. The Managing Director clarified that the Young Orchestra for London project had been set up as a completely distinct initiative from existing orchestras, with the intention to have a diverse group of children involved representing all age groups and ability levels and coming from all London boroughs. The orchestra was also time-limited and not a continuing group; this contrasted with the likes of the London Schools Symphony Orchestra, which was an ongoing orchestra comprised of individuals of consistently high ability. The interrelationship between the various ensembles would be covered by the paper on under-18 provision to be presented to the Board later that year.

**East London & City Culture Partnership:** The Director of Creative Learning, in response to a Member's query, confirmed that the Partnership was reporting in to the Supporting London Group officers. It was also advised that, in addition to partnership work with individual boroughs, over-arching strategic programmes of cross-borough collaboration were also being developed and implemented.

RECEIVED.

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

There were no questions.

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

There were no urgent items.

8. **EXCLUSION OF THE PUBLIC**

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

**Item No.**

9a - 23

24

**Paragraph No.**

3

1

- 9a. **NON-PUBLIC MINUTES OF THE BOARD**  
The non-public minutes of the meeting held on 3 December 2014 were approved.
- 9b. **NON-PUBLIC MINUTES OF THE FINANCE COMMITTEE**  
The draft non-public minutes of the meeting held on 4 February 2015 were received.
- 9c. **NON-PUBLIC MINUTES OF THE RISK COMMITTEE**  
The draft non-public minutes of the meeting held on 20 January 2015 were received.
10. **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.
11. **BUSINESS REVIEW**  
The Board received a report of the Chief Operating & Financial Officer presenting the Business Review for the Period 9 Accounts 2014/15.
12. **BAD DEBTS AND WRITE-OFFS**  
The Board received a report of the Chief Operating & Financial Officer detailing the Barbican debts incurred over a three year period from 2010 to 2013 and advising of those which it was proposed be written off.
13. **DEVELOPMENT UPDATE**  
The Board received a report of the Chief Operating & Financial Officer which set out the 2014/15 fundraising results, to date, against budget.
14. **CINEMA PRESENTATION**  
The Board received a report of the Director of Arts providing an update on the Cinema's performance over the past year and presenting a look forward for 2015/16.
15. **CATERING TENDER - RECOMMENDATION TO APPOINT CONTRACTORS**  
The Board considered a report of the Chief Operating & Financial Officer concerning the Barbican's catering offer and proposing the appointment of contractors to deliver the associated services.
16. **COFFEE POINTS AND MOBILE BARS**  
The Board considered and approved a report of the Chief Operating & Financial Officer concerning proposed investment in coffee points and mobile bars in the Barbican Centre.
17. **CAPITAL CAP UPDATE**  
The Board received 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.



18. **INTELLIGENT LIGHTING & SYSTEM REPLACEMENT - GATEWAY 3/4 OPTIONS APPRAISAL**

The Board received a Gateway 3/4 report of the Director of Operations & Buildings relative to the replacement of intelligent lighting and systems within the Barbican Concert Hall.

19. **ISSUE REPORT: BARBICAN CENTRE WEBSITE AND CONTENT MANAGEMENT SYSTEM**

The Board considered a report of the Director of Audiences & Development concerning the development of the Barbican Website and the future direction of the previously approved project.

20. **CONCERT HALL BACKSTAGE - GATEWAY 7 OUTCOME REPORT**

The Board received a report of the Director of Operations & Buildings detailing the outcome of refurbishment works to the backstage area and proposing that the completed project now be closed.

21. **RISK REGISTER**

The Board received a report of the Chief Operating & Financial Officer advising Members of the risk management system in place at the Barbican, updating on those significant risks which had been identified and outlining measures for mitigation of these risks.

22. **REPORT OF URGENT ACTION TAKEN**

Members received a report of the Town Clerk advising of two decisions taken in accordance with urgency procedures since the last meeting of the Board.

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

There was one question.

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*RESOLVED: With two hours having elapsed since the start of the meeting, in accordance with Standing Order No. 40 the Board agreed at this point to extend the meeting by up to thirty minutes.*

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

There was one urgent item.

**The meeting ended at 12.35 pm**

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Chairman

**Contact Officer: Gregory Moore**  
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## FINANCE COMMITTEE OF THE BARBICAN CENTRE BOARD

Tuesday, 24 March 2015

Minutes of the meeting of the Finance Committee of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Tuesday, 24 March 2015 at 10.30 am

### Present

#### Members:

Deputy John Tomlinson (Chairman)  
Deputy Catherine McGuinness (Deputy Chairman)  
Lucy Frew  
Emma Kane  
Judith Pleasance  
Keith Salway  
Jeremy Simons

### In Attendance

#### Officers:

Niki Cornwell	Head of Barbican Finance, Chamberlain's Department
Sandeep Dwesar	Chief Operating & Financial Officer, Barbican Centre
Louise Jeffreys	Director of Arts, Barbican Centre
Leonora Thomson	Director of Audiences & Development, Barbican Centre
Jim Turner	Head of Projects, Barbican Centre
Gregory Moore	Town Clerk's Department

1. **APOLOGIES**  
Apologies for absence were received from Deputy Dr Giles Shilson.
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**  
There were none.
3. **MINUTES**  
The public minutes and summary of the meeting held on 4 February 2015 were approved.
4. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**  
There were no questions.
5. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**  
There were no urgent items.

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

Item No.  
7-16

Exemption Paragraph(s)  
3

7. **NON PUBLIC MINUTES**  
The non-public minutes of the meeting held on 4 February 2015 were approved.
8. **OUTSTANDING ACTIONS**  
The Committee received a report of the Town Clerk setting out the outstanding actions list and noted the various updates and additions.
9. **BUSINESS PLAN UPDATE**  
The Chief Operating & Financial Officer provided Members with an oral update on progress made to date in preparing the Centre's 2015/16 business plan.
10. **BUSINESS REVIEW**  
The Committee received a report of the Chief Operating & Financial Officer presenting the Business Review for the Period 10 Accounts 2014/15.
11. **CINEMA FINANCIALS**  
The Committee received a report of the Director of Arts providing an update on the current and forecast budget position for the cinema.
12. **CINEMA CAFE FINANCIALS**  
The Committee received a report of the Chief Operating & Financial Officer providing an update on the current and forecast budget position for the cinema café.
13. **DEVELOPMENT UPDATE**  
The Committee received a report of the Head of Development which set out the 2014/15 fundraising results, to date, against budget.
14. **CAPITAL CAP UPDATE**  
The Committee considered 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.
15. **LIGHTING & SMALL POWER**  
Members considered and approved a Gateway 3/4 options appraisal report of the Director of Operations & Buildings concerning the replacement of lighting, small power and distribution boards.

