



Barbican Centre Board

Date: WEDNESDAY, 14 OCTOBER 2015
Time: 10.30 am
Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

Members: Deputy John Tomlinson (Chairman)
Deputy Dr Giles Shilson (Deputy Chairman)
Deputy John Bennett
Lucy Frew
Tom Hoffman
Emma Kane
Roly Keating
Vivienne Littlechild
Jeremy Mayhew
Deputy Catherine McGuinness
Sir Brian McMaster
Wendy Mead
Cllr Guy Nicholson
Trevor Phillips
Judith Pleasance
Keith Salway
Tom Sleigh
Michael Welbank

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Lunch will be served in the Guildhall Club at 1pm
N.B. Part of this meeting could be the subject of audio or visual recording

John Barradell
Town Clerk and Chief Executive

AGENDA

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3.
 - a) **Board Minutes**
To approve the public minutes and summary of the Barbican Centre Board meeting held on 15 July 2015.

For Decision
(Pages 1 - 6)
 - b) **Minutes of the Finance Committee**
To receive the draft public minutes and summary of the Finance Committee of the Barbican Centre Board meeting held on 30 September 2015 (TO FOLLOW).

For Information
4. **OUTSTANDING ACTIONS OF THE BOARD**
Report of the Town Clerk.

For Information
(Pages 7 - 8)
5. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**
Report of the Managing Director.

For Information
(Pages 9 - 22)
6. **EQUALITY AND DIVERSITY ACTION PLAN**
Report of the Head of HR, Barbican Centre.

For Information
(Pages 23 - 36)
7. **GATEWAY 7 OUTCOME REPORT: BUILDING ENERGY MANAGEMENT SYSTEM**
Report of the Director of Operations & Buildings.

For Information
(Pages 37 - 40)
8. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
9. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
10. **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

11. a) **Non-Public Board Minutes**
To agree the non-public Minutes of the Barbican Centre Board meeting held on 15 July 2015.
For Decision
(Pages 41 - 48)
- b) **Non-Public Minutes of the Finance Committee**
To receive the draft non-public minutes of the Finance Committee of the Barbican Centre Board held on 30 September 2015 (TO FOLLOW).
12. **PERFORMANCE REVIEW**
Report of the Managing Director (TO FOLLOW).
For Information
13. **STRATEGIC PLAN UPDATE**
Report of the Director of Audiences & Development.
For Information
(Pages 49 - 62)
14. **SERVICE BASED REVIEW UPDATE**
Report of the Managing Director.
For Information
(Pages 63 - 76)
15. **UNDER 18 OFFER**
Report of the Vice Principal and Director of Music, Guildhall School of Music & Drama.
For Information
(Pages 77 - 94)
16. **BUSINESS REVIEW**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 95 - 100)
17. **DEVELOPMENT UPDATE**
Report of the Chief Operating & Financial Officer.
For Decision
(Pages 101 - 102)
18. **UPDATE ON CAPITAL WORKS**
Report of the Director of Operations & Buildings.
For Information
(Pages 103 - 112)
19. **GATEWAY 2 PROJECT PROPOSAL: THEATRE MAIN HOUSE AND PIT DIMMERS**
Report of the Director of Operations & Buildings.
For Decision
(Pages 113 - 124)

20. **GATEWAY 1/2/3/4 PROJECT PROPOSAL AND OPTIONS APPRAISAL: NEW RETAIL UNIT**
Report of the Managing Director.

For Decision
(Pages 125 - 168)
21. **GATEWAY 3/4 OPTIONS APPRAISAL: CONCERT HALL 2016**
Report of the Managing Director.

For Decision
(Pages 169 - 182)
22. **GATEWAY 3/4 OPTIONS APPRAISAL: LEVEL 4 INVESTMENT**
Report of the Managing Director.

For Decision
(Pages 183 - 202)
23. **GATEWAY 7 OUTCOME REPORT: GARDEN ROOM**
Report of the Managing Director.

For Decision
(Pages 203 - 208)
24. **BARBICAN CAMPUS: PROJECTS UPDATE**
Report of the Director of Operations & Buildings.

For Information
(Pages 209 - 216)
25. **RISK UPDATE**
Report of the Chief Operating & Financial Officer.

For Information
(Pages 217 - 236)
26. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
27. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**

BARBICAN CENTRE BOARD

Wednesday, 15 July 2015

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 15 July 2015 at 10.30 am

Present

Members:

Deputy John Tomlinson (Chairman)
Deputy Dr Giles Shilson (Deputy Chairman)
Deputy John Bennett
Lucy Frew
Tom Hoffman
Emma Kane
Jeremy Mayhew
Deputy Catherine McGuinness
Sir Brian McMaster
Cllr Guy Nicholson
Trevor Phillips
Judith Pleasance
Keith Salway
Tom Sleigh
Michael Welbank

In Attendance

Officers:

Sir Nicholas Kenyon	Managing Director, Barbican Centre
Michael Dick	Director of Operations & Buildings, Barbican Centre
Sean Gregory	Director of Creative Learning, Barbican Centre
Louise Jeffreys	Director of Arts, Barbican Centre
Leonora Thomson	Director of Audiences & Development
Steve Eddy	Head of HR, Barbican Centre
Lorna Gemmell	Head of Communications, Barbican Centre
Jackie Boughton	Head of Sales, Barbican Centre
Lee Dobson	Head of Event Management, Barbican Centre
Jo Daly	PA to the Managing Director, Barbican Centre
Caroline Al-Beyerty	Financial Services Director, Chamberlain's Department
Niki Cornwell	Head of Barbican Finance, Chamberlain's Department
Paul Nagle	Head of Finance Projects, Chamberlain's Department
Gregory Moore	Town Clerk's Department

1. APOLOGIES

Apologies for absence were received from Roly Keating, Vivienne Littlechild and Wendy Mead.

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

There were none.

3a. **BOARD MINUTES**

The public minutes and summary of the Barbican Centre Board meeting held on 27 May 2015 were approved, subject to Lucy Frew being recorded as having been present.

Matters Arising

Barbican and Golden Lane Area Strategy: Consultation Response (p8) – the Managing Director advised that, upon further reflection, it had been felt that it would be inappropriate for the Board to send a response on this matter. Management had consequently prepared a response to send independently of the Board and would circulate this to Members for information.

Appointment to Nominations Committee (p7) – With it having been agreed to defer the appointment of an external Member to the Nominations Committee until this meeting, the Chairman advised that Trevor Phillips had since expressed his willingness to serve. It was consequently,
RESOLVED: That Trevor Phillips be appointed to the Nominations Committee for the ensuing year.

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

The draft public minutes and summary of the meeting of the Finance Committee of the Barbican Centre Board held on 1 July 2015 were received.

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

The draft public minutes and summary of the meeting of the Risk Committee of the Barbican Centre Board held on 9 June 2015 were received.

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

Sir Simon Rattle - Artist in Association: In response to the news that Sir Simon Rattle had agreed to become the artist in association with both the Barbican Centre and the Guildhall School of Music and Drama, Members sought clarification as to what this role would entail. It was clarified that the role would not be remunerated and that no formal contract was in place, this was an informal agreement which would mark the beginning of a discussion as to what form exactly his contribution would make.

