



## Barbican Centre Board

**Date:** WEDNESDAY, 16 MARCH 2016  
**Time:** 9.30 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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**N.B. Part of this meeting could be the subject of audio or visual recording**

**John Barradell**  
Town Clerk and Chief Executive

A number of items on the agenda have already been considered by the Board's Finance Committee and it is therefore proposed that they be approved or noted without discussion. These items have been marked with a star (\*). Any Member is able to request that an item be unstarred and subject to discussion; Members are asked to inform the Town Clerk or Chairman of this request prior to the meeting.

## 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 20 January 2016.  

**For Decision**  
(Pages 1 - 6)
  - b) **MINUTES OF THE RISK COMMITTEE**  
To receive the draft public minutes and summary of the Risk Committee of the Barbican Centre Board held on 20 January 2016.  

**For Information**  
(Pages 7 - 10)
  - c) **MINUTES OF THE NOMINATIONS COMMITTEE**  
To receive the draft public minutes and summary of the meeting held on 11 February 2016.  

**For Information**  
(Pages 11 - 14)
  - d) **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 1 March 2016.  

**For Information**  
(Pages 15 - 18)
4. **OUTSTANDING ACTIONS AND WORKPLAN**  
Report of the Town Clerk.  

**For Information**  
(Pages 19 - 22)
5. **ROLE SPECIFICATION FOR BOARD MEMBERS**  
Report of the Town Clerk.  

**For Decision**  
(Pages 23 - 26)
6. **INCOME GENERATION**  
Report of the Chamberlain.  

**For Decision**  
(Pages 27 - 38)

7. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**  
Report of the Managing Director.  
**For Information**  
(Pages 39 - 52)
8. **EX HALL 1 HIGH VOLTAGE TRANSFORMER ROOM ALARM INCIDENT**  
Report of the Director of Operations & Buildings.  
**For Information**  
(Pages 53 - 56)
9. **THEATRE PRESENTATION**  
Report of the Director of Arts.  
*(N.B. To be considered with the non-public appendices at item 14).*  
**For Information**  
(Pages 57 - 66)
10. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
11. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
12. **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.
13. a) **NON-PUBLIC BOARD MINUTES**  
To agree the non-public Minutes of the Barbican Centre Board meeting held on 20 January 2016.  
**For Decision**  
(Pages 67 - 72)
- b) **NON-PUBLIC MINUTES OF THE RISK COMMITTEE**  
To receive the draft non-public minutes of the Risk Committee of the Barbican Centre Board held on 20 January 2016.  
**For Information**  
(Pages 73 - 76)
- c) **NON-PUBLIC MINUTES OF THE NOMINATIONS COMMITTEE**  
To receive the draft non-public minutes of the Nominations Committee held on 11 February 2016 and consider the recommendations made in respect of the prospective reappointment of two external Members.  
**For Decision**  
(Pages 77 - 78)
- d) **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 1 March 2016 (TO FOLLOW).  
**For Information**

14. **THEATRE PRESENTATION: NON-PUBLIC APPENDICES**  
To be considered in conjunction with item 9.  
**For Information**  
(Pages 79 - 84)
15. **MARKETING & COMMUNICATIONS PRESENTATION**  
Report of the Director of Arts.  
**For Information**  
(Pages 85 - 100)
16. **BARBICAN CENTRE MANAGEMENT STRUCTURE**  
Report of the Managing Director.  
**For Information**  
(Pages 101 - 124)
17. **BARBICAN CAPITAL WORKS: FIVE YEAR PLAN**  
Report of the Director of Operations & Buildings.  
**For Decision**  
(Pages 125 - 140)
18. **\*UPDATE ON CAPITAL WORKS**  
Report of the Director of Operations & Buildings.  
**For Decision**  
(Pages 141 - 150)
19. **\*BUSINESS PLAN 2016-19**  
Report of the Managing Director.  
**For Information**  
(Pages 151 - 190)
20. **\*SERVICE BASED REVIEW ROADMAP**  
Report of the Managing Director.  
**For Information**  
(Pages 191 - 192)
21. **\*BUDGET UPDATE**  
Report of the Chief Operating & Financial Officer.  
**For Information**  
(Pages 193 - 196)
22. **\*BUSINESS REVIEW**  
Report of the Chamberlain.  
**For Information**  
(Pages 197 - 202)
23. **DEVELOPMENT UPDATE**  
Report of the Chief Operating & Financial Officer.  
**For Information**  
(Pages 203 - 206)

24. **\*BAD DEBTS ANNUAL UPDATE**  
Report of the Chamberlain.  
**For Information**  
(Pages 207 - 210)
25. **BARBICAN CAMPUS PROJECTS UPDATE**  
Report of the Director of Operations & Buildings.  
**For Information**  
(Pages 211 - 214)
26. **RISK UPDATE**  
Report of the Chief Operating & Financial Officer.  
**For Information**  
(Pages 215 - 228)
27. **\*REPORT OF URGENT ACTION TAKEN**  
Report of the Town Clerk.  
**For Information**  
(Pages 229 - 232)
28. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
29. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**

