



Barbican Centre Board

Date: WEDNESDAY, 20 JANUARY 2016
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. **MINUTES**
To approve the public minutes and summary of the Barbican Centre Board meeting held on 9 December 2015.

For Decision
(Pages 1 - 6)
4. **OUTSTANDING ACTIONS AND WORK PLAN**
Report of the Town Clerk.

For Information
(Pages 7 - 10)
5. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**
Report of the Managing Director.

For Decision
(Pages 11 - 24)
6. **HEALTH & SAFETY UPDATE**
Report of the Director of Operations & Buildings.

For Information
(Pages 25 - 30)
7. **CINEMAS: ANNUAL UPDATE**
Report of the Director of Arts.
NB - to be considered in conjunction with the non-public sections and appendices at item 12.

For Information
(Pages 31 - 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. **NON-PUBLIC MINUTES**
To agree the non-public Minutes of the Barbican Centre Board meeting held on 9 December 2015.

For Decision
(Pages 41 - 48)

12. **CINEMA UPDATE: NON-PUBLIC SECTIONS AND APPENDICES**
Non-public sections and appendices to be considered in conjunction with item 7.
For Information
(Pages 49 - 60)
13. **SERVICE BASED REVIEW UPDATE**
Report of the Managing Director.
For Information
(Pages 61 - 62)
14. **BUSINESS REVIEW**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 63 - 70)
15. **DEVELOPMENT UPDATE**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 71 - 80)
16. **UPDATE ON CATERING AND BARS**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 81 - 86)
17. **RISK UPDATE**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 87 - 92)
18. **BARBICAN AND GSMD CAPITAL CAP REPLACEMENT - DETAILED ARRANGEMENTS**
Report of the Chamberlain.
For Information
(Pages 93 - 116)
19. **UPDATE ON CAPITAL WORKS**
Report of the Director of Operations & Buildings.
For Decision
(Pages 117 - 126)
20. **BARBICAN CAMPUS PROGRAMME: AMBER AND RED PROJECTS**
Report of the Director of Operations & Buildings.
For Information
(Pages 127 - 130)
21. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
22. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**

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BARBICAN CENTRE BOARD

Wednesday, 9 December 2015

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 9 December 2015 at 10.30 am

Present

Members:

Deputy John Tomlinson (Chairman)
Deputy John Bennett
Lucy Frew
Emma Kane
Vivienne Littlechild
Jeremy Mayhew
Deputy Catherine McGuinness
Wendy Mead
Cllr Guy Nicholson
Keith Salway
Michael Welbank

In Attendance

Kathryn McDowell - Managing Director, London Symphony Orchestra

Officers:

Sir Nicholas Kenyon - Managing Director, Barbican Centre
Sandeep Dwesar - Chief Operating & Financial Officer, 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
Jane Alison - Head of Visual Arts, Barbican Centre
Lynnette Brooks - Head of Development, Barbican Centre
Steve Eddy - Head of HR, Barbican Centre
Jo Daly - PA to the Managing Director, Barbican Centre
Niki Cornwell - Head of Barbican Finance, Chamberlain's Department
Gregory Moore - Town Clerk's Department

1. APOLOGIES

Apologies for absence were received from Tom Hoffman, Roly Keating, Sir Brian McMaster, Judith Pleasance, Trevor Phillips, Deputy Dr Giles Shilson and Tom Sleigh.

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

There were none.

3a. **BOARD MINUTES**

The public minutes of the meeting held on 14 October 2015 were agreed.

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

The draft public minutes of the meeting held on 2 December 2015 were received.

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

The draft public minutes of the meeting held on 13 October 2015 were approved.

4. **OUTSTANDING ACTIONS AND WORK PLAN**

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

Flying System: It was advised that the outstanding defect had now been resolved and this action could be closed.

Board Composition: The Court of Common Council had approved the Board's recommendation that it be permitted to appoint up to an additional two external Members. A meeting of the Nominations Committee would be arranged for the New Year to facilitate initial discussions as to prospective appointees to fill identified skills gaps.

Staff Terms and Conditions: The Head of HR advised that a meeting had recently taken place with the Chamberlain to discuss this matter. It was noted that some savings would be expected to be made in respect of overtime and rota payments. Other changes were likely to be taken forward as part of the wider review of the City Corporation's pay and reward arrangements taking place in late 2016.

Catering: The interim Head of Catering would be attending the January Board meeting to provide Members with an update on how the new catering arrangements at the Centre were embedding.

Toilets: In response to Members' queries, the Director of Operations & Buildings clarified that the female toilets would also be renovated. It was noted that a variety of flush systems were being proposed, with speedier flush recovery times essential to combating both queues and the odour issue. Lights above doors to indicate occupancy and motionless sensors for sinks were also being considered so as to improve the customer experience.

RECEIVED.

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

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

RESOLVED: That the report be received and its content noted.

6. **LOCAL AUTHORITIES DESIGNATED OFFICER ANNUAL REPORT**
The Board received a report of the Director of Community and Children's Services informing Members of the activity of the Local Authority Designated Officer (LADO) from April 2014 to March 2015.

RESOLVED: That the report be received and its content noted.

7. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
There were no questions.

8. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
There were no urgent items.

9. **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.

<u>Item No.</u>	<u>Paragraph No.</u>
10a - 18	3
19	3 & 7

- 10a. **NON-PUBLIC BOARD MINUTES**
The non-public minutes of the meeting held on 14 October 2015 were approved.

- 10b. **NON-PUBLIC MINUTES OF THE FINANCE COMMITTEE**
The draft non-public minutes of the meeting held on 2 December 2015 were received.

- 10c. **NON-PUBLIC MINUTES OF THE RISK COMMITTEE**
The draft non-public minutes of the meeting held on 13 October 2015 were received.

11. **LSO: UPDATE ON FINANCIAL YEAR**
Kathryn McDowell, Managing Director of the London Symphony Orchestra (LSO), provided the Board with an update on the LSO's activities and financial position and gave an overview of the Orchestra's future plans. The Managing Director (Barbican) also provided a brief update in respect of the Centre for Music feasibility study.

RECEIVED.

12. **VISUAL ARTS: ANNUAL PRESENTATION**
The Board received a report and accompanying presentation from the Head of Visual Arts setting out the work of the department over the past year, plans for the year ahead, and posing questions for Members' consideration.

Members offered congratulations for the successes of the past year and took the opportunity to raise a number of queries and points for consideration.

- The restrictions on marketing and advertising in the City were discussed, with clarification on the position sought particularly in respect of highlighting that certain shows or performances might be taking place. It was asked that officers in the Barbican's marketing team liaise with colleagues in the Department of the Built Environment to ascertain the position and provide clarity on the position at a future meeting.
- Members noted the imminent establishment of 'Olympicopolis' to the City's east with branches of artistic institutions such as the Victoria & Albert museum and Sadler's Wells, as well as the Tate Modern extension opening soon to the south. These represented significant challenges with the risk that they could potentially draw audiences away from the City and the Barbican. The point was made however that these potential challenges also represented real opportunities, as the increased cultural offering was likely to increase the overall arts audience.
- Members expressed enthusiasm for the concept of pop-up installations as an experimental and novel way of bringing the arts to people in unexpected places.
- Suggestions were also made as to methods through which City workers might be attracted in larger numbers to exhibitions.

The Head of Visual Arts and Director of Arts thanked Members for their support and for the suggestions and comments made.

RECEIVED.

13. **DEVELOPMENT UPDATE**

The Board received a report of the Chief Operating & Financial Officer which set out the Barbican Centre Trust's latest fundraising results against budget.

RECEIVED.

14. **SERVICE BASED REVIEW AND STRATEGIC PLAN UPDATES**

The Board received a report of the Managing Director providing an update on the Centre's progress in meeting the Service Based Review and Strategic Plan targets.

RECEIVED.

15. **BUSINESS REVIEW**

The Board received a report of the Chief Operating & Financial Officer presenting the Business Review for the Period 6 Accounts 2015/16.

The Head of Finance also provided an oral update in respect of the latest Period 7 figures, whilst the Director of Arts advised of the financial impact of the recent Hamlet and Antigone productions.