16. **BARBICAN CAMPUS: RED AND AMBER PROJECTS**

The Committee received a report of the Director of Operations & Buildings providing an update on the status of Barbican Campus projects.

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

There were no questions.

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

There were two urgent items.

**The meeting ended at 12.25 pm**

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Chairman

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**NOMINATIONS COMMITTEE OF THE BARBICAN CENTRE BOARD**  
**Wednesday, 18 February 2015**

Minutes of the meeting of the Nominations Committee of the Barbican Centre Board held at Committee Rooms, West Wing, Guildhall on Wednesday, 18 February 2015 at 9.30 am

**Present**

**Members:**

Deputy John Tomlinson (Chairman)  
Deputy Catherine McGuinness (Deputy Chairman)  
Tom Hoffman  
Jeremy Mayhew  
Trevor Phillips

**Officers:**

Sir Nicholas Kenyon  
Gregory Moore

Managing Director Barbican Centre  
Town Clerk's Department

1. **APOLOGIES**  
There were none.
2. **MEMBERS DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THIS AGENDA**  
There were none.
3. **MINUTES**  
The minutes of the meeting held on 8 October 2014 were approved.
4. **SKILLS AND EFFECTIVENESS REVIEW 2013: REMINDER OF OUTCOMES**  
The Committee received a report of the Town Clerk providing a summary of the outcomes of the latest skills and effectiveness review.  
  
RECEIVED.
5. **CURRENT BOARD MEMBERSHIP AND TERMS**  
The Committee received a report of the Town Clerk setting out the current Board membership and term details.  
  
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 urgent items.

8. **EXCLUSION OF THE PUBLIC**

RESOLVED – That under Section 100A(4) of the Local Government Act 1972, the public be excluded from the meeting for the following items on the grounds that they involve the likely disclosure of exempt information as defined in paragraph 3, Part 1 of Schedule 12A of the Local Government Act.

9. **APPOINTMENTS TO THE BOARD**

The Committee considered a report of the Town Clerk concerning current and future appointments to the Board.

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

There were no questions.

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

There were no urgent items.

**The meeting ended at 10.30 am**

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Chairman

**Contact Officer: Gregory Moore**  
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<b>Committee(s):</b>	<b>Date(s):</b>
Barbican Board	15 April 2015
<b>Subject:</b> Management Report by the Barbican's Directors	<b>Public</b>
<b>Report of:</b> Managing Director, Barbican Centre	<b>For Information</b>
<p><b>Summary</b></p> <ul style="list-style-type: none"> <li>• The Management Report comprises current updates under five sections authored by Barbican Directors.</li> <li>• Updates are under the headlines of: <ul style="list-style-type: none"> <li>○ Strategy and Cultural Hub</li> <li>○ Arts Programming, Marketing and Communications</li> <li>○ Creative Learning</li> <li>○ Operations and Buildings</li> <li>○ Business and Commercial.</li> </ul> </li> <li>• Each of the five sections highlights 'progress &amp; issues' for recent/ current activity, then draws attention to upcoming events and developments in 'preview &amp; planning'.</li> <li>• Reported activity is marked, where relevant, against our Barbican Centre strategic objectives. For reference, the full list of objectives is attached at Appendix A.</li> </ul> <p><b>Recommendation</b></p> <p>Members are asked to:</p> <ul style="list-style-type: none"> <li>• Note this report.</li> </ul>	

## Main Report

<b>1. REPORT: STRATEGY AND CULTURAL HUB</b>	
	Strategic Objective
<p><b>1.1 Progress and Issues</b></p> <p>On Friday 20 February the Chancellor of the Exchequer, George Osborne, and the Mayor of London, Boris Johnson, jointly announced their development plan for London at Tate Modern. The central cultural announcement was the award of £1m to the Barbican for us to undertake a feasibility study into a new centre for music with our resident orchestra the LSO, to be completed by September 2015. Sir Nicholas Hytner has been asked to advise on the feasibility study.</p> <p>This announcement built on the work undertaken by the steering group of the Barbican, GSMD and LSO, with the City of London Corporation and Arts Council England, and followed an intensive period of negotiation with Government and the GLA following Sir Simon Rattle's visits to the LSO in January and with the Berliner Philharmoniker in February. This took place alongside extensive press coverage and debate around the need for and merits of a new music facility in London. The Barbican and the LSO welcomed the fact that new money was being invested into a feasibility study that could enable London as a world-class city to have a leading world-class music facility.</p> <p>At the same time the Cultural Hub implementation plans have moved forward with the establishment of the Programme Board reported to the last meeting The next Cultural Hub Working Party will meet on 3 June, and by this time the proposed Barbican Area Strategy will be undergoing its public consultation.</p> <p>Coincidentally, the Museum of London's discussion into its future options, which had included redevelopment on its present site or moving to a new site, reached a firm conclusion with its Board's decision to explore a move to Smithfield Market. On Thursday 26 March the Museum announced at its Londoners Dinner that its ambition was to move to Smithfield, an ambition that has been widely welcomed.</p> <p>This could potentially, and on a timescale yet to be determined, lead to the availability of the present Museum of London site, on the corner of the Barbican, for redevelopment.</p>	

## 1.2 Progress and planning

The process of planning the Barbican/LSO feasibility study has now been begun, and interviews for consultants will have taken place on April 1 with results that can be reported later in this meeting. A feasibility study manager has been seconded from the DCMS to co-ordinate the process, and key Barbican and LSO staff will devote a proportion of their time to the study going forward to the autumn, with these roles being backfilled.