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## BARBICAN CENTRE BOARD

Wednesday, 20 January 2016

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 20 January 2016 at 10.30 am

### Present

#### Members:

Deputy Dr Giles Shilson (Deputy Chairman), in the Chair  
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  
Judith Pleasance  
Keith Salway  
Tom Sleigh  
Michael Welbank

### In Attendance

#### Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Michael Dick	- Director of Operations & Buildings, Barbican Centre
Sean Gregory	- Director of Creative Learning, Barbican Centre
Louise Jeffreys	- Director of Arts, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Lorna Gemmell	- Head of Communications, Barbican Centre
Adrian Morgan	- Interim Head of Catering, Barbican Centre
Robert Rider	- Head of Cinema, Barbican Centre
Jim Turner	- Head of Projects, Barbican Centre
Niki Cornwell	- Head of Barbican Finance, Chamberlain's Department
Paul Nagle	- Head of Projects, Chamberlain's Department
Gregory Moore	- Town Clerk's Department

#### 1. APOLOGIES

Apologies for absence were received from Trevor Phillips and Deputy John Tomlinson.

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

There were none.

3. **MINUTES**

The public minutes of the meeting held on 9 December 2015 were agreed.

4. **OUTSTANDING ACTIONS OF THE BOARD**

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

**Marketing and Advertising:** The Director of Arts advised that discussions had taken place with the Department of the Built Environment which had made clear that there was an accepted differentiation between advertising and information, with planners being receptive of information panels (digital or otherwise) being used to guide and inform visitors to the area towards events or activities. These panels were being considered as part of the Beech Street proposals and both signage and way-finding for the Cultural Hub were also being explored in an effort to establish requirements. The City Corporation was also shortly to start an overall review of signage in the City.

**Staff Terms and Conditions:** The Head of HR informed Members that the issue of unsocial hours would be picked up as part of the pay and reward review due to take place across all City Corporation departments.

**INVAC training:** It was advised that, whilst updated signage was to be placed in Committee Rooms and other public areas advising of invacuation exit routes, there was no specific training session planned for Members at this time. Members agreed that training would be beneficial and asked that this request be put to the Member Development Steering Group for consideration and implementation.

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.

The Managing Director provided a brief update on the position in respect of the Centre for Music, advising that discussions were taking place with Her Majesty's Treasury, the Department for Culture Media and Sport, and Arts Council England about the terms and conditions relating to phase two.

The Director of Creative Learning also took the opportunity to advise that the Barbican's new mobile booking system was now in place and had been very well received by users.



In response to a query around attendance figures at Royal Shakespeare Company productions, the Director of Arts undertook to provide an update on the figures at the next meeting.

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

6. **HEALTH & SAFETY UPDATE**

The Board received a report of the Director of Operations & Buildings providing an update on the Centre's Health and Safety activities and provision.

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

7. **CINEMAS: ANNUAL UPDATE**

The Board received a report and accompanying presentation from the Head of Cinema setting out the work of the department over the past year and plans for future years.

RECEIVED.

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

There were no questions.

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

There were three urgent items:

**Dame Henrietta Moore**

The Managing Director advised that Henrietta Moore, one of the Board Members of the Barbican Centre Trust, had been awarded a damehood in the New Year's Honours List. The Board RESOLVED to record its congratulations to Dame Henrietta accordingly.

**Nominations Committee**

With the terms of two long-serving Members of the Board due to expire in 2017, the suggestion had been made that it would be appropriate to appoint one of the two Members to the Nominations Committee to provide additional input to long-term thinking as to their succession. It was therefore RESOLVED that Keith Salway be appointed to the Nominations Committee.

**Alarm: Exhibition Hall 1 Substation**

The Deputy Chairman advised the Board of an incident that had occurred over the Christmas period, whereby an alarm had begun to sound intermittently in one of the substations connected to Exhibition Hall 1. Due to a combination of factors, it had taken three days to resolve the issue and prevent the alarm from sounding, causing considerable distress and inconvenience to a number of residents.

A report would be presented to the next meeting once a full investigation in to the incident had concluded. The Deputy Chairman stressed that it would be critical to identify the lessons learnt and how a repeat could be prevented, as well as how rapid responses could be ensured should it be impossible to make

them completely unavoidable. It would also be vital to learn lessons on the handling of such issues, particularly in respect of communication with residents. He instructed officers to ensure that an apology was delivered to affected residents before the date of the next meeting.