RECEIVED.

16. **BARBICAN BUDGET 2016/17**

The Board considered and approved a report of the Chief Operating & Financial Officer presenting the draft budget for 2016/17. It was noted that the final budget would be presented for information to the March Board meeting.

RECEIVED.

17. **UPDATE ON CAPITAL WORKS**

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.

RECEIVED.

18. **GATEWAY 7 OUTCOME REPORT: INTELLIGENT LIGHTING**

The Board considered and approved a report of the Director of Operations & Buildings providing the lessons learnt from a project to replace the Centre's intelligent lighting system and recommending the project's closure.

RECEIVED.

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

19. **RISK UPDATE**

The Board received the notes from a special meeting of the Risk Committee which had taken place on 2 December, along with a report which set out the Centre's responses to a number of queries and recommendations.

RECEIVED.

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

There were no questions.

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

There were no urgent items.

The meeting ended at 1.40 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
Staff terms and conditions	To pursue conversations around potential changes to staff terms and conditions associated with SBR targets.	Head of HR	May 2015	Updates to be provided as work progresses.
Catering	Head of Catering to be asked to attend meeting in early 2016 to update on progress with new catering arrangements.	Chief Operating & Financial Officer	September 2015	Item on agenda for January 2016 meeting.
Centre for Music: Feasibility Study	Board Members to be provided with note ahead of feasibility study publication.	Managing Director	October 2015	Email sent by Head of Communications on 16/12/15.
Marketing/Advertising in the City	Officers to ascertain restrictions in place.	Director of Arts	December 2015	Director of Arts to provide update at January 2016 Board meeting.
London Living Wage	Members to be provided with leaflet/communications being circulated around protests.	Managing Director	December 2015	FAQs produced; to be updated and circulated to Members in the event of protests.
INVAC arrangements for Members	To explore arrangements in place re Members' invacuation and training.	Town Clerk	December 2015	Update to be provided at January 2016 Board meeting.

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Barbican Centre Board Work Programme 2016

Standing Items

- Outstanding Actions
- Directors' Management Report
- Service Based Review Update
- Strategic Plan Update
- Business Review (Period Accounts)
- Development Update
- Update on Capital Works
- Risk Update
- Projects Status (Red/Amber List)

Date	Items
January 2016	<ul style="list-style-type: none"> • Cinema Presentation • Health & Safety report • Catering Update • Capital Cap Replacement
March	<ul style="list-style-type: none"> • Theatre Presentation • Final Budget • Business Plan • Marketing & Communications Presentation • Strategic Plan (6 monthly full update)
May	<ul style="list-style-type: none"> • Election of Chairman/Deputy Chairman • Appointment of Sub-Committees • Commercial Strategy
July	<ul style="list-style-type: none"> • Creative Learning Presentation • Digital Presentation • Capital Cap Annual Report
<i>September</i>	<ul style="list-style-type: none"> • Performance Review • Art Gallery Presentation • Equality & Diversity Strategy • Strategic Plan (6 monthly full update)
<i>November</i>	<ul style="list-style-type: none"> • Music and LSO Presentation • Development Presentation

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Committee(s):	Date(s):
Barbican Centre Board	20 January 2016
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Information
Summary	
<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 ○ 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: STRATEGY AND CULTURAL HUB	
<p>“What’s happened is that the Barbican has gained strength and leapt forward and become this wonderful arts centre – everything is singing all at once.” Rosie Millard, BBC London News, December 2016.</p>	Strategic Objective
<p>1.1 Progress and Issues We were able to report at the end of the year, when we published the Season Review 2014-15, that the Barbican had enjoyed a record-breaking year in terms of both attendance and income (based on the</p>	

season 2014-15 and the financial year 2014-15) and this was picked up by the Daily Telegraph and then by BBC London News before Christmas.

As verbally reported at the last Board meeting of 9 December (after this report was compiled for that meeting), on 25 November as part of his Spending Review the Chancellor of the Exchequer pledged £5.5m for the next phase of the Centre for Music project. The aims of this phase as summarised in the feasibility study are to:

- Procure a design team and move to a concept design (RIBA 2)
- Produce a full business plan based on this design and its costs
- Assemble a team to begin private fund-raising
- Engage the sector in discussion and consultation about the project.

This phase should take 18 months from April 2016 when the funding begins to be delivered.

The Chancellor praised the vision and thoroughness of the feasibility study, and added that there are some key questions to be explored around costs, calls on the private sector in view of other cultural projects, hall usage, and sector support. These are all elements that we are ready to address thoroughly in the next phase.

This enabled us to move towards a public announcement of the next phase in December which emphasised the nature of this project as a forward-looking plan for London's infrastructure and the prospect of the first major concert hall built for the digital age; it avoided criticisms of existing facilities. The Board will have received details of the links to the Feasibility Study and its Executive Summary which were published at this time. Reaction has been widely positive but we expect more criticism.

The stage is therefore set for a further intensive but hugely exciting period of work, and we will be moving immediately to appoint the relevant experts to assist us.

1.2 Preview and Planning

The context of the cultural hub has become ever more important in terms of City policy to support the major undertakings of the new Museum of London and Centre for Music. Following the approval of the Barbican and Golden Lane Area Strategy at the Court of Common Council in December, the Department of Built Environment is producing detailed plans for the implementation of projects in the area over the coming years which will be brought to a future meeting of the Cultural Hub Working Party and to relevant Committees, and will then be subject to further individual consultation.

The £5.5m funding from HM Treasury for the next stage of Centre for Music will be delivered, following the recent precedent of direct Treasury funding for the Factory project in Manchester, through Arts Council

<p>England. The governance arrangements for this grant are currently being developed by HMT, DCMS, and ACE.</p> <p>In collaboration with the City Corporation's procurement services, a first discussion has already taken place about the process for appointing the architects and design team for Centre for Music and this will now be rapidly developed.</p> <p>Initial discussions have also been undertaken with the City about a structure and people to involve in a private fundraising initiative going forward, with the important proviso that this does not damage existing much-needed fundraising activities for Barbican, LSO and GSMD.</p> <p>The welcome progress on funding the next stage of the Centre for Music enables decisions to now be made on the appropriate management structure going forward for the Barbican, bearing in mind 1. the demands of the C4M project on management time and expertise, and 2. the high expectations of income and savings from the SBR exercise.</p> <p>Corporation Members will be aware that the City has diversified its own management structures, with Chief Officers Group supplemented by groups driving collaboration in the areas of Place, People, and Prosperity, and the formation of a Strategic Management Resource Group on which the Barbican Centre is represented.</p>	
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2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS	
<p>2.1 Progress & Issues</p> <p><u>Gallery:</u></p> <p>At time of writing, the Gallery has reached its annual target for attendance and <i>The World of Charles and Ray Eames</i> has now exceeded target. The exhibition and accompanying book also featured in the Guardian's Top 10 Architecture and Top Architecture Books of the Year, and Wallpaper chose the catalogue as one of their top 5 books of the year.</p> <p>A highlight at the end of 2015 was <i>Serious Play</i> - a one day event celebrating the wonderful world of making and play and took place on Saturday 28th November as part of the Creative Learning public programme alongside the exhibition <i>The World of Charles and Ray Eames</i>. More details can be found in the Creative Learning paper.</p> <p>We look forward to welcoming Martin Parr's <i>Strange and Familiar</i> from the 16th March through to 19th June. This exhibition will run in tandem with <i>Unseen City: Photos by Martin Parr</i> from 4th March – 31st July at the Guildhall Art Gallery, which is a fantastic opportunity for joined up activities between the Barbican Centre Gallery and Guildhall Art Gallery during this time. More detail on this can be found in the Marketing section</p>	<p>Objectives 1,2,3,5,6</p>