The aim of the feasibility study is to address all the key issues around a potential new facility, scoping the vision, the need, the impact, exploring a site, the specification and the activity, to arrive at a plan, a cost and an operational model. It will be an extremely intensive exercise, and needs to be highly sensitive to the concerns of others potentially affected by the scheme. Its brief is to make the case, and this needs to be achieved in a way that will ensure future support for the project. It thus needs to demonstrate not only the benefit to London, but also the usefulness of such a project to the whole of the UK. Arts Council England have undertaken to receive responses and views from any parties who wish to express opinions on the project.

Clearly the potential for two major building projects associated with the cultural hub will sharply define the concept of the hub and gives the opportunity for an extensive programme of public engagement in the idea over the following years. This will affect the prioritization of the ideas emerging from the Barbican Area Strategy which will be consulted on between May and July. Allied to this consultation by the City, Publica are producing a document around the concept of the Cultural Hub, defining its vision and its objectives, and this could well form one subject for the Barbican Board and Trust Awayday now confirmed for Friday 5 June, and could be the basis for our institution's response to the Strategy.

Alongside the organizational review of the Barbican's effectiveness currently taking place, and the adjustment of our goals and objectives resulting from the AEA review that was part of the SBR process, these linked pieces of work will potentially lead to a redefinition of the Barbican's entire future existence and scope.

## 2. REPORT: ARTS PROGRAMMING, MARKETING AND COMMUNICATIONS

	Strategic Objective
<p><b>2.1 Progress &amp; Issues</b></p> <p><u><b>Gallery:</b></u>            The Barbican has been awarded a grant of \$344,000 (approx. £234,000) from The Terra Foundation for American Art for its Autumn Art Gallery exhibition, <b>The World of Charles and Ray Eames</b>. The Terra Foundation is a Chicago-based foundation dedicated to fostering exploration, understanding and enjoyment of the visual arts of the United States for national and international audiences. This is our first major grant from a US foundation. The grant will support both the Barbican's exhibition and the tour to partner venues.</p> <p>Audience figures for new exhibitions <b>Magnificent Obsessions</b> (12<sup>th</sup> Feb - 25<sup>th</sup> May) and <b>Roman Signer's Slow Movement</b> (4<sup>th</sup> Mar – 31<sup>st</sup> May) have been strong - 22,922 and 7,554 respectively – and critical response to both has been encouraging. <b>Magnificent Obsessions</b> curator <b>Lydia Yee</b> was interviewed by Robert Elms in February on his <i>BBC London Radio</i> programme and <b>Peter Blake</b> was interviewed for the <i>Sunday Times</i>. The exhibition has been several critics' choices, and has received strong reviews. The exhibition will tour to the <b>Sainsbury Centre</b> 11<sup>th</sup> Sept – 25<sup>th</sup> Jan 2016. <b>Slow Movement</b> has also been several critics' choices and has confirmed a tour to <b>Dundee Contemporary Arts</b> 27<sup>th</sup> June – 13<sup>th</sup> September 2015.</p> <p><b>Barbicania</b> DVD sales now total 357 and the Barbican Book has sold 663 units at time of writing. In addition to this, we have commissioned the first of a new book series to complement exhibitions in the Curve going forward. It has been beautifully designed by Zak Group, co-published by Ridinghouse and Barbican and was inaugurated on the occasion of our 23<sup>rd</sup> Curve Commission, <b>Roman Signer</b>. The book launched on 2<sup>nd</sup> April in the Fountain Room alongside a talk by the art writer and critic Rachel Withers. The book retails at £9.95 and we have already had very strong interest in it.</p> <p><u><b>Music:</b></u>            It was a successful start to 2015 including the announcement of <b>Simon Rattle</b> as Musical Director of the <b>LSO</b> as of September 2017. A feasibility study is underway into the potential for a new concert hall to coincide with this news. His residency with <b>Berliner Philharmoniker</b> received widespread critical acclaim alongside considerable television coverage. <b>Unsuik Chin's</b> Alice in Wonderland, with multimedia staging by <b>Netia Jones</b>, played to a sold out house and critics noted that the production was a strong offer on <b>International Women's Day</b>. <b>Evgeny Kissin's</b> recital on 21<sup>st</sup> March received 4-star reviews from <i>The Guardian</i> and due to demand for tickets, stage seats were released for audiences to experience the performance at close quarters. Finally, the <b>Boulez at 90<sup>th</sup></b></p>	<p>Objectives 1,2,5,6</p> <p>Objectives 1,2,3,4,5,6</p>