10. **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.**

11 - 22

**Paragraph No.**

3

11. **NON-PUBLIC MINUTES**

The non-public minutes of the meeting held on 9 December 2015 were approved.

12. **CINEMAS: NON-PUBLIC APPENDICES**

The non-public sections and appendices to the report were received.

RECEIVED.

13. **SERVICE BASED REVIEW UPDATE**

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.

14. **BUSINESS REVIEW**

The Board received a report of the Chief Operating & Financial Officer presenting the Business Review for the Period 8 Accounts 2015/16.

RECEIVED.

15. **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.

16. **UPDATE ON CATERING AND BARS**

The Board received a report of the Chief Operating & Financial Officer providing an update on the progress made in respect of the recent changes to catering and bar operations at the Barbican.

RECEIVED.

**17. RISK UPDATE**

The Board received a report of the Chief Operating & Financial Officer updating Members on the key risks facing the Centre and detailing the steps being taken to mitigate these risks.

RECEIVED.

**18. BARBICAN AND GSMD CAPITAL CAP REPLACEMENT - DETAILED ARRANGEMENTS**

The Board received a report of the Chamberlain informing Members of the new Cyclical Works Programme (CWP) arrangements being put in place, which would replace the previous capital cap arrangements.

RESOLVED: That the detailed procedures for the operation of the CWP and the new funding mechanisms for the Barbican Centre following the cessation of the Capital Cap be noted.

**19. UPDATE ON CAPITAL WORKS**

The Board considered and approved a report of the Director of Operations & Buildings providing an update on the Barbican Centre's Capital Cap programme and a number of non-Capital Cap projects.

**20. BARBICAN CAMPUS PROGRAMME: AMBER AND RED PROJECTS**

The Board received a report of the Director of Operations & Buildings providing an update on those projects on the Barbican Campus with an amber or red rating.

RECEIVED.

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

There were three questions.

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

There was one urgent item.

**The meeting ended at 12.20 pm**

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Chairman

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## RISK COMMITTEE OF THE BARBICAN CENTRE BOARD

Wednesday, 20 January 2016

Minutes of the meeting of the Risk Committee of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 20 January 2016 at 9.30 am

### Present

#### Members:

Deputy Dr Giles Shilson (Chairman)  
Lucy Frew  
Deputy Catherine McGuinness  
Sir Brian McMaster  
Keith Salway

### In Attendance

#### Officers:

Sir Nicholas Kenyon	-	Managing Director, Barbican Centre
Sandeep Dwesar	-	Chief Operating & Financial Officer, Barbican Centre
Michael Dick	-	Director of Operations & Buildings, Barbican Centre
Louise Jeffreys	-	Director of Arts, Barbican Centre
Steve Eddy	-	Head of HR, Barbican Centre
Jim Turner	-	Head of Projects, Barbican Centre
Nigel Walker	-	Head of Security, Barbican Centre
Niki Cornwell	-	Head of Finance (Barbican), Chamberlain's Department
Anna Simmonds	-	Senior Audit Manager, Chamberlain's Department
Gregory Moore	-	Town Clerk's Department

#### 1. APOLOGIES

Apologies were received from Judith Pleasance and Deputy John Tomlinson.

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

There were none.

#### 3. MINUTES

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

#### 4. OUTSTANDING ACTIONS

The Committee noted the outstanding actions list and received updates on the items thereon.

**Bribery Act:** Whilst it had not been possible to produce a more comprehensive report examining the prospective amendments to contracts and considering

potential guidance to officers requested, the Town Clerk and Head of HR circulated a summary paper providing a brief outline of the policies and training currently in place for Barbican staff. Members were encouraged to raise any questions with the Town Clerk outside of the meeting once they had had time to review the policies. A separate report concerning guidance to Barbican International Enterprise staff and potential amendments to contracts with third parties and sub-contractors would be presented to the next meeting.

**Security - Contractual Items:** The Director of Operations & Buildings confirmed that the suggested amendments to contracts to enable the recovery of additional security costs were indeed possible and would be implemented.

**Equality and Diversity Action Plan:** The Head of HR advised that thought was being given to potential risks and mitigation as the plan developed; crucial to this would be the data currently being produced to inform future actions. An update report on the Action Plan was being produced for the October Board meeting; the report would also be presented to the Risk Committee that month to facilitate appropriate consideration of any associated risks and planning.

RECEIVED.

5. **INTERNAL AUDIT UPDATE**

The Committee received a report of the Head of Internal Audit and Risk Management providing an update on Internal Audit activity undertaken at the Barbican Centre since November 2015, analysing the delivery of planned reviews in 2015-16, and presenting the draft audit plan for 2016-19.

A Member commented on the number of planned audits in future years, noting that it appeared that a decreasing proportion of time was being allocated to reviews of the Barbican's operations. The Senior Audit Manager advised that was due to a shift in approach which would see a number of larger scale Corporation-wide audits undertaken, rather than stand-alone specific audits of individual department's activities; these reviews would incorporate particular Barbican functions.