Centre for Music: Whilst expressing their appreciation for the fast-moving nature of the developments around the Centre for Music, a number of Members expressed concerns that they were not sufficiently sighted on the feasibility study's progress and sought clarification as to when they might have the opportunity to receive an update and offer constructive critique on the findings

to date. The Managing Director advised that the intention had been to bring the findings of the interim report to this meeting to provide that very opportunity; however, the interim report had unfortunately not quite concluded in time for this to be possible. He agreed that it was important that Board Members were kept informed of progress and the direction of travel, advising that he would share the findings of the interim report with Members as soon as they were received. He also noted that the input of the Board would be particularly crucial once the feasibility study was complete and discussions as to the next phase began.

RECEIVED.

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

There were no questions.

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

There were no urgent items.

7. **EXCLUSION OF THE PUBLIC**

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

Item No.

8a - 21

Paragraph No.

3

8a. **NON-PUBLIC MINUTES**

The non-public minutes of the Board meeting held on 27 May 2015 were approved.

8b. **NON-PUBLIC MINUTES OF THE FINANCE COMMITTEE**

The draft non-public minutes of the meeting held on 1 July 2015 were received.

8c. **NON-PUBLIC MINUTES OF THE RISK COMMITTEE**

The draft non-public minutes of the meeting held on 9 June 2015 were received.

9. **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.

10. **CREATIVE LEARNING**

The Board received a report of the Director of Creative Learning providing Members with a breakdown of his department's activities over the past year, along with an outline of a nascent five year plan for the future direction of the Centre's Creative Learning offering.

11. **UPDATE ON DIGITAL STRATEGY**
The Board received a report of the Director of Audiences & Development updating Members on the progress being made in respect of the Centre's digital technology and presenting a refreshed "whole organisation" approach to digital strategy.
12. **STRATEGIC PLAN**
The Board considered and approved a report of the Director of Audiences & Development setting out a new Strategic Plan for the Barbican, including the five new strategic goals for the Centre, ten cross-cutting projects and the activities within them, and the capabilities the organisation will need to deliver the activities.
13. **SERVICE BASED REVIEW: ROADMAP**
The Board received a report of the Chief Operating & Financial Officer providing an update on progress made in meeting the Centre's Service Based Review targets and identifying key milestones and activities.
14. **BARBICAN AND GSMD CAPITAL CAP REPLACEMENT**
The Board received a report of the Chamberlain outlining the proposed changes to the way in which capital projects were to be prioritised and funded following the replacement of the Capital Cap process.
15. **CAPITAL CAP ANNUAL REPORT**
The Board considered and approved a report of the Managing Director setting out the final outturn position for the second year (2014/15) of the Cap 3 period and presenting a revised project programme and expenditure plans for the final two years of Cap 3 (2015/16 & 2016/17).
16. **GATEWAY 2 PROJECT PROPOSAL: PROPOSED INVESTMENT, FROBISHER LEVEL 4**
The Board considered and approved a report of the Managing Director concerning proposed investment at Frobisher Crescent.
17. **EXHIBITION HALL 1 ENABLING WORKS**
The Board received a report of the City Surveyor concerning the commencement of enabling works in respect of the proposed development of Exhibition Hall 1.
18. **BUSINESS REVIEW**
The Board received a report of the Chief Operating & Financial Officer presenting the Business Review for the Period 2 Accounts 2015/16.
19. **DEVELOPMENT UPDATE**
The Board received a report of the Chief Operating & Financial Officer which set out the latest fundraising results against budget.
20. **RISK UPDATE**
The Board received a report of the Managing Director updating Members on the key risks facing the Centre and detailing the steps being taken to mitigate these risks.

21. **REPORT OF URGENT ACTION TAKEN**

The Board received a report of the Town Clerk advising of one action taken in accordance with urgency procedures since the last meeting.

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

There were no questions.

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

There were no urgent items.

The meeting ended at 12.25 pm

Chairman

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**Outstanding Actions List
Barbican Centre Board and Finance Committee.
Outstanding actions 2015/16**

Action	Notes/Progress to date	Officer responsible	Date added	To be completed/ progressed to next stage
Flying System	Original issues now resolved; one further latent defect has since materialised which will be resolved when a suitable break in programming to allow for the fix has been agreed.	Director of Operations & Buildings	July 2014	Only one issue outstanding, fix expected shortly.
London Living Wage	Update: LLW now implemented for security and cleaning staff.	Managing Director	July 2014	Complete.
Creative Learning Update	Report on the integration of the Barbican, Guildhall School and others' youth offerings to be prepared.	Director of Creative Learning	October 2014	On agenda for October 2015 Board
Membership & Digital Offering	<p>Consideration to be given to extending digital offering so as to enhance appeal of international memberships.</p> <p>Update: This work will be subsumed within the wider strategy for the delivery of Service Based Review proposals, to come to the Board in Autumn.</p>	Director of Audiences & Development	November 2014	Autumn 2015
Board Composition	Chairman to consider final version for circulation in conjunction with Town Clerk.	Town Clerk	April 2015	Paper to be circulated to Board in due course.
Diversity	Action plan to be produced for Autumn Board meeting.	Head of HR	April 2015	On agenda for October Board.
Contracts	To pursue conversations around potential changes to contracts associated with SBR targets.	Head of HR	May 2015	Updates to be provided as work progresses.
Centre for Music: Feasibility Study	Interim results to be shared with Board Members; opportunity to discuss feasibility study findings to be arranged.	Managing Director	July 2015	Complete – interim results circulated July 2015, informal meeting arranged for 3 September.

**Outstanding Actions List
Barbican Centre Board and Finance Committee.
Outstanding actions 2015/16**

Capital Cap Replacement	Amended resolution to be circulated to Resource Allocation Sub Committee.	Town Clerk	July 2015	Complete – tabled on 15 July 2015.
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Agenda Item 5

Committee(s):	Date(s):
Barbican Centre Board	14 October 2015
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Information
<u>Summary</u>	
<ul style="list-style-type: none"> • The Management Report comprises current updates under five sections authored by Barbican Directors. • Updates are under the headlines of: <ul style="list-style-type: none"> ○ Strategy and Cultural Hub (NB: not included in this report as covered in the Performance Review paper) ○ Arts Programming, Marketing and Communications ○ Creative Learning ○ Operations and Buildings ○ Business and Commercial. • Each of the five 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 Barbican Centre strategic objectives. For reference, the full list of objectives is attached at Appendix A. 	
Recommendation	
Members are asked to:	
<ul style="list-style-type: none"> • Note this report. 	

Main Report

1. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS	
	Strategic Objective
1.1 Progress & Issues <u>Gallery:</u> From 27 June to 26 July, Station to Station took over the Centre's Art Gallery, The Curve, Concert Hall, Cinemas, Lakeside Terrace and Sculpture Court. The project included Light Echoes , a new commission in the Curve by	Objectives 1,2,3,5,6

Aaron Koblin, and a learning programme with young people, working with partners including **Bloomberg Connects**, **Young Arts Academy**, **Roundhouse Radio** and the **London Film School**.

The social media campaign achieved fantastic results, including **7,674,732** unique individuals receiving our tweets, and **34,543** video views. The show itself attracted approximately **36-38,000** attendees, who between them made **47,000** visits to the STS sites. **Light Echoes** remained open to the public until 6 September, and attracted **21,420** visitors (exceeding target of 18,000). Much of the month-long events were free to the public as part of our commitment to increasing access to the arts.