<p>celebrations received warm praise and 4-star reviews from critics including <i>The Financial Times</i>. In contemporary music <b>The Gloaming</b> played to a sold out hall and high critical acclaim, including 4-star reviews in <i>The Financial Times</i> and <i>The Evening Standard</i>. <b>Strata-East Live with Gilles Peterson</b> was also well received by critics and audiences, and featured performances led by the Strata-East label's founders, trumpeter <b>Charles Tolliver</b> and pianist <b>Stanley Cowell</b>. Numerous contemporary music artists have now been confirmed for <b>Station to Station</b> including <b>Suicide, Terry Riley, Lonelady, Savages</b> and <b>Boredoms</b>.</p> <p>Following an incident which jeopardised crowd and performer safety during a <b>Live Nation</b> promotion of Swedish rapper, <b>Yung Lean</b>, we have revised our art form planning procedures.</p> <p><b>Theatre:</b>  <b>Antigone</b> garnered several four-star reviews (including <i>Guardian, Financial Times</i> and <i>The Express</i>) and played to sold-out houses from 4<sup>th</sup> – 28<sup>th</sup> March. The production has been televised by BBC Arts for transmission on BBC Four as part of its <i>The Age of Heroes: Ancient Greece Uncovered</i> season this spring 2015. BBC Four cameras captured the production at the Barbican, across the 19<sup>th</sup> and 24<sup>th</sup> March to a specially invited audience of approximately 300. Kirsty Walk recorded a piece to camera on 25<sup>th</sup> March here at the Barbican which will introduce <b>Antigone</b> to the television audience on the date of transmission.</p> <p>The live show is now on an international tour to Antwerp, Amsterdam, Paris, the Ruhrfestspiele festival in Germany, the Edinburgh Festival, and finally a series of dates across the US.</p> <p>An <b>NT Live</b> performance has now been confirmed for <b>Hamlet</b> and screenings will be broadcast live from the Barbican to cinemas around the world on Thursday 15<sup>th</sup> October 2015.</p> <p><b>Cinema:</b>  February was a solid month for us with sold-out screenings across the <b>Oscar Season</b>, a very strong opening week for <b>50 Shades of Grey</b>, plus a lot of press interest and excellent audience numbers for our "alternative" Valentines film offer – <b>Twisted Valentine</b>.</p> <p>In March we ran <b>Hip Hop Matters</b> curated by Artistic Associate <b>Boy Blue</b>. The season attracted a younger, more diverse audience compared to other seasons. The <b>Human Rights Watch Film Festival</b> has been a tremendous success –the audience has built significantly since last year, including a succession of sold-out houses, alongside a very high level of discussion amongst the panel and public. We also successfully piloted a working relationship with the <b>Guardian Masterclass</b> series as part of the festival.</p> <p>April sees the BFI re-release of <b>Blade Runner</b> which we expect will do well plus we have our Spring season – <b>This Made Me Laugh</b> – a hand</p>	<p>Objectives 1,2,6</p> <p>Objectives 1,2, 5, 6</p>
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<p>selected season of comedy titles by people including <b>John Cleese, Lenny Henry, Miranda Hart , John Lloyd, Jon Ronson and David Sedaris</b>. This month sees the launch of new regular strand <b>Science on Screen</b> as well as a short season of films <b>ReCollections</b> – which references the gallery exhibition <b>Magnificent Obsessions</b>. The Silent strand continues with a 1927 title <b>Annie Laurie</b> – and a live accompaniment by fiddle player <b>Shona Mooney</b>.</p> <p><b><u>Digital Content:</u></b> The first cohort of <b>Fish Island Labs</b> residents will be showcasing their work in a group show in the Barbican Centre foyers. This is the first annual showcase of art from the cohort, which is a unique partnership between the Barbican and <b>The Trampery</b>. Located in Hackney Wick, <b>Fish Island Labs</b> is a new centre to kick-start the careers of a new generation of emerging talent whose work spans technology and the arts. Following the success of the pilot year, both organisations look forward to establishing a permanent home for the Labs, including a state-of-the-art auditorium, fabrication facilities, studio spaces, and lab programmes for the local community.</p> <p><b><u>Marketing:</u></b> <b>Membership:</b> We have had 1,629 new members join the scheme since the re-launch – 6% up on the same period last FY. Renewal rates are once again on the increase following the initial drop following the change with Membership renewal rates almost at their pre re-launch levels. The Red Room continues to receive positive feedback. Over 549 Yellow Members have opted to take the free upgrade to Membership, with 232 going on to now pay for it.</p> <p><b>Young Barbican:</b> Young Barbican membership is standing at nearly 20,000, with an aim to reach 30,000 by end of the first year. We are currently recruiting about 300 new members a week (80% of which are new to the Barbican) and selling around 500 tickets a week to Young Barbican members.</p> <p><b>Online and Digital:</b> Social media figures continue to grow and new audience-engaged content (including behind-the-scenes tours and interviews) is being developed to enrich our online offer.</p> <p><b>Data capture for free/un-ticketed/offsite events:</b> We will be commissioning a market research agency to carry out data capture at the free events that are part of <b>Station To Station</b>. Phase 1 of the exhibition microsite also has a field to capture email addresses from those interested in hearing more about <b>Station To Station</b> events as they are unveiled. The plan is then to automatically convert these subscribers to regular email subscribers. Once tested, this methodology will be rolled out across other un-ticketed/offsite events to maximise data capture for new audiences.</p> <p><b>Media Partnerships: Dazed &amp; Confused Magazine</b> is confirmed as a media partner for <b>Station To Station</b> together with <b>FACT</b>.</p>	<p>Objectives: 1,2,3,6</p> <p>Objectives 1,3,5</p>
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<p><b>2.2 Preview and Planning</b></p> <p><b><u>Communications:</u></b>  The <b>Barbican-wide season launch</b> was very successful and took place on 25<sup>th</sup> March. It focused on our Summer 2015 programming, including details of <b>Station to Station</b>, <b>Beyond Barbican</b> and <b>Moog Concordance</b>, alongside providing details of the <b>Barbican Classical Weekender</b> taking place in October, and the new gallery exhibition for Spring 2016 curated by <b>Martin Parr</b>. Other highlights for 2016 include <b>International Shakespeare</b> celebrating the playwright's work 400 years after his death, and a range of new and exciting commissions taking place across the programme. Details including copy for the announcement, season grid, and listing has been circulated to Board members.</p> <p>There is a new Marketing Executive (Audience Development &amp; Learning) focussed on connecting Creative Learning and the Arts Programme alongside pursuing our Audience Development aims, including outreach in support of the <b>Beyond Barbican</b> programme and <b>Young Barbican</b>.</p> <p>We have resolved our negotiations with ACE around data sharing and are now in discussion with other organisations around developing best practice in relation to this going forward.</p> <p><b><u>Additional activities across the sector:</u></b>  As a member of the <b>London Cultural Strategy Group</b>, Louise Jeffreys was asked to chair a meeting on the issues and challenges of presenting work in site specific venues. In addition to this, she spoke at Southbank Centre's Women of the World Festival at the <b>Women In Creative Industries Day</b>, and interviewed <b>Sir Nicholas Hytner</b> prior to him receiving the <b>Freedom of the City of London</b> at the Guildhall.</p> <p>Louise also judged the <b>Debating Matters</b> competition for <b>Battle of Ideas</b> and the talent contest at Priory Court in Waltham Forest, which formed part of a community 'taster session' for <b>Walthamstow Garden Party</b> – the winners will perform at the event in July.</p> <p>Finally, we have been asked to comment on the <b>Index on Censorship</b> Public Order legislation.</p>	<p>Objectives 1,2,3,6</p> <p>Objectives 1,3</p> <p>Objectives 1,2,3,5</p>
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<b>3. REPORT: CREATIVE LEARNING</b>	
	Strategic Objective
<p><b>3.1 Progress and Issues</b></p> <p><b>Barbican Box</b> Many of the Barbican Box projects culminated in this period with a series of impressive showcases of young people’s work professionally presented across Barbican venues. Barbican Box Music culminated in an afternoon of performances from 100 young people in the concert hall, and 153 students from 8 schools shared their theatre pieces over three afternoons in the Pit Theatre. The third Barbican Art Book “Bridging Worlds” was launched with an evening event in the Fountain Room, as was the installation of a new exhibition of the young artists’ work in the Camera Café.</p> <p>In total this year’s iterations of the Barbican Box projects are working directly with over 750 young people from 35 schools across the City, Barking and Dagenham, Hackney, Newham, Tower Hamlets and Waltham Forest, and bringing many more students, families and teachers into the building for performances and sharings.</p> <p><b>Dialogue</b> The annual celebration of the work Guildhall School students create with East London communities took place across the Barbican Foyers. It featured collaborations with Core Arts, St Mungo’s and Haggerston School, as well as a community choir built as a legacy of last year’s Snapshot Songs project. The event also coincided with the school’s Reflective Conservatoire Conference and was well received by the international delegates.</p> <p><b>Focus/ BFI</b> To launch this year’s Focus festival we hosted a screening of work created across the BFI’s national network of Young Film Academies – including the films produced by the participants in our own programme. 14 of the 18 Film Academy participants were also successful in achieving Arts Award Silver through their work on the scheme – a nationally recognised qualification. The festival itself was curated by the Barbican Young Programmers and featured a range of films and workshops aimed towards a teenage and young adult audience.</p> <p><b>Beyond Barbican</b> In preparation for the Walthamstow Garden Party a taster event was held at Priory Court Community Centre with art, film, coding and sports workshops, drumming performances and participatory taster sessions. The day culminated in a talent performance featuring young people from across the borough – four of whom were selected by a panel led by the Waltham Forest Young Advisors to perform at the Garden Party in July. The Barbican Younger Poets programme also continues working in partnership with schools in Waltham Forest as part of the build up to the weekend in July.</p>	<p>Objectives 3</p> <p>Objectives 3,6</p> <p>Objectives 2,3</p> <p>Objectives 1, 3</p>