Queries were also raised about the planned audit of the "Widening Audiences" strategy in 2017-18, with it suggested that it might not represent the best use of Audit officers' particular skills or expertise. It was advised that the planned schedule of audits would be revisited in due course and that this would be taken into consideration.

RESOLVED: That the delivery position for the 2015-16 Internal Audit Plan and the outcome of reviews completed to date be noted, along with the proposed areas of coverage for forthcoming reviews and the draft Internal Audit Plan for 2016-19.

6. **WHISTLEBLOWING**

The Committee received a report of the Head of HR providing an outline of the arrangements in place at the Barbican and Guildhall for promulgating the Whistleblowing Policy to staff.

In response to a Member's query, the Head of HR advised that arrangements were being strengthened such that Barbican staff would now specifically be asked to sign a document confirming they understood the policy. This document would form part of the probation review process, which would also provide staff with more time to acquaint themselves with the policy in its entirety.

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

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

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

10a. **NON-PUBLIC MINUTES**

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

10b. **SPECIAL MEETING: NON-PUBLIC MINUTES**

The non-public notes of the special meeting held on 2 December 2015 were approved.

11. **RISK REGISTER**

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

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

12. **UPDATE ON IT SECURITY**

The Committee received a report of the Chief Operating & Financial Officer providing a regular update on the results of various penetration tests undertaken in respect of the security of the Centre's website and IT systems.

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

13. **SECURITY UPDATE**

The Committee received an oral update from the Director of Operations & Buildings in respect of security at the Centre.

RECEIVED.

**14. NON-PUBLIC QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**

There were no questions.

**15. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT AND WHICH THE COMMITTEE AGREE SHOULD BE CONSIDERED WHILST THE PUBLIC ARE EXCLUDED**

There was one urgent item.

**The meeting ended at 10.27 am**

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Chairman

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## **NOMINATIONS COMMITTEE OF THE BARBICAN CENTRE BOARD** **Thursday, 11 February 2016**

Minutes of the meeting of the Nominations Committee of the Barbican Centre Board held at Committee Rooms, West Wing, Guildhall on Thursday, 11 February 2016 at 2.30 pm

### **Present**

#### **Members:**

Deputy John Tomlinson (Chairman)  
Tom Hoffman  
Jeremy Mayhew  
Keith Salway

#### **Officers:**

Sir Nicholas Kenyon - Managing Director Barbican Centre  
Greg Moore - Town Clerk's Department

#### **1. APOLOGIES**

Apologies were received from Deputy Catherine McGuinness, Trevor Phillips and Deputy Dr Giles Shilson.

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

There were none.

#### **3. MINUTES**

The minutes of the meeting held on 18 February 2015 were approved.

#### **4. ROLE SPECIFICATION FOR BOARD MEMBERS**

The Committee considered a report of the Town Clerk setting out a proposed role specification to be used when advertising of vacancies on the Board to prospective Board Members.

In respect of the wording used in the role specification, the following points were made:

- In paragraph 2, the reference to classical music would need to be amended to incorporate contemporary music.
- In paragraph 3, the phrasing of the move away from City Corporation subsidy was discussed; with it felt that referring instead to a diminishing figure or rebalancing of the financial model might be better.
- In the final paragraph, it was noted that the mention of applications from Members was incorrect and should be deleted.

The Committee considered whether it would be appropriate to undertake a skills audit of the Board, to inform any recruitment. However, it was felt that such an exercise would not be apposite at this time, particularly with the upcoming changes to the Board's composition following the Court meeting in April and appointments made to the Board by other Committees in May. The

accuracy of such exercises was also felt to not always be ideal. It was considered that the preferred course would be for the Nominations Committee to reassess the composition of the Board following its May meeting and identify those areas where it felt that strengthening could be beneficial, using this to inform recruitment of external Members to complement the existing skills of those serving Common Councilmen. It was also considered that working with those departing external Members to identify their successors would also be fruitful to ensure that the skills they had brought were adequately replaced.

In respect of the specific skills or areas of expertise being sought, the suggestion was made that an additional bullet point could be added, relative to the urban realm and property issues bearing in mind the ongoing cultural hub work. However, it was felt that significant expertise within Guildhall existed and that a specific appointment might be unnecessary at this time. It was also observed that “Digital” encompassed a range of creative and content aspects which might be worth clarifying; marketing was also proposed as an additional item, although there was significant overlap with the commercial/retail and unreached audiences items. As a general point, it was also agreed that the wording around desirable areas of expertise should be inclusive and not too prescriptive, as the Board would not want to miss out on well-rounded candidates who, while lacking specific expertise, possessed skills in several areas.