Our exhibition, **Constructing Worlds**, which toured to the **ICO** in Madrid also closed on 6 September. They received **15,356** visitors, making it one of the most visited exhibitions they have ever had, and sold over 400 catalogues.

Looking forward, **Eddie Peake: The Forever Loop** will open in the Curve on 9 October, and **The World of Charles and Ray Eames** will open in the Gallery on 21 October. Both exhibitions will be open for an event during Frieze on 14 October, to raise the profile of the Barbican during this important week in the International visual arts calendar.

Time Out Magazine's special ART edition features **Eddie Peake's** upcoming commission on its cover. The magazine's choice of the best 16 shows coming up this Autumn include both **Eddie Peake: The Forever Loop**, naming Eddie "one of the most hotly tipped contemporary artist in the UK"; and **The World of Charles and Ray Eames** in the art gallery, calling it "the most stylish exhibition of Autumn 2015". **Eddie Peake** was also interviewed by **Skye Sherwin** for a great piece in **AnOther Magazine**, titled *Unequivocally Real*.

Music:

The Classical Season recommenced on 21st September. Summer has achieved relatively good sales for the rest of the financial year, with the **Rattle / Sellars / LSO** co-promotion proving particularly strong at the moment.

Contemporary Music had no shows in August. July was a difficult period against budget with **Moog Festival - Keith Emmerson** in particular - struggling. The **Asil Ensemble** also lost out versus budget. **Station to Station** shows performed well at the box office, with **Boredoms** and **Suicide** playing to full houses. The autumn period is shaping up much more strongly, especially **Faiz Ali Faiz**, **Jeff Mills**, which sold out in 24 hours, **Apparat** and shows in the **Jazz Festival** should enable us to catch up on the deficit over the summer.

Theatre:

Hamlet has been a huge success and has garnered a great amount of media attention during the run. Audience response has been incredibly

Objectives
1,2,5,6

Objectives
1,2,5,6

favourable and the company has performed to full houses daily. Accompanying the main programme has been bespoke school matinee, attracting attentive young people often attending their first Shakespeare performance. The National Theatre Live broadcast will be projected in cinemas around the world on 15th October.

Antigone was well received at this year's **Edinburgh International Festival**, and was welcomed with 4 star reviews. The show received an extensive marketing campaign, including posters on the sides of taxis and buses around the city and played to full houses. This signifies the start of a very good relationship with the new Artistic Director of the festival, which will open up future touring opportunities for the Barbican. **Antigone** has now opened at **BAM** in New York which is the first of its four USA tour venues.

Also at EIF, was the premiere of **Simon McBurney** in **Complicite's The Encounter**, a Barbican co-commission that will come here in February 2016. The ground-breaking show, which uses binaural sound technology, was lauded by critics and audiences alike, attracting 5 and 4 star reviews all round. Also premiering was **Robert Lepage** in his one man show - **887**, which uses innovative video technology to present the experience of growing up in Quebec in the 70's. It is planned to come to the Barbican in 2017.

Backstage in Biscuitland by **Touretteshero** opened the autumn season in the Pit on the week commencing 21st September. Led by **Jess Thom**, the piece tells her very personal story about living with Tourettes, with much humour and insight.

Finally, **The Stage** namechecked myself and Head of Theatre, Toni Racklin in a line-up of key influencers in London Theatre. The article went on to describe the Barbican as "*one of the best programmed of all multi-disciplinary arts centres in the world...its theatre and dance programmes are indispensable in bringing world artists to London*".

Cinema:

We worked to capitalise on Benedict Cumberbatch's link to the Centre during August, with an arts season looking at his screen work – which was well received by fans but reached modest numbers, missing target. We also hosted screenings from Glyndebourne which was well received but did not hit the numbers we get for the Met.

The Colour of Money season achieved a good turnout for the **Guardian Masterclass** and received very good feedback via audience survey. The **Architecture on Film** event, exploring the systems of gentrification and how it impacts on the economy and the **Battle of Ideas** debate on inequality were also well attended and received. The **Rethinking Economics** partnership brought in a younger audience for a series of free pop-up sessions, which were very well attended across the board. Overall there was a very high level of discussion and engagement by all

Objectives
1,2,3,6

<p>of our panels across the season.</p> <p><u>Digital Content:</u> Interfaces took place on 22nd and 23rd August across spaces in the Foyers, and reached 2,500 people - of which 30% were new to the Barbican. The exhibition showcased the work of our cohort of innovative artists working in the digital arts, supported by Fish Island. Through this exhibition, we have gained valuable insight to inform our strategic Foyers project, which began in early October.</p> <p><u>Offsite:</u> Barking Town Square Street Party and Walthamstow Garden Party both took place in July this year. The overall response has been incredibly positive and we have achieved and in some cases massively exceeded targets set against each event – particularly in terms of reaching those with low cultural engagement, those from BAME communities and young people (aged 16-25). Visual artist Zara Hussain, who was commissioned to produce work for the Garden Party, went on to be commissioned to create stunning visuals at this year’s Transcender event, providing a tangible link between our offsite and onsite programme. The show was sold out and was extremely well received by funders and audiences alike. We are in the process of finalising the evaluations for offsite events and are meeting with local Councillor Leaders, to confirm plans for next year.</p> <p><u>Marketing:</u> Audience insight and data: Station to Station attracted a diverse audience, including 26% first time visitors to the Barbican. 64% were aged 16-34, which was in line with targets. In terms of visitors to the Hall for the associated Music programme, 37% were new, and 40% had attended four or more concerts this year. This demonstrates a good balance between new and core Music audiences and that the artistic alignment with Station to Station worked well. The real success in terms of reach was our impact across social media. The #STSBarbican Twitter handle appeared in 7m timelines, creating 91m opportunities for users to see it. Instagram’s own account showcased Station to Station to its 96m subscribers. The Vinyl Factory mobile vinyl pressing unit pressed more than 6,000 copies of 20 different albums over the month.</p> <p>Walthamstow Garden Party and Barking Town Square Street Party audience figures reached 37,000 across both events. The new data capture methodology of pre-event online sign-up to access the Walthamstow Garden Party festival timetable was taken up by 7,000 people (20% of visitors), 64% of whom were new to the Barbican.</p> <p>Membership: As part of our second phase of changes to the Membership Scheme there have been some minor alternations to the terms relating to booking and catering. These were initially planned to take place when the main changes to the scheme took place last September, but it was then agreed</p>	<p>Objectives: 1,2,3,5,6</p> <p>Objectives 1,2,3,5</p> <p>Objectives 1,2,3,5,6</p>
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<p>to phase them in a year later. From 1st September, Members are no longer charged for booking fees on their ticket purchases (some exceptions apply for external events and productions). The catering offer has also changed from a flat-rate discount to a rolling set of seasonal offers.</p> <p>The first offer was that throughout September, Benugo offered Members 2-for-1 coffee all day in the cinema and foyer cafes. In October the offer is 2-for-1 in the Barbican Kitchen on the wood-fired pizzas. There will also be a new series of members' events, such as champagne tasting and cocktail making sessions.</p> <p><u>Communications:</u> After a busy summer handling the intense media activity around Benedict Cumberbatch and Hamlet, the team are now focusing on delivering the major autumn campaigns across the art-forms - excellent coverage is expected across national and arts titles. Other key activity is focussed around the autumn season launch. This time it will be a soft 'desk launch' to go live on 6th October that will announce a tranche of programming from Spring 2016 and beyond. VIP journalists and editors have been invited to a selection of major events during October to bring them into the Centre to both make them aware of the current events and to speak to them about the new programme and upcoming plans.</p>	<p>Objectives 1,2,3,6</p>
<p>1.2 Preview and Planning <u>Evaluation Methodology</u> As of this year we have piloted and started to roll out a new method of evaluating high profile, cross-arts and high cost projects across the art-forms, Creative Learning and BIE. The work being done in this area strives to ensure our high profile projects and events are measured against the organisational objectives and goals, whilst also responding to key business objectives.</p> <p><u>Foyers</u> As detailed in the Director of Audiences and Development's Strategic Plan Update report, the Foyers Project will be one of the launch projects to start delivering work set out in the Strategic Goals. The first cross-organisational meeting to develop the plan for this was on 2nd October and we will update the Board on its progression.</p>	<p>Objectives 1,2,3,5,6</p>