<p><b>3.2 Preview and Planning</b></p> <p><b>LABS/Curious</b> Two events in summer will showcase work which has been produced through our commitment to supporting emerging artists. The Curious Festival, taking place at the Rag Factory on Brick Lane, is a celebration of the work of the Guildhall School's Leadership students and includes the results of their cross arts collaborations with students Central St Martins.</p> <p>The first Open Lab Festival will take place at Rich Mix and will feature the work of artists who have been supported through our Open Lab strand.</p> <p><b>Young Arts Academy</b> Following a series of pilot sessions bringing together young participants with artists from across genres and artforms, we are now planning for the full launch of the Young Arts Academy programme. The Young Arts Academy is a new initiative which will provide an opportunity to create a network of artists aged 14-25, who would be able to meet regularly to collaborate artistically in different contexts.</p> <p><b>East London and City Culture Partnership</b> The ELCCP is now firmly established with the following four strands of activity well underway.</p> <p><i>Applying the ELCCP Principles to what we do at the Barbican:</i> The Creative Learning Team is delivering a cross-arts plan (agreed with the 8 music hubs) strengthening our practice in each of these areas (eg strengthening Guildhall school engagement in East London and jointly programming pre-performance activity for the New York Philharmonic concert with the music hubs - 19 Apr)</p> <p><i>Testing these Principles collaboratively with Cultural Partners:</i> Key partners have committed to working with us on these (LSO, RSC, Create, Serious, East London Dance, Studio 3 Arts) and a collaborative East London bid to A New Direction's 'Cultural Education Challenge' fund is being developed to support this.</p> <p><i>Developing a Sustainable Partnership:</i> Key advisors from across East London have formed a Strategy Task Group and are providing support and challenge in developing the ELCCP.</p> <p><i>Capturing the learning to influence the national approach to cultural education:</i> A full evaluation framework has now been agreed and is being implemented with a particular focus on Hackney and Redbridge as case studies.</p>	<p>Objectives 2,3</p> <p>Objective 3</p> <p>Objective 3,6</p>

<b>4. REPORT: OPERATIONS AND BUILDINGS</b>	
	Strategic Objective
<p><b>4.1 Progress &amp; Issues</b></p> <p><b><u>Security:</u></b>  Security was provided for a number of VIP visits, with visits by Prince Abdul from Brunei attending a graduation on the 13<sup>th</sup> January, the Mexican Ambassador visiting the Art Gallery on the 11<sup>th</sup> February, the Swiss Ambassador visiting the Curve Gallery on the 3<sup>rd</sup> March, HRH The Princess Royal, Princess Anne, attending the London University Graduation on the 11<sup>th</sup> March and 3 members of the Belgium Royal Family attending a concert on the 12<sup>th</sup> March.</p> <p><b><u>Ex Hall 1:</u></b>  London Film School – following approval for the Agreement to Lease by RASC pre contract works have now commenced for the enabling works programme. Work on site is programmed to commence during October 2015 with completion and handover to the London Film School for their tenants fit out in March 2016. The LFS works programme will commence at this point with the intention to complete the fit out and open for students in September 2017.</p> <p><b><u>Crossrail Works at the Barbican:</u></b>  The tunneling programme, has changed from previous report, with Tunnel Boring Machine (TBM) Elizabeth, on the east bound tunnel, expected to start tunneling at Moorgate on 6<sup>th</sup> April and be entering the vicinity of the Barbican Lakeside adjacent to the Concert Hall around the 15<sup>th</sup> April followed by TBM Victoria (west bound tunnel) at the end of April.</p> <p>In order to assess and measure baseline ambient noise levels within the Concert Hall, Crossrail engineers have taken acoustic readings during the "silent" night time hours on 26<sup>th</sup> March. Further readings will be made when the TBM is passing and during the period of the constructional railway works which follow</p>	<p>Objectives 1,S/E</p> <p>Objectives 4,</p> <p>Objectives 4, S/E</p>