RESOLVED: That the draft role specification be amended in line with Members’ comments and submitted to the Board for consideration.

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

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

8. **NON-PUBLIC MINUTES**

The non-public minutes of the meeting held on 18 February 2015 were approved.

9. **BOARD APPOINTMENTS**

The Committee considered a report of the Town Clerk setting out a number of issues concerning prospective appointments and re-appointments to the Board.

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

There were no questions.

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

**The meeting ended at 3.45 pm**

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Chairman

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## FINANCE COMMITTEE OF THE BARBICAN CENTRE BOARD

Tuesday, 1 March 2016

Minutes of the meeting of the Finance Committee of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Tuesday, 1 March 2016 at 1.45 pm

### Present

#### Members:

Deputy John Tomlinson (Chairman)  
Deputy Dr Giles Shilson (Deputy Chairman)  
Emma Kane  
Deputy Catherine McGuinness  
Judith Pleasance  
Keith Salway

### In Attendance

#### Officers:

Sir Nicholas Kenyon - Managing Director, The Barbican Centre  
Sandeep Dwesar - Chief Operating & Financial Officer, Barbican Centre  
Michael Dick - Director of Operations & Buildings, Barbican Centre  
Louise Jeffreys - Director of Arts, Barbican Centre  
Niki Cornwell - Head of Finance (Barbican), Chamberlain's Department  
Gregory Moore - Town Clerk's Department

#### 1. APOLOGIES

Apologies were received from Lucy Frew and Vivienne Littlechild.

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

There were none.

#### 3. MINUTES

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

#### Matters arising

**Toilets:** The Director of Operations & Buildings advised that the plans had been submitted and were currently in the consultation period. He confirmed that one objection had been received from the Twentieth Century Society to date.

#### 4. OUTSTANDING ACTIONS

The Committee received a report of the Town Clerk setting out the outstanding actions list and noted the various updates and additions.

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

There were no questions.

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

There were no urgent items.

7. **EXCLUSION OF THE PUBLIC**

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

Item No.

8 - 18

Exemption Paragraph(s)

3

8. **NON PUBLIC MINUTES**

The non-public minutes of the meeting held on 2 December 2015 were approved.

9. **BUDGET UPDATE**

The Committee received a report of the Chief Operating & Financial Officer providing the updated and balanced budget for 2016/17.

10. **SBR UPDATE**

The Committee received a report of the Managing Director providing an update in respect of the Barbican's Service Based Review targets.

11. **BUSINESS PLAN 2016-19**

The Committee received the Barbican's business plan for 2016-19, which had been produced following the development of the Barbican's Strategic Plan and set out the Centre's goals and targets for the period.

12. **BUSINESS REVIEW**

The Committee received a report of the Chief Operating & Financial Officer presenting the Business Review for the Period 9 Accounts 2015/16. A note was also circulated providing an update on the Period 10 figures.

13. **BAD DEBTS ANNUAL UPDATE**

The Committee received a report of the Chief Operating & Financial Officer providing an update on bad debts and relates to debts incurred over the period from April 2013 to December 2014 and informing Members of their intended write-off, in accordance with the terms of the Managing Director's delegated authority.

14. **DEVELOPMENT UPDATE**

The Committee received a report of the Chief Operating & Financial Officer which set out the latest fundraising results against budget.

15. **BARBICAN CAPITAL WORKS: FIVE YEAR PLAN**  
The Committee considered and approved a report of the Director of Operations & Buildings which set out the Barbican's proposed five year building works plan, listing all the projects required in the next five years with an indicative budget, and a plan for which year the works should fall into. The report also set out the different ways in which each type of works will be approved under the new system.
16. **CAPITAL CAP UPDATE**  
The Committee considered and approved a report of the Director of Operations & Buildings providing an update on the Barbican Centre's Capital Cap programme and a number of non-Capital Cap projects.
17. **FORMATION OF BARBICAN CENTRE THEATRE PRODUCTIONS LIMITED**  
The Committee received a report of the Chief Operating & Financial Officer concerning the formation of Barbican Centre Theatre Productions Limited.
18. **REPORT OF URGENT ACTION TAKEN**  
The Committee received a report of the Town Clerk advising of one action taken in accordance with urgency procedures since the last meeting.
19. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE COMMITTEE**  
There were no questions.
20. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**  
There were no urgent items.