<p>3. REPORT: CREATIVE LEARNING</p>	
	<p>Strategic Objective</p>
<p>3.1 Progress and Issues Launch of new Boxes/Book</p> <p>This year's Barbican Box Theatre has for the first time been curated 'in</p>	

<p>house' with a number of partners. The box is based around Shakespeare, and contains objects suggested by key artists including Benedict Cumberbatch, Simon McBurney and Robert Wilson, as well as the Royal Shakespeare Company. In line with our strategy and needs analysis this year we are beginning to shift the emphasis of these projects to outer London boroughs including Barking and Dagenham and Waltham Forest, whilst still maintaining the offer to schools in the inner East London boroughs.</p> <p>One area of concern has been the number of schools who have not been able to take up the projects this year due to cutting of courses, reduction of staff resources and consequent low take up of the subjects. This includes some schools such as Bridge Academy Hackney, who have been involved in the project since the beginning. Our future plans for working more deeply with schools in a partnership model are partially driven by this change, and aim to create new ways to embed creative education in the school, across and outside of the curriculum.</p> <p>BA in Performance and Creative Enterprise The new BA in Performance and Collaborative Enterprise - delivered by the Guildhall School in association with the Barbican - launched in September 2015 with its first cohort of students. Many links with the Barbican have already been formed with core tutors on the group including poet Jacob Sam La Rose, and the student's first performance taking place on the freestage as part of an induction project with Leadership, Jazz and Music Therapy students. As the first HE programme formally associated with the Barbican, this initiative significantly strengthens the partnership between the Guildhall School and the Barbican.</p> <p>Cultural Challenge/ELCEP/ArtsMark We are delighted that our partnership bid to A New Direction's Cultural Education Challenge for the 'Creative Schools' programme was successful. This will further develop our East London Cultural Education Partnership and enable us to work together with around 30 partners to establish a schools brokerage service with the aim of ensuring that cultural education initiatives are placed according to need, and addressing identified inequality between opportunities for young people in Inner and Outer London boroughs. Additionally we have been awarded a small grant from the Arts Council to test ways in which a cultural organisation can contribute to the recently revised ArtsMark scheme for schools.</p>	<p>Objectives 2, 3</p> <p>Objectives 3, 6</p> <p>Objectives 5, 3</p>
<p>3.2 Preview and Planning</p> <p>Battle of Ideas We will host the annual Battle of Ideas festival for the fourth time on the weekend of 17th and 18th October. Featuring over 90 sessions and 200 speakers the festival includes keynote debates such as, <i>Why are young people joining ISIS?</i> and <i>Is technology limiting our humanity?</i>, as well as</p>	<p>Objectives 2, 6</p>

<p>session strands including <i>Feminism and its discontents</i> and <i>War and Peace</i>, with speakers including Christina Hoff Sommers, Frank Furedi, Angie Hobbs and Patrik Schumache. We are also in discussions with Institute of Ideas regarding a year- round relationship with more regular debates as well as ongoing support for the school Debating Matters programme.</p>	
<p>Young Arts Academy /Ensembles/Groups recruitment A number of our young people's projects relaunch with the start of the academic year, and there has been a targeted marketing campaign including a new piece of print, focussing on schools and community groups across East London. New initiatives include the launch of a young visual arts group, and the formal launch of the Young Arts Academy which will provide regular industry focussed events, bespoke projects, and ultimately an online network to support the growing community of young artists seeking employment across the UKs thriving Creative and Cultural Industries.</p>	Objective 3
<p>Cultural Hub content scoping As part of the ongoing work around the development of the Cultural Hub, we have been leading on a scoping exercise with the Museum of London to capture the extent of cultural education activity across the city departments. Additionally we are working closely with cultural hub partners on the joint strategy for the hub as a key cultural education destination. The joint activities which are being developed through the Learning and Engagement forum are a core part of this work and include a Head Teacher's conference to be hosted at the Barbican in Spring 2016 with the aim of raising the profile of all that the City can offer to London's schools.</p>	Objective 6

<p>4. REPORT: OPERATIONS AND BUILDINGS</p>	
	Strategic Objective
<p>4.1 Progress & Issues</p> <p><u>Security:</u> Various VIP visits: the Israeli Ambassador visiting in a private capacity attended Hamlet on 29th August. On 16th September, the Chinese Vice Premier Madam Liu Yandong, attended a private concert by the LSO arranged by the LSO/ReignWood Group and the Chinese Embassy. Security has controlled the early morning Hamlet queues and worked with Customer Experience in controlling the matinee and evening crowd gatherings.</p>	Objectives 1,S/E
<p><u>Ex Hall 1:</u> Following the withdrawal of the London Film School from the lease agreement, the enabling works programme has been reassessed in</p>	Objective 4

<p>terms of timetable and scope. City Surveyors are recommending that the enabling works proceed as planned and will be applying to RASC for additional funding to include the light strip out that was previously included in the LFS strip out works. This will provide a stripped out clear floorplate for a prospective tenant to fit out. The revised scheme still includes plans for Barbican marketing offices relocation and the development of new office space above Côte.</p>	
<p><u>Engineering</u> The summer period has provided an opportunity to carry out a planned programme of pump and valve replacements. Removal for refurbishment is currently in progress with reinstall taking place in early October 2015. Theatre pump work: design of a backup system is now complete and pump and material are on order. This should be complete in early November 2015 and once complete will provide more robust contingency to the system. Energy saving LED replacement lighting for the foyers is nearing completion. The Foyer Level G all complete with a few bays on Level -1 remaining. Engineering and Development have been working together to install electrically operated banner hangers; this has now been completed and will mean we no longer need access at height to install or change over foyer banners</p>	<p>Objective 4</p>
<p><u>Facilities:</u> The new centrally procured cleaning contract has been awarded to Servest with an overall saving to the city of 9%, the financial impact on BC costs is expected to be neutral. Mobilisation plans are currently being discussed and the changeover to the new contractor is planned for 1st November. The new contract arrangements will provide overnight cleaning for critical areas for the first time.</p>	<p>Objective S/E</p>
<p><u>Customer Experience</u> Box office turnover remains buoyant with a turnover of just under £10m in the first 6 months of this financial year. The ongoing major focus of the team continues to be dealing with record audiences for Hamlet. At time of writing, 60,000 customers have attended and another 40,000 are due to attend before the end of the run. Customer feedback has been very positive: <i>“What made it a truly great experience was the exceptional helpfulness, friendliness and kindness of the Barbican staff. I wish I had gathered names but the ... woman was informative, enthusiastic and generally a huge asset to your organisation. Also young man at entrance very kind. We will return due to your amazing team.”</i> Plans in place to minimise secondary market ticketing and use of digital devices in the auditorium have been effective. The Customer Experience events team were heavily involved in the delivery of a major successful opening night reception, which saw an innovative use of the foyer spaces.</p>	<p>Objective 1, S/E</p>