<p>of this paper.</p> <p>Music: The end of the year saw many mentions in the annual round-ups including the Observer's Fiona Maddocks who selected the Gewandhausorchester Leipzig's Barbican residency and the Boulez at 90 celebrations as two of her top ten classical music highlights of 2015. The Berliner Philharmoniker residency at the Barbican was singled out by Ivan Hewett in his round-up of classical music highlights in 2015 for the Daily Telegraph.</p> <p>Early January saw concerts with Sir Simon Rattle and the LSO, including two performances of Debussy's Pelléas et Mélisande with Peter Sellars mounted as a collaboration between the LSO and the Barbican –an important model for the future.</p> <p>In December, Contemporary Music saw a sold out performance from A Winged Victory for the Sullen as well as a Michael Nyman's War Work: Eight Songs with Film. The start of 2016's season sees Jazz at Lincoln Center and Wynton Marsalis in residence, which is highly anticipated both for its performance and creative learning aspects.</p> <p>Theatre: Told by an Idiot's Get Happy was well received by largely family-focused audiences with younger aged children throughout its run in December. This show, which was commissioned by us, returned with this strong revival which sold extremely well on this second outing. The RSC's Great Cycle of Kings sold well overall, especially the revival of Richard II and Henry V. Meanwhile, Hamlet received nine What's on Stage nominations for the 2016 awards.</p> <p>2016 so far has seen the films Trapeze and The Circus, under the umbrella of the London International Mime Festival before the five live shows arrive, and we look forward to Simon McBurney/Complicite's The Encounter which will play in February and March.</p> <p>Cinema: Star Wars sold particularly well, ensuring that Cinema broke its box office record, with sales on the 21st December reaching the highest figure that Barbican Cinema has ever achieved in one day since it opened in 1982. Other highlights have included RSC on Screen, with live introductions from Vanessa Redgrave, Sir Willard White, Gregory Doran and Janet Suzman. We were pleased to feature two films curated in partnership with the London International Mime Festival as part of their presence at the Barbican.</p> <p>Finally, we look forward to the screenings of silent Buster Keaton films Go West and Pale Face featuring live accompaniments from John Sweeney.</p>	<p>Objectives 1,2,5,6</p> <p>Objectives 1,2,3,5,6</p> <p>Objectives 1,2,5,6</p>
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<p>Offsite: Recent conversations with Barking and Dagenham Council have resulted in a slight shift of focus for our activities in the borough in 2016. We are currently exploring a new avenue which will culminate in a large-scale community focused performance onsite following a year of programming and community engagement in Barking and Dagenham. More information will be provided once this has been confirmed.</p> <p>Marketing: To maximise opportunity for collaboration with Guildhall Art Gallery around the Martin Parr shows, we have set up a joint ticket offer between the two galleries and both will be sign-posting the exhibitions across e-marketing and social networks prior to and during the runs. Both organisations’ press releases reference each other’s shows and we are coordinating around interviews with Martin Parr where relevant. Both galleries will promote their shows at the two media views and we will invite key Guildhall Art Gallery people to our private view and vice versa, to ensure we present a completely joined-up offer across the two City of London sites.</p> <p>Membership: At the time of writing, the 2015 gift membership campaign has sold 186 memberships, 154 Membership and 32 Membership Plus packages, which means that we are exceeding figures from the same point last year. The main focus of the campaign was an A6 postcard, which was used in gift pushes throughout November and December to encourage sales, including a two-stage handout campaign within the local area (Barbican, Moorgate, One New Change) to Barbican Residents, as well as at various markets across the City, London Bridge, Winterville in Victoria Park and Exmouth Market. We secured poster sites for two weeks at two tube stations – Barbican and Moorgate, as well as ads in City A.M and a feature in LondonCalling.com . Alongside this, we promoted membership on social media, within the Centre and at the Barbican Christmas Market. We also ran a number of offers for Barbican Residents, current members and other targeted groups including stall holders at Whitecross St Market and City of London staff.</p> <p>Communications: A key focus at the end of 2015 was the publishing of the Centre For Music feasibility study and the successful media management in announcing that the project moving to the next phase. In January 2016 we are launching the new Classical Music Season, and are now beginning work on planning for the 2016 season launches.</p>	<p>Objectives 1,2,3,5</p> <p>Objectives 1,2,5,6</p> <p>Objectives 1,2,3,4,5,6</p>
<p>2.2 Preview and Planning Strategic Plan and Incubator Projects Strategic Project Initiation Forms have been prepared and signed off by Management Team for the Ticket Pricing and Audience Research</p>	<p>Objectives 1,2,3,4,5,6</p>

<p>Capability projects. Both projects commenced in early January. The next Strategic Project Initiation Form to be signed off is for the Intranet Project, which will be discussed at the second Management Team meeting in January.</p> <p>The Foyers project is progressing well, with both the Programming Brief and Design Brief having been completed and signed off.</p>	
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3. REPORT: CREATIVE LEARNING	
	Strategic Objective
<p>3.1 Progress and Issues</p> <p>City Bundle Day We piloted the 'City Bundle Day' in November which allowed families previously unfamiliar with The City, to access a day of activity across the Barbican, Museum of London and Barbican Library. Using the Barbican Ambassadors, we targeted the Learning Centre in Barking Town Square and delivered an outreach workshop to offer families a taster of the day. From this workshop, we recruited 11 families to participate. Feedback tells us that 99% of the families had never been to the City before, however, 100% agreed or strongly agreed that they would come back. The day was a strong example of partnership working and all feedback suggests that this should become a regular part of the City cultural offer to families.</p> <p>Get Happy Schools Performances In December 2016, Creative Learning organised two special schools performances of Told by An Idiot's Get Happy, a children's theatre show commissioned by Barbican Theatre, and returning to us for the second time since the show was created in 2014. Two primary schools in East London participated, and 90 children aged between 6 and 8 had the opportunity to see the show – to much delight all round.</p> <p>Kuumba Youth Music Barbican Guildhall Creative Learning have built a strong partnership with Kuumba – a Community Interest Company based in East London who promote access to high quality classical music making for young people from a BAME background. They delivered a concert to friends, families and our audience in the foyers during the Christmas market. We also held a holiday project in the building for over 30 young people who worked on a new commission.</p>	<p>Objectives 1, 3, & 6</p> <p>Objectives 1, 2, & 3</p> <p>Objectives 1, 2, & 3</p>