**The meeting ended at 3.18 pm**

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Chairman

**Contact Officer: Gregory Moore**  
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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
<b>Staff terms and conditions</b>	To pursue conversations around potential changes to staff terms and conditions associated with SBR targets.	Head of HR	May 2015 (Board)	Updates to be provided as work progresses.
<b>Attendance Figures</b>	Update on attendance figures at recent RSC performance to be provided.	Director of Arts	Jan 2016 (Board)	Update to be provided at March Board meeting.
<b>Alarm: Exhibition Hall 1 Substation</b>	Lessons learnt report to be produced and apology circulated to residents.	Director of Operations & Buildings	Jan 2016 (Board)	Report on agenda for March Board; apology circulated.
<b>INVAC arrangements for Members</b>	Member Development Steering Group to be asked to consider offering INVAC training to all Members. Update: Steering Group considered request at 17 Feb 2016 meeting, City Surveyors' asked to progress with Town Clerk.	Town Clerk	Jan 2016 (Board)	No training scheduled as yet, but updated guidance and information to be produced for Members' Handbook.
<b>Cyclical Works Programme</b>	Clarity to be provided on the funding source for those items not included within the new CWP arrangements.  Update: equipment previously funded from the Cap not included in CWP mechanisms will be funded from a new local risk Barbican equipment fund. An increase in Barbican local risk budget provision will be made to provide an agreed annual contribution into that fund from which equipment purchases can be made. The Centre will implement a local bidding process tied to medium term business planning to prioritise the replacement of equipment.	Chamberlain/Chief Operating & Financial Officer	Jan 2016 (Board)	Local funding arrangement agreed 29 Jan 2016.

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# **Barbican Centre Board Work Programme 2016**

*(changes since the last meeting in italics)*

## **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)

<b>Date</b>	<b>Items</b>
January 2016	<ul style="list-style-type: none"> <li>• Cinema Presentation</li> <li>• Health &amp; Safety report</li> <li>• Catering Update</li> <li>• Capital Cap Replacement</li> </ul>
March	<ul style="list-style-type: none"> <li>• Theatre Presentation</li> <li>• Marketing &amp; Communications Presentation</li> <li>• Budget Update</li> <li>• Strategic Plan (6 monthly full update)</li> <li>• Bad Debts/Write-offs Annual Update</li> <li>• <i>5 Year Works Programme</i></li> </ul>
May	<ul style="list-style-type: none"> <li>• Appointment of Sub-Committees</li> <li>• Business Plan</li> <li>• Commercial Strategy</li> <li>• <i>Consultation on projects for inclusion in 2017/18 CWP</i></li> <li>• <i>DrumWorks Update</i></li> </ul>
July	<ul style="list-style-type: none"> <li>• Creative Learning Presentation</li> <li>• Digital Presentation</li> <li>• Capital Cap Annual Report</li> </ul>
September	<ul style="list-style-type: none"> <li>• Performance Review</li> <li>• Art Gallery Presentation</li> </ul>

	<ul style="list-style-type: none"><li>• Equality &amp; Diversity Strategy</li><li>• Strategic Plan (6 monthly full update)</li><li>• <i>CWP prioritisation outcomes report</i></li></ul>
November	<ul style="list-style-type: none"><li>• Music and LSO Presentation</li><li>• Development Presentation</li></ul>

<b>Committee(s):</b> Barbican Centre Board	<b>Date(s):</b> 16 March 2016
<b>Subject:</b> Role Specification	<b>Public</b>
<b>Report of:</b> Town Clerk	<b>For Decision</b>
<b>Report author:</b> Greg Moore – Town Clerk's	

## Summary

In 2015, the Barbican Centre Board reviewed its constitution and governance arrangements and developed a number of proposals to enhance its effectiveness. In addition to approving changes to the Board's terms of reference to allow for the appointment of up to two more external Members, it was also agreed that the Board should indicate foreseen skill/background deficits when advertising vacancies to the Court of Common Council - while recognising the absolute freedom of the Court to appoint whoever it sees fit.

This report provides a proposed role specification, based upon the skills gaps previously identified by the Board. This role specification was considered by your Nominations Committee at its 11 February 2016 meeting and incorporates the amendments proposed. The Board is now asked to consider the draft person specification, recommending amendments as appropriate and approving a final edition for use (delegating authority to the Town Clerk, in consultation with the Chairman and Deputy Chairman, to produce the final version reflecting Members' comments).

## Recommendation(s)

Members are asked to:

- Consider the draft role specification at appendix 1; and
- If necessary, delegate authority to the Town Clerk in consultation with the Chairman and Deputy Chairman to finalise the role specification taking into account Members' comments.

## Main Report

### Background

1. Proposals to amend the Barbican Centre Board's governance arrangements were approved by the Court of Common Council in December 2015.
2. One of these proposals was concerned with the introduction of a draft role specification when advertising the Board's vacancies to the Court of Common Council. The intention is that this would be updated on a regular basis to reflect the skills that the Board (through its Nominations Committee) identifies as lacking amongst its current Membership.