<p>4.2 Preview & Planning Headline Projects are as follows - currently on site :</p> <ul style="list-style-type: none"> • Art Gallery Roof Works - in progress with completion scheduled for mid-October. • Concert Hall Intelligent Lighting - the new system has been installed and is fully operational. <p>Currently in planning and development:</p> <ul style="list-style-type: none"> • New 300m2 Retail Unit in Foyer; • Level 4 conference suite improvements; <p>Both projects have business case proposals currently in the committee cycle with start on site planned for Summer 2016.</p> <p>Following projects are currently in design development:</p> <ul style="list-style-type: none"> • Superloo and toilet refurbishments, • Concert Hall stage and backstage refurbishments including new piano lift • Hospitality areas including Fountain Room and Lounge Bar west. <p>All projects in development are subject to planning and heritage consent</p>	<p>Objective 4</p>
<p><u>Customer Experience</u> The Customer Experience teams are gearing up for an exceptionally busy autumn season including Battle of Ideas and the RSC season immediately following Hamlet. Collaborative work continues with IT and marketing colleagues on the refreshed website.</p>	<p>Objectives 1/ S/E</p>

<p>5. REPORT: BUSINESS AND COMMERCIAL</p>	
	<p>Strategic Objective</p>
<p>5.1 Progress & Issues</p> <p>Business Events</p> <ul style="list-style-type: none"> • In a single week in July, a new record was set with £1million worth of Business Event contracts confirmed within that week alone for the Barbican. • Within that £1million, one new contract alone was won – Institute of Fundraising - for a 3 year period valued at circa £800K (venue hire and catering) commencing 2016. • Photoshoots continue to go from strength to strength including well-known brands such as Next, River Island, TK Maxx and Orla Kiely <p>BIE</p> <ul style="list-style-type: none"> • We have welcomed a new Exhibition Manager to our team who will take over the management of <i>Digital Revolution</i> and <i>Designing 007</i>. This will leave our current Exhibition Managers more time to develop our new shows. • We have signed a new 3 year contract extension with EON 	<p>Objective 5</p> <p>Objectives 1,2,5</p>

<p>productions for <i>Designing 007</i>.</p> <ul style="list-style-type: none"> • We are assembling the team for our latest planned exhibition <i>Science Fiction: A Space Odyssey</i> (working title) and are continuing to have regular meetings with the Guest Curator. • The next few months will be busy for the team, installing exhibitions in Mexico, Athens and Moscow, as well as de-installing <i>Game On</i> in Montreal. • We are working with the Centre for Music team to indicate the digital potential for the hall, gallery and learning spaces. 	
<p>Exhibition Halls</p> <ul style="list-style-type: none"> • Two regular events took place in September: the Landlord and Letting Show and King’s College Welcome Fair. Both events delivered better than expected visitor numbers and good financial returns. 	Objective 5
<p>Commercial Development</p>	
<p><u>Retail</u></p>	
<ul style="list-style-type: none"> • New online shop launched late July and in the full 2 months of trading has generated more income than the old shop achieved in the previous full financial year. Lots of overseas orders which we previously could not facilitate 	Objectives 1,5
<ul style="list-style-type: none"> • Hamlet pop-up and foyer shop both trading very strongly. 	Objectives 5
<p><u>Catering</u></p>	
<ul style="list-style-type: none"> • Benugo and Searcys took over their new spaces on schedule at the end of July. Some minor snagging still to be completed in the Barbican Kitchen but otherwise the refurbishment program was well executed and the finished product is as tendered by the caterers. Early signs are positive with good customer feedback and sales / commission exceeding budget. 	Objectives 1, 5
<ul style="list-style-type: none"> • The Barbican performance bars were taken in-house on the 31 August on schedule. A new EPOS system has been successfully installed and a benchmarking review of prices has resulted in lower price points for wine and Prosecco. Locally brewed draught beers and English wines are now available in all bars. 	Objectives 5
<p><u>Car Parks</u></p>	
<ul style="list-style-type: none"> • Installation of the new car park equipment was successfully completed in July. The operating system is currently being adapted to ensure that it is appropriate for an arts’ venue and can cope with our peaks and troughs. 	Objectives 1, 5
<ul style="list-style-type: none"> • An unbudgeted price increase was implemented on 1st September which will have a positive effect on income. 	Objective 5
<p>Development</p>	
<ul style="list-style-type: none"> • The Barbican Centre Trust was awarded £170k over three years from the Cultural Education Challenge for the East London Cultural Education Partnership of over 20 organisations. The Barbican is the lead partner. http://www.culturaleducation.london/ 	Objectives 1,5
<ul style="list-style-type: none"> • The Barbican has won Bronze in the ‘Best Arts and Culture Programme’ at this year’s Corporate Engagement Awards for our 	

<p>partnership with Bloomberg and Google for Digital Revolution.</p> <ul style="list-style-type: none"> • Tickets are on sale for the inaugural Barbican Halloween Ball and we are seeking advertising for the programme. http://barbicanhalloweenball.org.uk/ • The Barbican Patrons 5th anniversary event on 5 September was successful, with many Patrons and their guests attending to mark the occasion • Nominal donations of £1 are now being taken on bills in Searcy's Gin Joint, a programme based on other charity and arts models 	
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<p>5.2 Preview & Planning</p> <p>Business Events</p> <ul style="list-style-type: none"> • Current confirmed business is 86% of budget, which is 3% ahead of last year. • Milton Court is showing improvement year on year with almost 50% of its budget confirmed, an increase of 34% from 2014. • Increased levels of activity throughout the summer ensured visibility in the meetings industry, with the autumn kicking off with a number of events including an open day at the Barbican, exhibiting at the Christmas Show and Square Meal's Venue & Events, resulting in over £300k worth of enquiries. • The team continue to maintain a high industry profile, resulting in nominations at the miaList awards for our Event Management team for the Team Award, and Georgia Toppin in the Sales Team for the Rising Star Special Award. <p>BIE</p> <ul style="list-style-type: none"> • Due to the success of the run, we have extended <i>Game On 2.0</i> at the Centre for Life, Newcastle for a further 2 months. • <i>Designing 007</i> exhibition will be staged in Mexico in October 2015 in conjunction with the next Bond movie release – Mexico City is the premiere city for the whole of the Americas. This should be the highlight event of the tour to date with the world's media in attendance. • <i>Digital Revolution</i> has ended its run at Tekniska Museet, Stockholm and is due to open at Onassis Cultural Centre, Athens, in October. • We have instigated a new partnership with Miraikan Museum in Tokyo who will host <i>Game On</i> in spring 2016. • <i>Watch Me Move</i> will be exhibited in Moscow in November 2016. <p>Exhibition Halls</p> <ul style="list-style-type: none"> • The next three months will be the busiest in the Exhibition Halls' calendar, with at least eight events taking place; three of them: Virgin Wine Tasting, Diabetes Professional Care Conference and Exhibition and The Recruiter Show, being staged at the Barbican for the first time. • A number of additional exam dates by University of London have 	<p>Objective 5</p> <p>Objectives 1, 2, 5</p> <p>Objective 5</p>
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<p>been scheduled for the beginning of October in Exhibition Hall 1; made possible by the London Film School's decision not to move in.</p> <ul style="list-style-type: none"> • Edinburgh Business School and Chartered Institute of Taxation will also be holding their exams in November and December. <p>Commercial Development</p> <p><u>Retail</u></p> <ul style="list-style-type: none"> • Combined Gateway 1-4 for new retail unit to be submitted to October Board cycle • Pop up shop to stay in situ on mezzanine for duration of RSC residence. Retail working with RSC on product ranges for all performances. <p><u>Catering</u></p> <ul style="list-style-type: none"> • Gateway 5 approved to complete the minor works to the bar counters, back bar display and mobile bars. The mobile bars will also be introduced at this time. • Searcys will be refurbishing the Level 2 restaurant the first week of November, in collaboration with and a menu created by top chef/patron Anthony Demetre (of restaurants Arbutus and Wild Honey fame). <p><u>Car parks</u></p> <ul style="list-style-type: none"> • Work is currently being done to investigate alternative commercial uses for car park 2. <p>Development</p> <ul style="list-style-type: none"> • We are planning several cultivation events around this autumn's Eames exhibition, as well as theatre and music performances. • We are promoting the new Barbican Fund to Barbican Members through their monthly mailing and email campaigns. 	<p>Objectives 1,5</p> <p>Objectives 1, 5</p> <p>Objective 5</p> <p>Objectives 1,5</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