<p>3.2 Preview and Planning</p> <p>Five-Year Plan By the end of March, Creative Learning will finalise its five year plan which will detail targets for the period to 2020, and the key initiatives which will enable these. The plan has been developed to address issues identified by our partners and respond to key developments in the arts and education sectors, as well as being designed to address the objectives of both the Barbican and Guildhall School, and in particular the goals identified through the strategic review. Building on the pledges contained in last year’s manifesto, the strategic initiatives include the launch of sustained three year partnerships with clusters of schools, with a whole school offer tailored to their needs. The recently confirmed three year grant from City Bridge Trust will support this work, including the schools partnerships.</p> <p>City Stories As part of the of City of London Education Partnership we will be working with the Museum of London and Tower Bridge/Guildhall Art Gallery Education departments on 2nd February to introduce students from Southwark Academy to the City of London for the second year running. Around 240 year 7 students will visit the Museum of London, the Barbican Centre and explore the City during the day through the theme of ‘City Stories’. We are also delivering a teacher training session with the 20 accompanying teachers on 19th January to introduce them to the activities and themes of the day. This is a project that we will repeat again in the following term with Islington Academy and their year 7 group, building further relationships with the City of London’s Academies.</p> <p>Young Arts Academy Our first ever young artists’ networking session will take place on the 19th February as part of the Young Arts Academy programme. The networking session will take place towards the end of a Careers Day that will focus on the wide range of opportunities available to young people when considering a career in the arts. They will meet staff working behind the scenes at Barbican from Communications to Finance, and crossing all art forms. Young people will hear about how they got into their careers, their work-life and experiences. 20 young people will participate in HR and artist led workshops on CV writing, use of social media, interview techniques and a tour.</p> <p>Jazz at Lincoln Center JLCO will return to the Barbican in February and on 19th Feb we are producing <i>The Next Generation of Jazz</i> in the Concert Hall. This event feeds into our wider strategy around building and strengthening relationships with the East London Music Services, the Guildhall School Jazz Department and the National Youth Jazz Orchestra. We are currently working with these organisations delivering workshops with members of JLCO from 9th – 11th Jan, with a special visit from JLCO</p>	<p>Objectives 1, 2, 3, 5, & 6</p> <p>Objectives 1, 3, 4, & 6</p> <p>Objectives 1, & 3</p> <p>Objectives 1, 2, & 3</p>
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<p>artists from NY, plus also masterclasses, rehearsals and workshops during the residency itself on 15th – 19th Feb.</p> <p>Dialogue An annual event which celebrates the diversity and creative talent of Guildhall students in collaboration with Londoners of all ages. Working with a wide range of East London communities, Guildhall students and staff bring together musicians, poets and visual artists to work with different community groups to produce and create new work, inspired by Martin Parr's Exhibition in the Barbican Art Gallery 'Strange and Familiar'. The project culminates in performances at the Broadway Theatre in Barking and Dagenham on the 25th of February.</p>	<p>Objectives 1, 2, & 3</p>
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<p>4. REPORT: OPERATIONS AND BUILDINGS</p>	
	<p>Strategic Objective</p>
<p>4.1 Progress & Issues</p> <p><u>Security</u> VIP visits during this reporting period included the Queen of Denmark, who attended the Theatre on the 5th December. The Lord Mayor attended University Graduation on the 7th December.</p> <p>As part of Operation Servator, a training day delivered by City Police Counter Terrorism Security Advisers (CTSAs) took place on 11th December on the subject of emergency procedures and “Stay Safe”. The session included a table top mini exercise involving a firearms incident and was attended by 49 members of staff. Four additional “Stay Safe” Sessions arranged for later in January will be presented by the City Police CTSAs.</p> <p><u>Ex Hall 1</u> Following the withdrawal of the London Film School from the lease agreement, the City Surveyors are recommending that the enabling works proceed with the provision of a stripped out clear floorplate for a prospective alternative tenant to fit out. The start date for the enabling works programme has now been put on hold pending the results of the feasibility work being progressed by the Cultural Hub Project Director. The retail feasibility project will examine the potential for a retail frontage to Beech Street on the Exhibition Hall sites. Such a development would require a revised enabling works programme to accommodate the structural requirements of the retail proposition, as well as a new solution to the space requirements for the Creative Learning accommodation.</p> <p><u>Engineering</u> Pump and valves replacement/refurbishment works are in progress.</p>	<p>Objectives 1,S/E</p> <p>Objective 4</p> <p>Objective 4</p>

<p>The installation of energy saving LED replacement lighting in the Level -1 Foyer is now complete. The refurbishment of the car park carbon monoxide extract fans and work on the roof of the Art Gallery following completion of the roof and skylight works is progressing. Sundial Court heating and hot water is being reviewed for pump and pressurization unit replacement.</p> <p><u>Facilities</u> The new centrally procured cleaning contract has been awarded to Servest with the new contractor starting on site on 1st November. The contractors have introduced a number of new cleaning machines which are already helping to raise the cleaning standards in the public areas. The new contract arrangements will provide overnight cleaning for critical areas for the first time.</p> <p><u>Customer Experience</u> Box office turnover remains buoyant with a turnover of over £15m at the end of December. Removing the 'Hamlet effect' of 14-15, this is currently a record turnover at this stage of the year. The sales and front of house strategies for RSC and Christmas seasons have worked well. Over the Christmas period healthy audiences have helped generate above target income for foyer and auditorium merchandise.</p> <p>Enhanced security is in operation following recent world events. This has had some resource and cost impact on the front of house teams but is working well. A small number of complaints have been handled in relation to stronger enforcement of our 'large bags policy'.</p> <p>First aid and fire response incidents are down on previous quarters. Box Office are currently working on preparations for the launch of the Classical Music 16-17 season on sale in late January.</p>	<p>Objectives 1, S/E</p> <p>Objective 1</p> <p>Objective S/E</p>
<p>4.2 Preview & Planning Headline Projects re as follows:-</p> <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>The following projects are currently at various stages of 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., • Curve Gallery Ceiling Grid and ceiling improvements, • Runway lighting in Art Gallery. 	<p>Objective 4</p>

<p>All the above projects are also programmed to be carried out during the summer 2016 period and will be subject to planning and heritage consent.</p> <p><u>Customer Experience</u></p> <p>The Customer Experience teams continue with an exceptionally busy season for Classical Music, the RSC residency and Christmas. Following recent terrorist attacks, the team continue to work collaboratively with the Security team to ensure the safety of our audiences and teams. Collaborative work continues with IT and marketing colleagues on the refreshed website. Phase one launched successfully in early December and has gone extremely smoothly. We even sold £15k of tickets on Christmas Day. Customer feedback is positive with a 4 out of 5 average rating. Work on phase two continues.</p>	<p>Objectives 1, S/E</p>
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<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"> • Business Events is delighted to confirm that by Christmas the full financial year 2015/16 target has not only been met, but exceeded. A fantastic achievement for all those involved. • Christmas party and evening event hire has resulted in revenue growth of 31% in 2015 year on year. • Milton Court had a strong third quarter with overall business growth of 83% year to date. • Recent trade exhibitions (IMEX USA, ICCA and IBTM) have resulted in over £1.3m of enquiries for national and international business. <p>BIE</p> <ul style="list-style-type: none"> • We have just signed two major new contracts with partners in Istanbul and Paris, who will be hosting <i>Digital Revolution</i> and <i>Designing 007</i> respectively. • <i>Watch Me Move</i> opened in Moscow, November 17 receiving 1,500 visitors in its opening weekend. • We have appointed an Assistant Curator for <i>In a Strange Land: a journey through science fiction</i> (working title) and are continuing to make good progress with the exhibition with three tour venues confirmed and some very high profile content partners interested to take part in the exhibition and tour (tba shortly). • <i>Game On 2.0</i> has come to the end of its very successful run at Life Science Centre, Newcastle where the exhibition attracted 162,000 visitors. • January is a busy time for the team, de-installing <i>Designing 007</i> in Mexico, <i>Game On 2.0</i> in Newcastle and <i>Digital Revolution</i> in Athens. 	<p>Objective 5</p> <p>Objectives 1,2,5</p>