<p><b>4.2 Preview &amp; Planning</b> Headline Projects currently on site are as follows:</p> <p><b><u>Theatre Powered Flying System (non-Cap):</u></b> There are still some software issues to be resolved but it may not be possible to action these until a suitable dark period in the Theatre becomes available.</p> <p><b><u>Fire Alarm Replacement Programme</u></b> Works to replace all Barbican Centre fire alarm panels and about 2,600 associated detectors, call points and controls installation continues on programme and is scheduled to be completed in May 2015.</p> <p><b><u>Ex Hall 2 Feasibility:</u></b> A final report and recommendations regarding a potential future joint City Business, GSMD &amp; Barbican Centre performing art and community library, was presented to the Cultural Hub Working Party at the January 21<sup>st</sup> 2015 meeting. The scheme, as presented, was not supported by the CHWP largely due to affordability and the need to consider and align the proposal with other area strategic developments (e.g. Beech Street and MOL) which were currently at very early stages of development. Further work and proposals on activity within the ExHALL2 space and adjacent public realm that aligned with the Cultural Hub development of the area was advised, while proposals for tenancies not aligned with cultural hub activity (a storage depot was cited as example) were to be rejected.</p> <p><b><u>Customer Experience</u></b></p> <p>The team remains very busy with a sold out run of Antigone and the launch of the 15-16 Classical Music launch. The NT live screenings of Hamlet have proved very popular, selling out within a few hours. Weekly turnover remains high, averaging just over the £0.5M mark since last reported. Year on year turnover is up by 64% in value and 38% in volume of tickets sold. It is anticipated that the year will end with an all-time record, even when excluding the Hamlet effect, of c £25M. A temporary change to the team structure has been made in the box office area in order to provide resource for the website development project. Changes to the customer feedback and satisfaction process are now complete and will be recommended to Management Team in April together with the Customer Focus training plans.</p>	<p>Objective 4, S/E</p> <p>Objectives 4, S/E</p> <p>Objectives 2, 3, 4, 6</p> <p>Objectives 1, 2, S/E</p>
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<b>5. REPORT: BUSINESS AND COMMERCIAL</b>	
	Strategic Objective
<p><b>5.1 Progress &amp; Issues</b></p> <p><b>Business Events</b></p> <ul style="list-style-type: none"> <li>Approaching year end, the team have exceeded income expectations delivering results 9% over budget and representing a 22% uplift from the previous year.</li> <li>32 events were scheduled since mid-February including a London Fashion Week catwalk show for '1205' in the Conservatory which headlined on the London Fashion Week website.</li> <li>5 Hall events were delivered, including two graduation ceremonies for University of London &amp; Open University, a 'variety entertainment' show for Bart's &amp; The London as well as a conference for PixL Club.</li> </ul> <p><b>BIE</b></p> <ul style="list-style-type: none"> <li><i>Watch Me Move</i> has now finished its run at MARCO in Monterrey, Mexico with 35,292 visitors.</li> <li><i>Digital Revolution</i> continues to receive impressive visitor numbers (currently 123,673) and media coverage at Tekniska Museet in Stockholm (24 October 2014- 30 August 2015).</li> <li><i>Designing 007</i> has now ended its run at the Kunsthal, Rotterdam after a great success with more than 135,000 visitors.</li> <li><i>Richard Hamilton Prints</i> has now opened in Nottingham at the Djanogly Art Gallery (7 – 19 March 2015).</li> </ul> <p><b>Exhibition Halls</b></p> <ul style="list-style-type: none"> <li>The Exhibition Halls are enjoying a good year end, with the last quarter of 2014/15 delivering four large events: CIANA Remainder Book Fair, Music Education Show, Garden Press Event and Landlord and Lettings Show. These events have had a large take up of shell scheme stands and additional electrical services, and therefore have delivered better than expected net contract income contribution.</li> </ul> <p><b>Commercial Development</b></p> <p><u>Retail</u></p> <ul style="list-style-type: none"> <li>The set up and opening of the Magnificent Obsessions exhibition shop was very successful, with strong sales in the first weeks.</li> <li>Healthy sales in the foyer shop were supported by popular artist merchandise pop up stands and a successful staff sale, all contributing to Retail achieving 132% of its February target.</li> </ul> <p><u>Catering</u></p> <ul style="list-style-type: none"> <li>The Catering tendering process is complete with Benugo appointed for the ground floor restaurant, cafes and coffee points, and Searcys for event catering and Level 1 &amp; 2 restaurants. Both have proposed new and exciting food and drink offers that will enhance the visitor experience and drive destination sales with</li> </ul>	<p>Objective 5</p> <p>Objectives 1, 5</p> <p>Objective 5</p> <p>Objective 5</p> <p>Objectives 1, 5</p>