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Agenda Item 6

Committee(s):	Date(s):
Barbican Centre Board	14 October 2015
Subject: Equality & Diversity Action Plan	Public
Report of: Head of HR, Barbican Centre	For Information
<u>Summary</u>	
<p>Following the equality and diversity report presented to the Board in April 2015 it was agreed that the next step would be for us to produce a Diversity Action Plan for the to set out our key diversity objectives and the actions we are planning to meet our objectives.</p> <p>The Diversity Action Plan is attached. As highlighted in the previous report, collection and analysis of data is key to enable us to identify where we need to focus our diversity initiatives Our plan therefore initially covers one year from October 2015 to October 2016 during which time we aim to carry out this analysis. Once we have better data we will then be able to review the plan and agree realistic objectives over the next few years. Following feedback from the Board we will finalise the plan and publish on the staff intranet and website. There will be a report to the Board in 12 months' time to report on progress</p>	
<u>Recommendations</u>	
<ul style="list-style-type: none">• That Members receive this report for information	

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EQUALITY AND DIVERSITY ACTION PLAN

EQUALITY AND DIVERSITY ACTION PLAN – BARBICAN

Introduction

This document sets out the Equality and Diversity Action Plan for the Barbican Centre. To deliver our vision of ‘Arts without boundaries’ we are committed to upholding equal opportunities and championing diversity. The Barbican is part of the City of London Corporation which has a comprehensive equal opportunities policy to which we are fully committed.

Culture plays a vital role in the social, economic, environmental, physical and mental wellbeing of our communities. London is one of the world’s most diverse cities and culture is a major force behind London’s status as a world-class, vibrant city. We want to inspire more people to discover and love the arts and we recognise that the diversity of our programme, audiences and workforce is key to this.

Context

The Equality Act 2010 provides the legislative framework that informs our work to promote equality of opportunity and reduce barriers to engagement, in particular for protected groups.

The Act introduced the Single Equality Duty for public bodies. It supports good decision making by ensuring that public bodies consider how different people will be affected by their activities, helping them to deliver policies and services which are accessible to all and which meet different people’s needs.

The protected characteristics under the Equality Act are:

- age
- disability
- gender reassignment
- marriage and civil partnership (but only in respect of eliminating unlawful discrimination)
- pregnancy and maternity
- race – this includes ethnic or national origins, colour or nationality
- religion or belief – this includes lack of belief
- sex (gender)
- sexual orientation

The Equality Duty requires we show that in our decision-making processes, employment practices and in service delivery, we have had due regard to the need to:

- eliminate unlawful discrimination, harassment and victimisation and any other conduct prohibited by the Act

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- advance equality of opportunity between people who share a protected characteristic and people who do not share it
- foster good relations between people who share a protected characteristic and people who do not share it.

These are often referred to as the three aims of the general equality duty. Having due regard for advancing equality involves:

- removing or minimising disadvantages suffered by people due to their protected characteristics
- taking steps to meet the needs of people from protected groups where these are different from the needs of other people
- encouraging people from protected groups to participate in public life or in other activities where their participation is disproportionately low

Our policy

The Barbican and the City of London are strongly committed to delivering on equality in employment and service delivery and in recognising and celebrating diversity. We will treat everyone equally, fairly and with dignity and respect, ensuring that we do not unlawfully or unjustifiably discriminate on any grounds.

Our aims can be achieved in a number of ways and the Equality and Diversity Action Plan we have developed sets out the key objectives and actions we will implement to actively promote equality or address any inequalities identified.

Action Plan

This action plan will be effective from October 2015. Reviews will be carried out on annual basis by the Directors in conjunction with HR and updated accordingly. A version of this plan will be available on the staff intranet and on the external Barbican website. We recognise we need to improve our data collection to enable us to identify where we need to focus our diversity initiatives. Our plan therefore initially covers one year from October 2015 to October 2016 during which time we aim to carry out this analysis. Once we have better data we will then be able to review the plan and agree realistic objectives over the next few years.

YEAR ONE – OCT 15 – OCT 16:

ARTISTIC PROGRAMME

Our arts and learning programme is our unique selling point. Maintaining our high quality, international programme is of primary strategic focus, and ensuring that it is representative of the diverse range of artistic voices in the cultural sector is one way of ensuring we continue to achieve this. This plan is also reflective of and supports our strategic goal work.

As we do not currently collect data relating to diversity across our events, in year one, we will work to develop and implement a robust system to identify the demographic make-up of our artistic programme. This will be broken down across the following:

- Creative Teams (e.g. directors, producers, visual artists, composers, conductors, principles and leads)
- Performers (e.g. those on stage, in the Gallery, on screen)
- Support Teams (e.g. company staff, contractors, technical teams)
- Access (e.g. relaxed performances, free events, audience reach, artist pathways)

The categories that we have agreed to focus on in the first instance are as per the below. These have been identified as key areas which we want to focus on to gain better insight into and understanding of their representation across the programme. They are as follows:

Ethnicity	Gender
Disability	Socio-economics (inc. levels of cultural engagement)

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Staff across our programming teams are experts in their field and we adhere to an equal opportunities policy across our recruitment processes. We will seek to work with consultants and advisors if expertise isn't fully represented across teams when working on projects that focus on a specific group or community. More information on our approach to equal opportunities of employment across the teams can be found in the HR section of this document.

The data collected from artists and companies we work with will focus on the first three areas of **Ethnicity**, **Gender** and **Disability** as these are our initial priority in terms of ensuring our programme is broadly reflective of the demographics of London and the UK. We will however, continue to monitor our programme for events that relate to the area of socio-economics. This involves identifying the proportion of shows focussing on social mobility, equality and deprivation; as well as monitoring the accessibility of our programme to those from different socio-economic backgrounds, and those with lower levels of cultural engagement.

Much of the artist development work that Creative Learning delivers has specific targets to ensure we support artists with disabilities and BAME artists. Similarly Creative Learning's work with young people has objectives to ensure that participants are fully representative of the communities in which we work.