<p>Exhibition Halls</p> <ul style="list-style-type: none"> The Exhibition Halls enjoyed a good year end, with the last quarter of 2015 delivering four exhibitions: one wine tasting and three sets of examinations. <p>Commercial Development</p> <p><u>Retail</u></p> <ul style="list-style-type: none"> All shops had very strong trade leading into Christmas – the foyer shop had its strongest month ever and is currently +48% year on year, Eames is still trading strongly +61% up against budget, and online continues to achieve around five times last year’s sales. The Christmas Market featured more than 150 different traders, was very well attended and garnered considerable press coverage and largely favourable comments; it is set to be the most profitable one to date. <p><u>Catering</u></p> <ul style="list-style-type: none"> A strong performing month in the catering outlet. Bonfire penetration has increased from 2.4% (pre-refurb) to 6.6% with a growing lunch business, especially at weekends. Bar revenues fell short of budget expectations but this is mitigated by significantly better than budget contribution year to date. The Stalls bar display units have now been fitted, which will help drive spend by promoting premium and performance related products. <p><u>Car Parks</u></p> <ul style="list-style-type: none"> New equipment is operating well and the increased reporting is enabling more in-depth analysis of parking trends. Negotiations are ongoing with Indigo (Vinci) concerning who is responsible for credit card charges under the new contract. <p>Development</p> <ul style="list-style-type: none"> The Barbican took part in Giving Tuesday on 1st December 2015 to raise awareness of ways of giving to the Barbican Centre Trust. We saw a healthy increase in donations from people purchasing tickets. Two honorary giving campaigns went live on the website: seat naming for the Theatre and piano key naming for the Hall. 	<p>Objective 5</p> <p>Objectives 1,5</p> <p>Objectives 5</p> <p>Objectives 1,5</p> <p>Objective 5</p> <p>Objective 1,5</p>
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<p>5.2 Preview & Planning</p> <p>Business Events</p> <ul style="list-style-type: none"> Forward planning for 2016/17 highlights that we have secured approximately 35% of budgeted room hire to date, a healthy margin considering the volatility in the markets. In conjunction with London & Partners, the first bids are now in for hosting two association events - the World Music Expo and Knowledge Discovery & Data Mining – both of which incorporate 	<p>Objective 5</p>
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<p>various aspects and facilities of the City of London and East London, and align with our arts and creative business principles.</p> <ul style="list-style-type: none"> Plans for developing the Frobisher Level 4 environment and operating model are progressing. 	
<p>BIE</p> <ul style="list-style-type: none"> We are delighted to announce that we have agreed terms to stage <i>Designing 007</i> at La Grande Halle in Paris, opening April 16. The exhibition will run for an extended four and a half month run. Our partner is the French TV channel, TF1 who will use their various media outlets to ensure the largest media campaign for the exhibition to date. <i>Digital Revolution</i> will move from Athens to the Zorlu Center, Istanbul where it will open 16 February. We have instigated a second partnership with Miraikan Museum in Tokyo who will host <i>Game On</i> in spring 2016. 	<p>Objectives 1, 2, 5</p>
<p>Exhibition Halls</p> <ul style="list-style-type: none"> Apart from the regular events, a number of new events are being confirmed for 2015. They include: Data Centre Summit, which falls into the current financial year, Homes Press Event in July and Consultancy Career Fair in September. The team is on course to deliver an excellent year end result, significantly ahead of budget. 	<p>Objective 5</p>
<p>Commercial Development</p>	
<p><u>Retail</u></p> <ul style="list-style-type: none"> Shop relocation project at initial design stages with architects in order to go to planning/listed building consent late Jan 16. Expecting a 16 week consultation period. Retail and the Project Team are working with the foyer design brief team to link in the design work for shop fixtures and fittings and advance box office furniture to ensure consistency across the Centre. 	<p>Objectives 1, 5</p> <p>Objectives 4,5</p>
<p><u>Catering</u></p> <ul style="list-style-type: none"> The issues preventing the refurbishment of the Level 2 restaurant have now been resolved and works are scheduled from 25 - 31 January 2016. The new restaurant will now be called Osteria by Searcy's and will be based on an Italian inspired menu created by Anthony Demetre. Benugo will be making improvements to the front counter of the Coffee Point on Level-1 to facilitate improved product visibility, display and additional tills. The display merchandising for Circle bar and Theatre bar will be completed in January and although the mobile bars were delivered in December, they have had to be returned due to a manufacturing defect. 	<p>Objectives 1, 5</p>
<p><u>Car parks</u></p> <ul style="list-style-type: none"> Discussions continue with Just Park and with Your Parking Space to 	<p>Objective 5</p>

<p>promote increased use of the car park spaces; particularly during the daytime.</p> <ul style="list-style-type: none"> • We are exploring alternative uses for Car Park 2 to generate increased income from over-capacity. <p>Development</p> <ul style="list-style-type: none"> • We are planning a fundraising dinner with one of the 'Barbican Presents' classical music artists in spring 2016, and have started work on further plans for fundraising events. 	<p>Objective1,5</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

Committee(s):	Date(s):
Barbican Centre Board	20 January 2016
Subject: Health and Safety Update	Public
Report of: Director of Operations & Buildings – Barbican Centre Report Author: Michael Dick (Barbican Centre)	For Information
<u>Summary</u>	
<p>This report provides an update on the Centre’s Health and Safety activities and provision over the last year and agenda items for 2016.</p> <p>For ease of reference, the paper is divided into the following sections, with accompanying information:</p> <ul style="list-style-type: none"> • Background/Current Position • Certificate of Assurance • Audit • Health and Safety Committee Meetings • Accident Reporting Procedures • DSE • Top X –Covalent System • Health and Safety Policy • Asbestos Management • Water Systems Management <p>Recommendation(s) It is recommended that Members note the contents of this report.</p>	

Main Report

Background

1. The purpose of this paper is to advise Members of all Health and Safety (H&S) processes, audits and actions during 2015 and progress items for 2016.

Current Position

2. The Directorate of the Barbican Centre recognises that they have a responsibility to ensure that all reasonable precautions are taken to provide and maintain working conditions that are safe, healthy and comply with all statutory requirements and codes of practice.

3. This will be achieved by:
- Adopting a Safety Management Strategy that includes the provision of safe working systems, the provision and maintenance of safe plant and equipment, and appropriate procedures to cater for all significant risks arising from our work activities.
 - A policy supported by the provision of documents outlining safety rules and general procedures for employees' information. These will be subjected to review by management, in conjunction with the Health and Safety Committee as necessary. The safety, organisation and arrangements for implementing the policy will be publicised to all employees.
 - Accepting that the responsibility for achieving and maintaining acceptable standards of safety rests not only with management but also with employees, contractors and suppliers of materials to be used at work.
 - This statement of policy being reviewed and revised as appropriate, to take into account future changes in 'circumstance or legal requirements'.
 - Provision of information, instruction, training and supervision to ensure the health and safety at work of employees and visitors to the centre.
 - Consultation with our employees on matters affecting their Health and Safety.
 - Maintaining safe conditions in the workplace through risk management procedures.
 - The provision of a safe means of access to and egress from the place of work.
 - Providing a work environment which is appropriately maintained, safe and without risk to health, with adequate facilities and arrangements for welfare at work.

Certificate of Assurance

4. In line with City of London procedures, the Centre submitted the Annual Certificate of Assurance signed off by the Managing Director in January 2015.
5. This year, along with all generic aspects for the Centre's compliance, the Events team were duly audited and subject of the assurance programme. Five points of areas of best practice were noted. These included excellent level of trained risk assessors, good level of H&S information provided by the department in the Organisers manual, the setup of weekly and quarterly meetings where H&S was on the agenda and all Top X Risks addressed and monitored.
6. Four areas of exception were also noted. These included a risk assessment requirement for working in Milton Court, additional Risk Assessor training and a review of all tasks undertaken by staff in the Department.
7. The nominated department for the 2016 Certificate is the Engineering Department and the audit for the Certificate of Assurance process will commence in the first week of January 2016 with the departmental H&S champion and then the Head of Department.

Audit

8. In April of 2015 the Audit section of the Chamberlain's Department carried out an internal audit review in order to give an assurance opinion to the Town Clerk and Chief Officers on the quality of Health and Safety Policies, the annual certification process, and the accident reporting systems in place.
9. The auditors' work was undertaken by sampling documents and procedures in relation to the City of London Police, Markets and Consumer Protection departments and the Barbican Centre.
10. The findings included the positive statements that *"the policies, plans, and procedures found to be in operation in respect of Health and Safety were considered to be generally sound"* and *"We found that all three of the departments sampled had developed relevant Policy Statements, plans and guidance. At the Barbican Centre and the Markets & Consumer Protection departments, the departmental policies and plans developed complied with the corporate requirement that they be regularly reviewed. They also included details about the organisations resources and safety arrangements, and links to guidance on detailed risk assessment processes"*.
11. One area of concern involved the location of the Chamberlain's staff in areas under the responsibility of other Chief Officers (e.g. The Managing Director of the Barbican Centre) and the recommendation was that "The Chamberlain should ensure that risk assessments by staff located at all sites are completed as soon as practical with the guidance and help of appropriately qualified Health and Safety professionals."

Health and Safety Committee Meetings

12. The primary legislation covering occupational Health and Safety in the UK is the Health and Safety at Work Act 1974. It imposes general duties for health and safety on employers. The main responsibilities are:
 - Ensure the health, safety and welfare of all their employees
 - Produce a written policy statement explaining how they intend to do this.
 - Consult with union reps
 - Protect others such as their contractors and visitors.
13. Employers have a duty to consult with their employees, or their representatives, on health and safety matters. There are two different regulations that require employers to consult with their work force about health and safety:
 - The Safety Representatives and Safety Committee Regulations 1977 (as amended); and
 - The Health and Safety (Consultation with Employees) Regulations 1996 (as amended).
14. The Centre has a fully active and functioning Health and Safety Committee that meets once a quarter. Representatives from all Departments, resident Contractor Organisations and Barbican Centre Directorate attend and participate in these quarterly meetings.