### **Current Position**

3. The Barbican Centre Board, in considering the need for changes to its governance, previously identified the following as areas where the Board might benefit from reinforcing certain skills or expertise:
  - *Financial* – in light of the progressive reduction in City funding e.g. through the Service Based Review process.
  - *Commercial* – as, to raise revenue, the Centre is increasingly moving into new marketplaces e.g. in touring exhibitions overseas and in retail.
  - *Unreached Audiences* – because, in order to fulfil its vision of ‘Arts Without Boundaries’ and to obtain more funding from the public and private sectors, the Centre needs to engage more effectively with audiences not currently reached.
  - *Digital* – as the Arts audience is rapidly moving online for accessing programming information, for buying tickets, for accessing and creating content, and for interacting via social media.

### **Proposal**

4. Your Nominations Committee considered the areas identified as representative of the Board’s needs, subject to the expansion of the “digital” area to encompass the increasing prevalence of digital within the arts and as creative content. It was also felt that marketing could be added to the list.
5. The Board is asked to consider whether this list is appropriate and subsequently consider the proposed draft role description attached at appendix 1.
6. In order to ensure the role specification remains up-to-date, your Nominations Committee proposes to review it on at least an annual basis, ahead of the Court of Common Council committee appointments in April of each year.

### **Conclusion**

7. This report sets out the current list of identified skills gaps and a draft role specification. The list and draft role specification have been updated to reflect the Nominations Committee’s comments and are now presented to the Board for ratification and implementation.

### **Appendices**

- Appendix 1 –Draft role specification.

### **Gregory Moore**

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### **Barbican Centre Board: Role Description for Board Members**

The Barbican Centre Board is responsible for the activities and services of the Barbican Centre, Europe's largest Arts Centre.

The Centre is a world-class multi-platform arts and learning organisation, offering a range of events to suit every taste - cinema, theatre, opera, classical and contemporary music, art exhibitions, a library - and is also a leader in the field of creative learning (where it works jointly with the Guildhall School of Music & Drama).

With over 1.2million people attending a performance or exhibition at the Barbican in 2014/15, the Centre is well-positioned to capitalise on this significant commercial opportunity. The Barbican's operating expenditure is funded from a diverse range of sources including box office income, development activity, subsidy from the City Corporation and, increasingly, commercial and retail activities. The Barbican is undertaking major changes to rebalance its operating model and ensure it remains on a robust and sustainable long-term financial footing. This includes the development of a new retail offering and comprehensive changes to its catering arrangements, with the Board and management committed to establishing this new financial model and safeguarding the Barbican's world-class offering across all art forms.

The Barbican stands at a particularly exciting but demanding period in its history. As the City Corporation seeks to create and develop a Cultural Hub and to maximise the benefits which Crossrail will bring in terms of audience potential, the Barbican is also working closely with the London Symphony Orchestra to explore the case for a new national Centre for Music. At the same time the Centre's exciting creative learning work, particularly focusing on East London, continues to develop and expand to bring the arts to young people and groups who might otherwise have limited exposure to them.

The Barbican Centre Board provides strategic challenge and guidance to the Centre's Directors, determining the general principles and targets within which the Centre should operate and scrutinising performance, management, operation, investment plans, maintenance and risk controls.

Expressions of interest from all Members who will help the Board exercise its general governance functions are welcome. In addition the Board has highlighted a number of areas where specific expertise would be particularly helpful, including:

- Financial
- Commercial/Retail
- Marketing
- Digital (including creative content and platforms)
- Connecting with unreached audiences/stakeholder engagement

There is a maximum continuous service limit for Board Members of three terms of three years. However, for external Members the expectation is that individuals will serve two terms, with a third being granted only in exceptional circumstances.

For further information, please contact the clerk to the Board, Greg Moore ([gregory.moore@cityoflondon.gov.uk](mailto:gregory.moore@cityoflondon.gov.uk) , 0207 332 1399).

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# Agenda Item 6

<b>Committee:</b>	<b>Date:</b>
Finance Committee	16 February 2016
Policy & Resources Committee	18 February 2016
Education Board	3 March 2016
Epping Forest and Commons Committee	7 March 2016
Culture, Heritage and Libraries	7 March 2016
Efficiency and Performance Sub-Committee	7 March 2016
Port Health & Environmental Services Committee	8 March 2016
Property Investment Board	9 March 2016
Planning & Transportation Committee	10 March 2016
Community & Children's Services Committee	11 March 2016
General Purposes Committee of Aldermen	15 March 2016
Barbican Centre	16 March 2016
<b>Subject:</b>	<b>Public</b>
Income Generation - Report of a Cross-Cutting Service Based Review	
<b>Report of:</b>	<b>For Decision</b>
The Chamberlain (on behalf of the Performance and Strategy Summit Group)	
<b>Report author:</b>	
Susan Baxter	

## Summary

A cross-cutting review of the potential for the City Corporation to exploit new sources of income was commissioned as part of the Service Based Review programme. The review was undertaken from April - September 2015, with a final report cleared by the Chief Officers Summit Group in January 2016. A summary of the review report and its recommendations are attached at Appendix 1.