By the end of the first year, we will have analysed all data relating to our arts and learning programme to establish where there might be strengths and weaknesses that we need to address. We will benchmark our processes for collecting and monitoring this data and we will seek to ensure we follow best practice through consultation with colleagues across the sector.

OBJECTIVE	ACTIVITY	DATE	KPIs	OWNER
Monitoring and reporting across the arts and learning programme	Develop coherent monitoring process for the arts and learning programme	December 2015	<ul style="list-style-type: none"> - Methodology for capturing diversity data for each department agreed and in place (e.g. forms, desk research) - Guidance notes written on how to collect data - Embed across teams and working practices 	Directors of Arts and CL; Arts Planning Exec.;
	Continue to refine the capture and	December	<ul style="list-style-type: none"> - Data group in place 	

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	analysis of our engagement with people reached through Creative Learning activities	2015	<ul style="list-style-type: none"> - Build a coherent data management system for all CL activities - Embed 	Community Liaison Manager; HoD art forms
	Identify key dates throughout the year for collating data and producing equality and diversity reports across arts and learning programme	Feb 2016	<ul style="list-style-type: none"> - Dates set and agreed - Dates circulated - Report format agreed 	
Staff equipped and responsible for managing equality and diversity objectives	Training around diversity and subconscious bias for all senior staff, Programmers, Curators and Creative Learning Producers and senior Managers in place and delivered	March 2016	<ul style="list-style-type: none"> - Appropriate training partners identified (Dec 2015) - Dates set for training to take place - Budget agreed by HR - Training delivered by March 2016 - Evaluate training - HoDs and senior managers to cascade training to staff 	Directors of Arts and CL; Head of HR; HoD art forms
	Equality and Diversity Objectives set in senior staff and programmers' objectives	April 2015 – ongoing	<ul style="list-style-type: none"> - Objectives agreed in April '15 monitored and updated at each appraisal 	Director of Arts; HoDs; HR
Identify strengths and weaknesses across programme using data insight	Review data collected across programme	June 2016	<ul style="list-style-type: none"> - Review data collected across programme to identify breakdown of companies/artists/performers based on demographics as above 	Director of Arts; Arts Planning Exec; HoDs
	Set targets, or identify other ways to respond, if required, in line with findings and organisational objectives	June-Sept 2016	<ul style="list-style-type: none"> - Each art form identified strengths/weaknesses across their programming and discuss with Director of Arts (June 16) - Targets / responses agreed (if req'd) (Sept 2016) 	
Agree priorities for year two and beyond	Consider our own findings and wider landscape as well as benchmarking against peers and colleagues across the centre to identify evidence based areas for development	October 2015 – ongoing	<ul style="list-style-type: none"> - Agree research approach - Undertake research and benchmarking - Communicate this to teams and use to inform this plan in year 2 	Director of Arts; Arts Planning Exec; HoDs; HR
Plan for Year Two agreed	Agree on measures of success; identify any adjustments to data collection as required; agree plans to implement any changes	December 2016	<ul style="list-style-type: none"> - New data collection methodology agreed (if required) - Plans for achieving set targets identified (if required) 	Arts Planning Exec/CL senior manager

AUDIENCES

Key to the success of the Barbican is our audiences. As we start to monitor our programme of activities it is crucial that we continue to deepen our understanding of who we are reaching with our work. This policy will dovetail with the Strategic Goal work developed throughout 2015 and that will be ongoing.

In year one, we commit to auditing and establishing (where required) new robust methodology for data collection. The findings from this data collection will inform future approaches to achieving our Diversity and Equality goals, of ensuring our work is inclusive and accessible to diverse audiences.

Key categories that we will initially focus on are as follows:

Ethnicity	Age (focus on 16-25)
Disability	Socio-economics (inc. levels of cultural engagement)

OBJECTIVE	ACTIVITY	DATE	KPIs	OWNER
Monitoring audiences and participants across the programme	Develop and implement coherent monitoring process for audiences and participants across the arts and learning programme	January 2016	<ul style="list-style-type: none"> - Audit of current audience data held (identify if there are gaps in breadth of data currently collected) - Methodology for capturing any additional data required for analysis agreed and in place 	Arts Planning Exec.; Head of Marketing

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	Identify key dates throughout the year for collating data and reporting	Feb 2016	<ul style="list-style-type: none"> - Dates set and agreed - Dates circulated - Report format agreed 	
System in place to check all communication for accuracy, brand and complying with diversity policy	Sign-off process in place for all printed and online communications around events – with particular focus on those that include non-English language	Sept 2015 - ongoing	<ul style="list-style-type: none"> - Sign off process implemented 	Head of Communications; Head of Marketing
Staff provided with adequate support and training for managing equality and diversity objectives	Training around diversity and subconscious bias for all senior staff, Marketing and Communications managers	March 2016	<ul style="list-style-type: none"> - Appropriate training partners identified (Dec 2015) - Dates set for training to take place - Budget agreed by HR - Training delivered by March 2016 	Head of HR; Heads of Marketing and Communications
	Equality and Diversity Objectives set in staff objectives	April 2015 – ongoing	<ul style="list-style-type: none"> - Objectives agreed in April '15 monitored and updated at each appraisal 	
Analysis and identification of underserved audiences and participants	Review results of analysis of data collected across the year	June 2016	<ul style="list-style-type: none"> - Review data collected across programme to identify demographics of audiences across programme 	Arts Planning Exec
	Set targets, if required, in response to findings and in response to organisational objectives	June - Sept2016	<ul style="list-style-type: none"> - Targets agreed and set - Identify where focus groups or other further research is required to understand why we are not reaching target audiences 	Head of Marketing; Arts Planning Exec
Plan for Year Two agreed	Identify any adjustments to data collection as required; agree plans to implement any changes in approach to programme; review all processes following development of Audience Strategy and Ladder of Engagement strands	December 2016	<ul style="list-style-type: none"> - New data collection methodology agreed (if required) - Plans for achieving set targets identified (if required) 	Director of Arts; Arts Planning Exec; Head of Marketing

WORKFORCE

Recruitment and training of staff is managed through the HR department and we have wide range of employment policies and procedures which guide our employment practices to ensure adherence to legislation and best practice. Our initial focus will be improving the monitoring we currently do, equalities training, staff communication regarding diversity and building on the internship, apprentice and work experience programmes we currently run.

Our HR work covers all of the protected characteristics outlined in the Equality Act.