15. These meetings allow information including any risks arising from employee work activities, the measures in place or proposals to control these risks, and what they should do if they are exposed to a risk, including emergency procedures. The last meeting was held on 1 October 2015 and the next meeting will be on 7 January 2016.

Accident Reporting

16. Following an extended trial/testing with an external provider all Corporation Departments, including the Barbican Centre, are now using a system called "*Reportline*" for reporting and tracking accidents/incidents.
17. This system has increased consistency and reduced paperwork as it is an electronic web-based system supported by a contact centre, enabling reports to ring through incidents or report them on line.
18. The *Reportline* contact Centre is operated by trained medical professionals. This ensures the Centre's Management that, reportable events are immediately brought to the attention of the HSE Executive in the correct way.
19. The system went live for the Centre on 1 October 2015 and is running as planned.

DSE

20. There is a legal requirement to provide all users of Display Screen Equipment (DSE), i.e. staff who use computers on a regular basis, with appropriate training and to ensure they have a risk assessment of their computer workstations. The City of London Corporation hosts an E-Learning training and assessment software system called *WorkRite*. The overall administration of the software is by Corporate Health and Safety, and access to the software is through licensed agreement with the supplier.
21. The Barbican Centre took advantage of this service, at no cost to the Centre, from April of this year and today we have 24 trained assessors. In addition, 224 members of staff who regularly use DSE have been assessed. A small number of staff members have had or have ongoing issues which have been identified and are being managed.

Top X-Covalent Reporting System

22. The City of London Corporation is required by law to have effective health and safety arrangements. To help achieve this, the Corporation utilises a health and safety management system. As part of this system the most significant (Top X) risks are prioritised and effectively controlled.
23. The aim of "Top X" is for significant health and safety risks to be identified and escalated up through department structures, from the basic section level of each department to the Directors/Chief Officer, where risks can be acknowledged and action plans put in place to minimise their impact on the department. Their impact can be manifested through injury, loss or damage to equipment or, in some tasks, death.
24. X is simply a number. It is not a defined figure as it is dependent on the number of significant risks any department may have.

25. The City of London Corporation requires returns every October/November of any Red Risk/Threat.
26. This year the Centre made a **Nil** return as all Health and Safety risks were scored at Amber with the classic risk management approach to mitigation being used:
 - Reduce
 - Transfer
 - Avoid
 - Accept

Health and Safety Policy

27. An audit on the Centre's Health Safety was conducted in March 2014 by the Corporation's Corporate Health and Safety Manager which audit concluded that there was evidence that all Directors interviewed well on safety, acknowledged it as a critical business process and were able to broadly reflect the Corporate Strategic direction.
28. The Directorate of the Barbican Centre recognises that they have a responsibility to ensure that all reasonable precautions are taken to provide and maintain working conditions that are safe, healthy and comply with all statutory requirements and codes of practice. The Directorate recognise that the Centre's H&S Policy is critical in terms of the expectations set by the City Corporation on how it expects Health and Safety to be managed locally.
29. A copy of the Centre's H&S Policy is displayed on all departmental notice boards, sent out to all Directors and Heads of Department and can be accessed by all staff on the internal IT system
30. The Barbican Centre's Policy clearly outlines the roles and responsibilities of all staff from the Managing Director down to Departmental Staff and the H&S Committee. It is reviewed as a minimum annually and whenever a change of legislation affects the Centre. The last annual review was conducted and signed off by the Managing Director on 4 December 2015.

Asbestos Management.

31. The Barbican was built at a time when asbestos was a widely used material in many elements of the building fabric. It is therefore not surprising that the management of asbestos is an import element of our Health and Safety at the Centre, not only to protect staff and the public, but also those who are likely to do work that intrudes upon the building fabric, where the dangers are most present.
32. The removal of asbestos prior to buildings works has been taking place on a regular basis. Asbestos Surveys of all areas are in place and updated annually, in January. The information on the location of any asbestos containing material is now accessible to contractors, building surveyors and installation designers who are planning to carry out intrusive work to the building fabric, on a web based database, using an outside specialist contractor.

Water Systems Management

33. The monitoring of the Centres water systems are being managed to meet both our statutory compliance obligations and to ensure that at all times we are providing safe drinking and domestic hot water supplies to our public, staff and catering contractors. The control of Legionella and other water borne pathogens is a key element of this compliance and safety area. This programme is carried out in conjunction with the City of London H&S Manager, who has oversight of the project.
34. The periodic water hygiene monitoring is done through the BRM contract arrangements, with Mitie Water Services being the current provider. We are currently working with the service provider to implement a fixed test and inspection programme; in the interim they are currently on site twice per week to undertake tests and ensure we are compliant with regulations at all times. Historically all test results have been held in paper log books at our engineering office. In future electronic copies of test results will be added and maintained on our Facilities Management IT system.
35. All the water system risk assessments from our specialist water systems contractor are saved and accessible via the City Surveyors shared building information software (the MYCAD System).

Michael Dick

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Committee(s):	Date(s):
Barbican Centre Board	20 January 2016
Subject: Cinema: Annual Presentation	Public
Report of: Director of Arts Author: Rob Rider, Head of Cinema	For Information

Summary

This report provides an overview of the Cinema department's strategy and planning, in the context of the Centre's vision and mission. It examines current developments in the film industry exhibition sector, and the challenges and opportunities that these developments provide. An overview of past activity is included in Appendix I. The report is divided into the following sections:

1. Strategy and internal context
 2. State of the Cinema Industry
 3. Planning 2016 *For reasons of commercial sensitivity, reported more fully in non-public section.*
 4. Planning 2017 *For reasons of commercial sensitivity, reported in non-public section.*
 5. Challenges
 6. Opportunities
- *Appendix I – Programme Highlights of 2015 For reasons of commercial sensitivity, reported in non-public section.*
 - *Appendix II – Technical Developments*
 - *Appendix III – Financial Summary: 2015/16 For reasons of commercial sensitivity, reported in non-public section.*
 - *Appendix IV – Financial Summary: 2014/16 and 2015/16 Comparison For reasons of commercial sensitivity, reported in non-public section.*
 - *Appendix V – Finance: Top Ten New Releases, Apr to Dec 2015 For reasons of commercial sensitivity, reported in non-public section.*

Recommendation(s)

Members are asked to:

- Note the report and discuss the questions set out in section 6.

Main Report

1. **Strategy and internal context**
 - 1.1 The Barbican's Vision is 'Arts without Boundaries' and our mission is to be a 'world-class centre for arts and learning'. Within these overarching objectives our messaging remains 'the local cinema for the local audience and an arts cinema for an international arts centre'.

- 1.2 Within this framework our film programme offers the best international new releases, together with curated seasons, film festivals, talks with filmmakers, and leads in the presentation of the performing arts on screen. In this sense Barbican Cinema is unique; no other London cinema offers this balance between an arts and mainstream programme.
- 1.3 We invest in the artists of today and tomorrow by creating a platform for directors and other creative talents, and work with a variety of international film festivals and arts partners. We showcase the work of young programmers and filmmakers and collaborate with the Guildhall School of Music and Drama.
- 1.4 Through our activities we develop programmes to inspire more people to discover and love the arts. We programme free offsite events in East London, offer reduced price tickets to 16-25 year olds through the Young Barbican membership scheme and special student ticket prices. We have welcomed families for more than 30 years to our Saturday morning film club (Framed), and established the London Children's Film Festival in 2005, which continues as the annual Framed Film Festival. We also present regular Parent & Baby screenings of the latest new release titles.
- 1.5 As part of the new 5 Year Strategic Plan we are ensuring that all of our programming meets the plan's objectives and are looking at ways in which cinema can contribute to the Foyer project, supporting the Barbican as a destination.
- 1.6 In our New Release programming we strike a balance between art cinema and commercial. We offer audiences a wide breadth of films including mainstream blockbuster titles such as Spectre and Star Wars, whilst also programming smaller independent and art-house titles that have a niche appeal.
- 1.7 We continuously look for opportunities to bring our core Cross Arts strategy to the New Release programme with films that connect with Music, Theatre and Visual Arts audiences. We continue to develop a strong repertoire of Performance Cinema – which following the Board's recommendation, we have increased from 10 to 50 performances per year, both live events and recorded 'encore' screenings. In addition, our repertoire and special events programme provides the opportunity to reach a more specialist cinephile audience, and to work consistently to our Cross Arts strategy. We monitor Performance Cinema and other arts projects, and adjust our offer according to what is successful.
- 1.8 We also maintain a balance between accessible and more demanding programming. A strong intellectual rigour runs throughout our arts programming, whilst at the same time ensuring that our offer is accessible to the widest possible audience.
- 1.9 Diversity has always been central to our programming, and this year we have taken further steps to address diversity issues in cinema. We have incorporated more content and positive representation of women, gay and trans people, as well as ensuring that we are engaging with as many nations

and cultural groups as possible. We work with partner organisations that extend our audience reach, broaden and enrich the tone of the programme, and improve diversity both on screen and in the curatorial voice.