<p>increased levels of commission.</p> <ul style="list-style-type: none"> <li>The recruitment of a Bars Operations Manager and the procurement process to support the taking of the performance bars in-house in August is underway.</li> </ul> <p><u>Car Parks</u></p> <ul style="list-style-type: none"> <li>Vinci Park will take over the car parking contract from 1<sup>st</sup> April 2015 and all current staff are transferring over.</li> </ul> <p><b>Development</b></p> <ul style="list-style-type: none"> <li>The Barbican Fund went live on 25 March 2015. Visit <a href="http://www.barbican.org.uk/donate">http://www.barbican.org.uk/donate</a>.</li> </ul>	<p>Objectives 1, 5</p>
<p><b>5.2 Preview &amp; Planning</b></p> <p><b>Business Events</b></p> <ul style="list-style-type: none"> <li>The new financial year has started very positively; we currently stand at 50% of budget income, which is above the same time last year as a comparison.</li> <li>A further 8% is accounted for in contracts to be returned.</li> <li>Some large Hall 'daily delegate rate' events have been contracted which provides a healthy catering and room hire yield to support our targeted sales focus in this area.</li> <li>Summer party bookings and weddings are a key focus area over the coming months as well as selling and converting business for the Level 4 Frobisher spaces.</li> </ul> <p><b>BIE</b></p> <ul style="list-style-type: none"> <li>We will be staging <i>Game On</i> at Montreal Science Centre in April 2015 and <i>Game On 2</i> will travel to the Centre for Life, Newcastle in May (22 May 2015- 1 Nov 2015).</li> <li>We will have two exhibitions touring this May to Madrid. <i>Designing 007</i> opens at Fernan Gomez Cultural Centre (7 May 2015- 31 August 2015) and <i>Watch Me Move</i> opens at Fundación Canal de Isabel II (20 May 2015 - 23 August 2015).</li> <li>We have now agreed terms to continue the partnership with EON Productions, to tour <i>Designing 007</i> for a further 3 years. We are in talks with Mexico's Cineteca National to stage the exhibition there in November 2015 in conjunction with the next Bond movie release.</li> <li>Our next major exhibition will be <i>Sci-Fi: A Space Odyssey</i> (working title). The exhibition will be co-produced with external partners and will launch at Barbican over summer 2017.</li> </ul> <p><b>Exhibition Halls</b></p> <ul style="list-style-type: none"> <li>Apart from the regular events, a number of new events are being confirmed for 2015. They include: Homes Press Earth in July, Virgin Wines tasting in October and the Recruiter Show in November.</li> <li>We have also secured another event for November 2015 – Diabetes Professional Care 2015, a new conference and exhibition launched to deliver the very latest information to help healthcare professionals and scientists focus their approach and understanding of diabetes.</li> </ul>	<p>Objective 5</p> <p>Objectives 1, 5</p> <p>Objectives 1,5</p>

<p><b>Commercial Development</b></p> <p><u>Retail</u></p> <ul style="list-style-type: none"> <li>• After reviewing proposals from architects, business models are being forecasted for a potential relocation of the foyer shop. The new Head of Retail will take the lead on this.</li> <li>• Planning for Hamlet and Station to Station is underway, and early planning for the Eames exhibition shop has also started.</li> </ul> <p><u>Catering</u></p> <ul style="list-style-type: none"> <li>• Designs for improvements to the display, merchandising and draught beer service in the performance bars have been approved and quotes to complete the work are being sought.</li> <li>• Opportunities within the Barbican performance schedules have been identified and discussions are underway with the new caterers to complete as much refurbishment work as possible in time for the start of Henry V and the end of the year.</li> </ul> <p><u>Car parks</u></p> <ul style="list-style-type: none"> <li>• A potential issue concerning credit card payments has been resolved, however to achieve this a commitment has been made to install the replacement equipment by September 2015.</li> </ul> <p><b>Development</b></p> <ul style="list-style-type: none"> <li>• The Barbican Centre Trustees are developing plans for a large fundraising event on Halloween, 31 October 2015.</li> </ul>	<p>Objectives 1,5</p> <p>Objectives 1,5</p> <p>Objective 1</p>
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## 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 hub**

### Staff & Efficiency (S/E)

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

<b>Committee(s)</b>	<b>Date:</b>
Barbican Centre Board	15 April 2015
<b>Subject:</b> Composition of the Barbican Centre Board	<b>Public</b>
<b>Report of:</b> Town Clerk	<b>For Decision</b>

### Summary

At its 18 February 2015 meeting, the Nominations Committee of the Barbican Centre Board gave initial consideration to the general composition and effectiveness of the Board. Members were cognisant of the need to ensure a dynamic and diverse Board which could not only provide strategic leadership and challenge for the Centre and its Directors, but was also comprised of key individuals with specific skill sets who could provide more comprehensive guidance and support in key strategic areas.

This report provides your Committee's analysis of the current composition of the Board, identifies the potential areas of need discussed, and provides your Committee's initial suggestions as to potential amendments which could enhance and strengthen the Board's effectiveness.

### Recommendation(s)

Members are asked to:

- Consider the introduction of a role description for Board Members, highlighting desirable skills and experience, when advertising vacancies to Court of Common Council; and
- Consider an increase in the number of external Members the Board is permitted to appoint, subject to the concurrence of the Policy & Resources Committee and the Court of Common Council.

### Main Report

#### **Background**

1. Your Nominations Committee recently discussed the composition of the Barbican Centre Board and the range of skills and expertise required to make it as effective as possible. During these discussions, a number of options were debated and the Town Clerk was asked to prepare a short paper summarising and assessing the current composition of the Board in line with discussions; this paper does so and proposes two actions to improve the Board's efficacy, for your consideration.

### **Current Position**

2. The Board is currently comprised of 18 Members. 10 Members are directly elected by the Court of Common Council (or appointed by other key Committees) from amongst its membership, with a further 5 appointed by the Board in light of the specialist skills and knowledge they possess as full “external” Members. 3 further Members serve on the Board in an ex-officio capacity, to provide important links with the City’s other cultural activities.
3. In an evolving cultural and societal landscape, your Committee considered that the range of skill sets previously identified as necessary for a high-performing Board has expanded. The Board’s current composition was reviewed by the Court in September 2008. Since this time, a number of areas of critical importance, not just to a world-class arts centre but to any commercial enterprise, have emerged and developed. Your Committee noted that the ever-growing importance of a strong digital offering was one obvious area which was previously of less importance but other crucial issues, such as the lack of diversity within the cultural sector and decreases in public sector contributions to the arts, have also increasingly come to dominate the agenda.
4. In addition to these wider matters, your Committee felt that issues specific to the Barbican have also emerged where additional expertise would be beneficial. The ongoing discussions around the creation of a new National Centre for Music in the City, alongside the ever-present challenges of maintaining an operational arts centre within an ageing residential estate, begs the question as to whether a Member with significant property expertise would not be an asset to the Board and the Centre. The view was also expressed that the increasing focus of the Centre on Creative Learning and its youth offering across London, working with partners and other London Boroughs to change the lives of young people, also merits real consideration as to whether additional expertise could enhance and bring further success in this field.
5. Reference was made to the implications of public sector cuts and the Barbican’s response to the Service Based Review process has also seen an increasing shift towards maximising the Centre’s commercial capabilities, an area in which the Barbican has limited experience. Again, it was considered that additional expertise to drive through this change process and ensure successful delivery could be beneficial.