OBJECTIVE	ACTIVITY	DATE	KPIs	OWNER
Continue monitoring of recruitment and workforce diversity statistics	Analyse and report diversity data in the recruitment process, identifying any significant trends	December 2015	- Quarterly reports produced and analysed	HR
	Analyse and report diversity data of current workforce, identifying any significant trends	Ongoing	- Quarterly reports produced and analysed	
	Analyse and report on media response data	December 2015	- Quarterly reports produced and analysed	
	Establish systems for capturing diversity statistics for other non-employee workers and contractors	January 2016	- Monitoring system agreed - Data processed, analysed and reported	
Review and improve accessibility of recruitment	Review diversity statements on all recruitment literature	November 2015	- Statements reviewed and updated on all literature	HR
	Review qualification requirements	Ongoing		

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processes and literature	for all newly advertised posts	Ongoing	- Job descriptions updated	
	Review personal specifications for all newly advertised posts			
	Analyse media usage and identify new and cost effective opportunities for advertising Barbican jobs and placements that enables us to reach London communities more effectively	December 2015	- Quarterly reports produced and analysed	
	Ensure managers are adequately trained and supported in the recruitment process	Ongoing	- Managers attend recruitment training - Training to include unconscious bias - HR monitor and review processes	
	Contact HR arts network to identify other routes used in the sector	December 2015	- Attend HR network meetings - Meet with corporate recruitment team - Trial use of any new routes identified	
Consolidate and develop Barbican placements programme	Work with Heads of Departments to identify potential opportunities for internships and apprenticeships.	April 2016	- Meetings with each department - Appropriate opportunities identified	HR
	Work with the City's Adult Learning team to review and further develop the current apprenticeship recruitment and support	April 2016	- Meet with Adult Learning team - Meet with current apprentices to gather feedback - Agree action plan	
	Work with Development team to identify potential sources of funding for placements	Ongoing	- Funding options identified - Relevant application's made	HR/Development

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	Continue to develop our opportunities for young people who want to pursue a career in the arts, through maximising links between our Creative Learning initiatives and HR	March 2016	<ul style="list-style-type: none"> - Working group established - Contacts made with education providers - Open day programme agreed 	HR/Creative Learning
Consolidate and develop the work experience programme	<p>Carry out review of 2015 programme</p> <p>Publish information on programme on intranet</p> <p>Identify and build relationships with a portfolio of careers departments of educational providers working with diverse groups</p>	<p>Nov 2015</p> <p>Feb 2016</p>	<ul style="list-style-type: none"> - Meet with each department who took part and gather feedback - Produce evaluation report for 2015 programme and identify key learning points for 2016 programme - Contact education providers in specific London boroughs 	HR / Creative Learning
Equality and diversity training	<p>Ensure all new staff receive training on equality and diversity as part of induction</p> <p>Roll out refresher training to all staff</p> <p>Training around diversity and subconscious bias for all senior staff, Marketing and Communications managers</p>	<p>Ongoing</p> <p>November 2015</p> <p>March 2016</p>	<ul style="list-style-type: none"> - Induction and probation materials updated - Develop monitoring reports with training team - Email all staff to carry out training - Monitor completion and report back to HoDs - Appropriate training partners identified (Dec 2015) - Dates set for training to take place - Budget agreed by HR - Training delivered by March 2016 	HR
Increase awareness and understanding of equality and diversity issues	<p>Review induction processes to ensure diversity is highlighted as a key part of all roles</p> <p>Advertise and encourage</p>	<p>Nov 2015</p> <p>Oct 2015</p>	<ul style="list-style-type: none"> - Induction paperwork reviewed and updated - Information provided on intranet 	HR

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	<p>engagement with CoL diversity forums</p> <p>Create diversity page on staff intranet to improve communication of diversity and equality</p> <p>Capture and communicate success</p> <p>Take part in Diversity in the Arts survey research project</p>	<p>Jan 2016</p> <p>Ongoing</p> <p>Oct 2015</p>	<ul style="list-style-type: none"> - Included in HR induction information - Content agreed - Content uploaded and publicised to staff - HR Managers attend team meetings as required to discuss diversity - Library of cases studies created and updated - Success stories communicated to staff in a variety of ways – eg. Staff intranet, team meetings - Survey details published on intranet 	
<p>Review opportunities for volunteering</p>	<p>Contact other departments and organisations to get a better understanding of how their volunteer schemes work</p>	<p>April 2016</p>	<ul style="list-style-type: none"> - Contact with relevant departments and organisations made - Options report produced 	<p>HR</p>

Agenda Item 7

Committees:	Dates:
Finance Committee of Barbican Centre Board Projects Sub Committee Barbican Centre Board	30/09/2015 08/10/2015 14/10/2015
Subject: Gateway 7 Outcome Report: Building Energy Management System (BEMS)	Public
Report of: Managing Director, Barbican Centre	For Decision

Summary

Project Status Compared to GW2	Budget : Green Specification: Green Programme: Red
Project Status Compared to GW5	Budget: Green Specification: Green Programme: Red
Timeline	The project is complete pending approval of this report and final retention payment to contractor.
Total Estimated Cost @ Gateway 5	£788,922.42 (plus staff costs of £30,000)
Currently Approved Budget	£788,922.42
Spend to date	£767,680.84 (plus staff costs of £47,466)
Spend Profile * all expenditure, where appropriate, includes amounts 'accrued' at end of year based upon the estimated outturn position at the time. Occasionally the full amount is not required and the balance is 'returned', which then shows as negative expenditure.	2007/08 - £7k (pre evaluation) 2010/11 - £41k 2011/12 - £116k 2012/13 - £588k 2013/14 - £22k 2014/15 – (£2k)* 2015/16 – (£4k)*
Overall project risk	Green

Summary of Project Completed

Please see section 2, assessment of project success against criteria.

Recommendations

It is recommended that the lessons learnt be noted and, following processing of the final contractors payment, the project be closed.

Main Report

<p>1. Brief description of project</p>	<p>This project was to migrate the remaining plant controlled by the Centre's obsolete 'Satchwell' Building Energy Management System to the new 'Trend' System, previously installed as part of an air handling replacement scheme. The scheme involved:-</p> <ul style="list-style-type: none"> • Provision of new control graphics • Replacement of 59 Satchwell Outstations with new Trend Units • Upgrade of 22 Mechanical Control Centres • Connection of 2,548 existing control points • Provision of a new Energy Monitoring and Targeting Package
<p>2. Assessment of project against success criteria</p>	<ol style="list-style-type: none"> 1. Migrate plant from obsolete to new control system – this was the main objective of the project and was achieved. 2. Project Completed within the (Gateway 5) budget - achieved. 3. Project completed on time – not achieved (see section 4). 4. Project to the required specification/quality – achieved 5. Reduction in energy costs of £72k per annum – achieved – during the 17 month period from the end of July 2013 and the end of December 2014 cost savings were £180,127 at an average of £10,596 per month. This was achieved via system 'optimisation' actions carried out by the engineering dept. 6. Reduction in carbon emissions of 500 tonnes per annum – not achieved – during the same 17 month period mentioned above the estimated reduction in carbon emissions was 305 tonnes. 7. Reduction in maintenance costs of £13k per annum – assumed achieved – because of the way the Centre is invoiced for BRM it has not been possible to confirm that this saving has been made but, as we are now using a single company instead of two, and that was the basis on which the saving was calculated, it is a safe assumption to make.
<p>3. Was the project specification fully delivered (as agreed at Gateway 5 or any subsequent Issue report)</p>	<p>Yes</p>

Review of Team Performance

6. Key strengths	The project manager for taking over the project after the tender stage and resolving, as best he could, the numerous technical difficulties that arose throughout this project.
7. Areas for improvement	Communication across all parties to this contract could have been better. These communication failings led to several misunderstandings about what should have been in/out of project scope and how plant is required to operate.
8. Special recognition	The project manager mentioned in section 6. This was an exceptionally technically complex project carried out in a live operational environment

Lessons Learnt

9. Key lessons	There was a lot of confusion about what was in/out of scope and how plant is required to operate.
10. Implementation plan for lessons learnt	For future projects of this nature it is essential that the project manager ensures that the client dept. is fully aware of the project scope, and that it is signed off by the relevant manager in advance of seeking tenders for the work.

Contact

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