2. State of the Cinema Industry

- 2.1 Whilst cinema admissions have been flat across Europe over the last 10 years, 2015 (the final figures for which are yet to be confirmed) looks set to reveal a change. With over 140 million cinema admissions in the UK to October 2015, it is expected that cinema attendance will show a rise in 2015 for the first time in 3 years, and reach its highest level since 2002.
- 2.2 Average UK cinema attendance is 3.5 cinema visits per year amongst the general population. The largest attendance sector is now 45 + years. For the first time since the 1950s, 16-24 year olds are no longer the biggest sector.
- 2.3 Currently there are 3,876 cinema screens nationwide, spread across 743 cinema sites. 3,112 of the screens are in multiplex sites. Just 7% of screens are dedicated to 'specialised' programming.
- 2.4 The three largest chains are Odeon (115 cinemas in UK with 881 screens – owned since 2004 by equity firm Terra Firma), Vue Entertainment (82 cinemas in UK with 776 screens - owned since 2013 by Canadian investment company Omers Private Equity and Alberta Investment Management) and Cineworld (81 cinemas in UK with 807 screens - taken over in 2014 by Cinema City International, a public company based in Holland, and the third largest cinema operator in Europe).
- 2.5 The specialist cinema sector is dominated by three operators: Picturehouse, Curzon Cinemas and Everyman Media Group. Picturehouse Cinemas (acquired by multiplex chain Cineworld for £47m in 2013) runs 23 cinemas with 66 screens; Curzon Cinemas was established with the opening of the Curzon Mayfair in 1934, and now owns 10 sites with 25 screens, mainly in London; the Everyman Media Group runs 16 cinemas across the UK and is expanding with new sites opening in Bristol and Harrogate in 2016.
- 2.6 With the growth of open-air, pop-up cinemas, and in particular the startling success of Secret Cinema, a new emphasis on the cinema experience, rather than the film offer, has evolved. In London, the so-called 'boutique cinema' concept has been headed by the Everyman group, where the experience includes more than the film on screen, and concentrates on venue and service. Audiences can watch films whilst being served champagne and a three course meal. Everyman CEO Crispin Lilly refers to his buildings as 'venues', rather than 'cinemas'. Similarly in the Lake District, the owner of the long established art-house Zeffirelli's, brands her operation as "a restaurant with a cinema" – not vice-versa.
- 2.7 With the emphasis on experience, a range of new features is emerging. A number of cinemas have replaced individual seats with sofas. The Electric Cinema in Portobello Road has gone one step further and removed its front-row seats, and installed beds with duvets, so that customers can experience

the film from the comfort of a mattress. It takes its cue from Eurocorp, the French cinema chain, which led on the beds in cinemas idea. (However it is worth noting that a variant of this concept, whereby audiences would lie back and view the film at a 45° angle on the auditorium ceiling, featured in some of the original plans for the Barbican Arts Centre!)

- 2.8 The 'cineplex' concept is under discussion, where the cinema becomes a social playground, providing customers with a full night out. Screens are converted into restaurants and night-clubs, enabling audiences to view a film and then dine and dance. A Madrid multiplex has turned one screen into a children's adventure playground, providing child-care facilities while adults watch a film.
- 2.9 In the light of these developments, and the move towards the cinema foyer as a retail space, it is interesting to note that Justin King, former Sainsbury's head, has recently been appointed Terra Firma Vice-Chairman, with responsibility for Odeon Cinemas.
- 2.10 In contrast, some cinemas, in order to save on costs, have reduced the audience experience. The Gate Cinema Notting Hill is now a single person operation. There are no hosts or ushers, and no projectionist. This is cinema stripped bare; ticket prices have not changed and the Gate has experienced a modest 4% increase in revenue in 2015 compared to the previous year, but audiences complain of a cold, clinical experience.
- 2.11 Beyond the new release sector, Film Festivals are another key aspect of the film landscape, and are thriving. The London Film Festival, Edinburgh International Film Festival, and other long established festivals such as Sheffield (DocFest), Cambridge, Chichester and Leeds, attract huge attendances throughout UK. With screenings often attended by directors and actors for talks and introductions, film festivals provide added-value experiences at their one-off screenings.
- 2.12 In an industry dominated by male practitioners, there has been extensive recent discussion about the number of women working in the film industry, at every level. There is a current debate in the independent cinema community regarding the adoption of the 'F' (Feminist) rating for films, similar to the classifications 'U' / PG etc. Originating at the Bath Film Festival in 2014, and inspired by the adoption of the 'Bechdel test' by four cinemas in Sweden, a number of other UK festivals and cinemas are providing appropriate films with the 'F' stamp of approval, depending whether the film meets the following criteria: Does it have a female director / Is it written by a woman / Is, or are there significant women on screen in their own right?
- 2.13 New ticketing and pricing models are emerging. In response to YouGov and other research that indicates that price is still the main barrier to cinema attendance (including the ABC1 segment), a large number of new ticketing models are being initiated throughout the sector. These include 'All Inclusive Packages' (cinema tickets plus food and beverage, similar to a package holiday), 'Early Bird Tickets', pre-paid 'Multi-cards' (tickets and food can be

bought with a card which has been previously loaded with a specific sum), 'Satisfied or your Money Back' schemes (customers receive a refund if they do not like film and leave within the first 30 minutes), and a range of other membership schemes, subscription services, loyalty and reward card initiatives. One proposal encourages audiences to use their mobile phone in the auditorium while watching trailers, with a 'Book Now' mobile phone app. Other systems enable audience members to buy tickets for films for which they have seen the trailers, as they leave the cinema.

2.14 With cinemas in the UK now 100% converted from 35mm analogue film projection to 2K digital, technological developments have focused on sound and image quality. These include Dolby Atmos (an immersive sound environment), 4K digital projection and higher frame rates - 48 fps (frames per second) as opposed to the standard 24 fps. Top-of-the-range cinemas are now installing these features to enhance customer experience and move ahead of competitors.

3. Planning 2016

3.1 Our programme planning emerges from the Barbican's vision and mission, the Centre's newly launched Strategic Plan, as well as Cinema's specific messaging. Each project engages with one or more of these objectives: World Class Arts & Learning, Developing a Ladder of Engagement, Cross Organisational goals, Family Friendly and Young Audience objectives, the Cultural Hub Strategy and the Design and Curation of our public spaces.

For reasons of commercial sensitivity, this is reported more fully in the non-public section.

4. Planning 2017

For reasons of commercial sensitivity, this is reported in the non-public section.

5. Challenges

5.1 In 2015 over 550 films were released in the UK, but the current buoyancy of the British film industry is based upon the extraordinary success of just a handful of titles. This poses a potential risk for the industry in years when such outstanding blockbuster films are not produced. This imbalance is reflected directly within the Barbican programme, and is revealed in the fact that although we screened over 120 new release films in 2015, nearly 50% of our income was derived from just 10 titles (see Appendix IV). The risk factor is further accentuated by the fact that 22% of our new release income came from just 2 titles.