### **Options**

6. General good governance dictates that effective Boards should determine and periodically review their size and composition. Due to its unusual funding and governance arrangements - being as it is an institution of the City Corporation, rather than a distinct entity (as other leading arts centres tend to be) - the Barbican benefits from having a higher than average number of Board Members, due to the requirement to ensure that the interests of the City Corporation are served whilst at the same time overseeing the Centre’s effective operation and the provision of multi-platform pioneering artistic programmes.



7. Nonetheless, with 18 Members already serving on the Board, your Committee felt that it was questionable as to whether increasing the size of the Board significantly would be desirable.
8. In considering proposed amendments to the Board's structure, your Nominations Committee was conscious of the importance of retaining an overall majority of Common Council Members. It was noted that, even excluding the three Common Councilmen serving on the Board in an ex-officio capacity, the composition is currently such that there is a two-thirds Common Councilman majority. The Committee felt that this gave some scope to increase the number of external appointees to the Board, notwithstanding the desire to avoid the Board becoming significantly larger and unwieldy.
9. It is also evident that a number of the desired skill sets are possessed by Members already serving on the Court of Common Council. The preference therefore would clearly be to attract such Members to stand for election to the Board and your Nominations Committee considered that the use of a job description or role specification could be of use in attracting those with requisite skills to apply. If the Board agrees with this approach, the Town Clerk will in consultation with the Chairman and Deputy Chairman draft a statement which identifies areas of need for the Board. This would then be circulated to Common Councilmen ahead of any election in respect of vacancies; the continuation of regular skills audits will ensure that the document is updated at appropriate intervals and remains fit for purpose.
10. Members nonetheless recognised this process cannot guarantee that the requisite skill sets are procured. It is possible that Members with expertise in relevant areas are not serving on the Court at the time of election, or that they do not have the ability to join the Board at that point due to other commitments. They might also not be elected by their fellow Common Councilmen.
11. Accordingly, your Committee was minded that provision should be made to allow the Board to increase the number of external Members it could appoint, so that the Centre's needs could be met in a reasonable timescale. After some debate, it was felt that increasing the number by one might be insufficient; increasing by a fixed two could potentially be too much. Consequently, it was felt that an increase of "up to two" Members would allow for an appropriate degree of flexibility.

### **Proposals**

12. In accordance with the views expressed by the Nominations Committee, it is therefore proposed that consideration be given to the role specification set out at appendix 1 and its use in advertising vacancies to the Court in future.
13. The Committee also proposes that you consider recommending to the Policy & Resources Committee and the Court of Common Council an amendment to your Terms of Reference, to allow for up to seven non-Common Council Members appointed by the Board. This proposed change is indicated in red text on a new draft Terms of Reference document, attached at Appendix 1.

### **Implications**

14. These proposals would be subject to the concurrence of the Policy & Resources Committee and the Court of Common Council.
15. If the proposals are approved, the process of identifying any prospective candidates in respect of external vacancies would be undertaken in the normal manner by your Nominations Committee, with all proposals then subject to the final consideration of the Board.
16. Your Nominations Committee was conscious that the proposal to increase the number of external Members might not find favour. In view of this, Members might also wish to give consideration to the possibility of seeking approval to co-opt a number of non-voting individuals to attend Board meetings. This would allow for the Board to benefit from their expertise without increasing the number of voting Members.

### **Conclusion**

17. These proposals are intended to enhance the effectiveness of your Board by allowing for additional expertise and strategic leadership at what is a time of significant change, both for the arts world and the Centre itself.

### **Appendices**

- Appendix 1 – Draft revised Terms of Reference

### **Gregory Moore**

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**BARBICAN CENTRE BOARD**

1. **Constitution**

A Non-Ward Committee consisting of,

- eight Members elected by the Court of Common Council for three year terms, at least one of whom shall have fewer than five years' service on the Court at the time of their appointment.
- **Five Up to seven** non-Common Council representatives appointed by the Committee, of which at least two should be drawn from the arts world
- a representative of the Policy & Resources Committee
- a representative of the Finance Committee
- the Chairman of the Board of Governors of the Guildhall School of Music & Drama (ex-officio)
- the Chairman of the Barbican Centre Trust (ex-officio)
- the Chairman of the Culture, Heritage & Libraries Committee (ex-officio)

The Chairman of the Board shall be elected from the City Corporation Members.

There is a maximum continuous service limit of three terms of three years.

2. **Quorum**

The quorum consists of any five Members elected by the Court of Common Council.

3. **Membership 2015/16**

- 10 (3) Jeremy Paul Mayhew, M.A., M.B.A.
- 5 (3) John Tomlinson, B.A., M.Sc., Deputy
- 5 (2) Tom Hoffman
- 2 (2) Judith Lindsay Pleasance
- 5 (2) Dr Giles Robert Evelyn Shilson, Deputy

together with:-

Roly Keating	)	Up to <b>five seven</b> non-Common Council Members appointed by the Committee
Sir Brian McMaster	)	
Guy Nicholson	)	
Keith Salway	)	
Trevor Phillips	)	

together with the ex-officio Members referred to in paragraph 1 above and three Members to be appointed this day.

4. **Terms of Reference**

To be responsible for:-

- (a) the strategic direction, management, operation and maintenance of the Barbican Centre, having determined the general principles and financial targets within which the Centre will operate;
- (b) the appointment of the Managing Director of the Barbican Centre;
- (c) the Centre's contribution to the City of London Corporation's key policy priority, 'Increasing the impact of the City's cultural and heritage offer on the life of London and the nation', viz: -
  - i) the provision of world-class arts and learning by the Centre for the education, enlightenment and entertainment of all who visit it; and
  - ii) the provision of access to arts and learning beyond the Centre;
- (d) the creation of enterprise and income-generating support for the Centre.

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