5.2 Competition from other film formats – the numerous film viewing alternatives to cinema attendance have been cited in previous reports, and include Video on Demand (VOD) platforms such as Netflix and Amazon Prime, long-form TV series, DVD box-sets, BBC iPlayer, Virgin-on-Demand, Sky Store and other time-shift viewing platforms.

5.3 Some industry analysts have recently described the competition posed by these various home-based cinema alternatives as 'the sofa trap'. In short, the lure of home entertainment is seen as a challenge to cinema, first as the

potential customer has to get dressed (you can watch VOD on the sofa in your pyjamas), secondly has to get to the cinema at a specific time (with VOD you can watch at any time), and thirdly has to pay a ticket price which is more expensive than VOD – and considerably so if more than one cinema ticket is bought.

- 5.4 VOD – we live in a so-called ‘attention economy’ where consumers demand immediate gratification. As noted above, VOD provides this more readily than cinema attendance. Netflix, although hit by falling subscriptions in the third quarter of 2015, nevertheless continues as a major competitor for cinema audiences, especially young people. Like Amazon, it tailors emails to each individual customer and 90% of Netflix’ targeting is based upon what it already knows about the customer from previous transactions. As a result Netflix has not only reduced its spend on traditional advertising to zero, but also used its digital online marketing to achieve major success with young audiences.
- 5.5 Piracy is a major potential challenge, both to cinema attendance and VOD. In a number of countries, notably Eastern Europe and Romania, piracy via online torrents and other streaming platforms is the key barrier to cinema attendance. In Spain, the cinema market has virtually collapsed due to piracy.
- 5.6 Theatrical Windows – this is the trade term given to the gap between a film’s cinema release and its release on DVD or VOD, and is a major source of dispute between film distributors and exhibitors (cinema owners). The window is currently set at 16 weeks, but distributors are eager to reduce the time-frame, in order to reduce costs by releasing the DVD on the back of the advertising campaign for the cinema release. Exhibitors on the other hand, wish to extend the window in order to maximise a film’s ‘theatrical’ or cinema box office potential. One distributor, Curzon Artificial Eye, has scrapped the window completely, and releases its films in cinemas, on DVD and on VOD on the same day. As a result, certain exhibitors are refusing to run Curzon Artificial Eye films. The jury is still out on whether a reduced theatrical window will have a negative impact on cinema attendance.
- 5.7 Price and young people – in 1990, the 15-24 age group represented 61% of the UK cinema audience. In 2013 this had dropped to 33%, and in 2014 it had dropped further to 31% (BFI Statistical Yearbook). This is echoed by research in Germany by Christoph Freier, where cinema attendance by the 16-24 age group is also in decline. YouGov Research (Feb 2015) indicates that 67% of 16-24 year olds consider price to be the main barrier to cinema attendance. Whilst the YouGov Research revealed that Cinema is generally still the most popular way to view films, it also revealed that the 16-24 sector is more likely to view films at home on streaming, downloading and torrent sites than any other sector. There is concern that there will be a generation which has lost the habit of viewing films in the cinema.

6. Opportunities

- 6.1 In the light of the developments in the film exhibition sector cited above, the key question regarding Barbican Cinema and opportunities concerns the future relationship between film and audiences, and how we continue to build a viable

model for cinema in the digital online world. Although some of the new ideas are not necessarily appropriate for us, the Barbican is not backward looking; our response is to focus on enhancing the artistic experience for our audience with well-chosen films, the unique balance of commercial and arts product (which is not available at other London cinemas) and a rich diet of supporting added value.

- 6.2 Barbican Cinema, alongside the BFI and a handful of other independent cinemas around the UK, still champions Film as an art form. We acknowledge that the customer experience is an important aspect of the desire of our audience to attend the Barbican, but not the only one. For us, the film programme is at the heart of our offer; from audience feedback we are aware that the quality of the programme is what brings our customers back. In a cinema world where other operators are placing experience over and above the film offer, this provides us with the opportunity to develop and expand the numerous audiences for whom the Film is the primary motivator.
- 6.3 Curatorial trust - when the Barbican screens a film, we are giving the film a stamp of approval to our audiences. As a brand, we are telling audiences that this is a film they should see. With trusted curatorial skills, there is an opportunity for the cinema programming team to become more transparent to audiences, rather than hidden behind the printed word of our brochures or our website. Removing the sense of a faceless operation can be another factor in building audience engagement, and provides the opportunity to add social value, as well as economic value.
- 6.4 Audience Participation – a number of cinemas are instigating audience choice programmes, where customers themselves can have input into the cinema programme, for example on one evening each month. Schemes such as ‘Our Screen’ in the UK and ‘My Europa Max’ in France enable audiences to directly participate in their local cinema, by voting (and paying in advance) for the films they would like to see on the cinema screen. From a revenue perspective, the key point is that a pre-determined number of audience members buy tickets for the film in question before it is screened. It is thus an income generator, as well as providing audience involvement.
- 6.5 We are building audience engagement and participation, especially with young audiences, through the Young Barbican scheme (14-25 year olds), and our regular ‘Student Tuesday’ ticket deals. In addition our Young Programmers group, in partnership with Creative Learning, provides an opportunity for aspiring curators to learn how to programme and review films, both at our monthly ‘Focus’ film screening slots, and at the annual Focus Film Festival.
- 6.6 A further opportunity for increased ticket sales was made in December by the Barbican IT team, which has devised a new website design for easier booking journeys. This features most importantly, mobile phone booking optimization. This is especially important for cinema, as research indicates that over 30% of our cinema bookings are made by our customers using their mobile phones.

- 6.7 Entrepreneurial opportunities – film distributors expect 28 performances per week from London cinemas (4 shows per day x 7 days), but at the Barbican we have resisted this for many years, arguing that the City is a quiet space during the daytime on weekdays, as people are in their offices; if we were to run afternoon screenings there would be very limited business. Despite a regular Monday matinee performance, distributors are generally unhappy with this arrangement. However from our perspective, the running costs outweigh the potential income. On the positive side, our cinemas, unlike most other cinemas, are free during most weekdays, and are available for other entrepreneurial opportunities. Last year we achieved £21k from entrepreneurial activity, which included schools’ screenings, cast and crew screenings, and other film industry related auditorium and screening hires. We will increase this target to £30k in 2016-17. Cinema also has a target of achieving a £50k increase in income a year under the Service Based Review, and our entrepreneurial activity will contribute to this target.
- 6.8 “Cinema is a tough beast. Many people predicted it would fall when television took off but it survived... and is here to stay” (YouGov Report, Feb 2015). Cinema’s durability is partly because of cinema’s vital role in the film value chain - research at the Sundance Institute reveals that if a film does not perform well in cinemas, it will not perform well on DVD, VOD, TV and other ancillary areas. But it is also because audiences value the big screen and an overall quality experience. With the Beech Street cinemas now established and embedded as part of London’s film cultural life, and our flagship Cinema 1 still regarded as one of the finest cinema venues in the capital, we can ensure this quality experience for all of our customers in terms of our venues, alongside bold, inspiring and entertaining programming.

Appendix I – Programme Highlights of 2015

For reasons of commercial sensitivity, reported in non-public section.

Appendix II – Technical Developments

- As was noted last year, we were installing the software and kit to enable films to be delivered to the Centre as downloaded files, by high speed broadband delivery, rather than physically delivered to the Centre by van or courier. This is now fully operational, and of our new release films, 90% are now delivered by this method.
- It was also noted last year that we were examining the potential for automated projection systems in both Cinemas 1, 2 and 3. This technology (termed 'Theatre Management System') has now been installed, and is in its test period.

Appendix III – Cinema Financial Summary: 2015/16

For reasons of commercial sensitivity, reported in non-public section.

Appendix IV – Cinema Financial Summary: 2014/16 and 2015/16 Comparison

For reasons of commercial sensitivity, reported in non-public section.

Appendix V – Cinema Finance: Top Ten New Releases, Apr to Dec 2015

For reasons of commercial sensitivity, reported in non-public section.

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