The review found that there are:

- Opportunities to increase certain fees and charges to bring income into greater alignment with costs, in line with the approach taken in London local authorities;
- Opportunities to drive increased income from a more entrepreneurial approach in certain areas;
- Limited scope to increase revenues from public sector grants
- Potential opportunities to unlock increased corporate sponsorship and private giving to the benefit of the City's cultural and artistic institutions by taking a more co-ordinated approach.

## Recommendations

The **Finance Committee** is asked to agree the overall report and all of its recommendations.

The **Policy & Resources Committee** is asked to agree the overall report and all of its recommendations.

**All Committees** are asked to endorse the overall report.

The **Planning & Transportation Committee** is asked to:

- a) approve headline recommendation 1 (“Harmonise the approach to setting all charges, fees and debt recovery for City Fund services with those of other relevant authorities within 12 months, unless a compelling business case is agreed for individual exceptions.”)
- b) approve the introduction of Planning Performance Agreements to increase income from Development Control services (detailed recommendation a); and
- c) agree to review options to maximise full deployment of capacity and increase charges to align with neighbouring authorities / NCP charges to increase income from off-street parking (detailed recommendation b).

The **Education Board** is asked to note detailed recommendation i) (“that the Department of Community & Children’s Services lead the preparation of a business case presenting options, costs, resources, risks and timetables for establishing the commercial expansion of central support services tied to the expansion of academy schools over the next one to three years”).

The **Culture, Heritage and Libraries Committee** is asked to:

- a) endorse headline recommendation 5 (“That a feasibility study be commissioned to explore the potential cost-benefits of adopting a more co-ordinated approach to securing commercial sponsorship for the City’s cultural, heritage and arts institutions with the long term aim of ensuring they become less dependent upon public funding”);
- b) agree detailed recommendation c) (“that the Department of Culture, Heritage & Libraries prepare options to review charging and income generation opportunities from the City Corporation’s museums and galleries”); and
- C) endorse the recommendation g (“to adopt a proactive approach to marketing the Corporation’s filming locations ensuring consistent coverage of professional film location handling services services across the Corporation’s entire land and property portfolio”) and endorse the proposal to seek income from filming commercials on Tower Bridge.
- D) agree detailed recommendation j) (“that the Department of Culture, Heritage & Libraries commission a marketing consultancy to explore ways in which the City’s offer to visitors can be better developed, co-ordinated and promoted to increase revenues to the City Corporation”).

The **Efficiency and Performance Sub-Committee** is asked to agree headline recommendation 1) (“Harmonise the approach to setting all charges, fees and debt recovery for City Fund services with those of other relevant authorities within 12 months, unless a compelling business case is agreed for individual exceptions.”)

The **Port Health & Environmental Services Committee** is asked to:

- a) agree detailed recommendation d) (“that the Department of Markets & Consumer Protection prepare a business case for expanding the animal transit and inspections services to London’s airports on a more commercial basis to maximise potential income”); and
- b) agree detailed recommendation h) (“that the Department of Markets & Consumer Protection prepare a business case for maximising the commercial potential of business regulatory advisory services via the Primary Authority

partnership model”).

The **Community & Children’s Services Committee** is asked to agree detailed recommendation i) (“that the Department of Community & Children’s Services lead the preparation of a business case presenting options, costs, resources, risks and timetables for establishing the commercial expansion of central support services tied to the expansion of academy schools over the next one to three years.”)

The **Barbican Centre Board** is asked to:

- a) endorse headline recommendation 5: (“That a feasibility study be commissioned to explore the potential cost-benefits of adopting a more co-ordinated approach to securing commercial sponsorship for the City’s cultural, heritage and arts institutions with the long term aim of ensuring they become less dependent upon public funding”);
- b) note detailed recommendation j) (“that the Department of Culture, Heritage & Libraries commission a marketing consultancy to explore ways in which the City’s offer to visitors can be better developed, co-ordinated and promoted to increase revenues to the City Corporation”).

The **Property Investment Board** is asked to agree detailed recommendation e (“That the City Surveyor prepares a business case for the relevant Committees presenting options, costs, resources required, risks and timetables for establishing an “intelligent client” service for public bodies seeking to manage and develop their property assets.”)

The **General Purposes Committee of Aldermen** is asked to endorse the recommendation g (“to adopt a proactive approach to marketing the Corporation’s filming locations ensuring consistent coverage of professional film location handling services services across the Corporation’s entire land and property portfolio”), noting the specific reference to actively marketing Mansion House as a filming location.

The **Epping Forest and Commons Committee** is asked to endorse the recommendation g (“to adopt a proactive approach to marketing the Corporation’s filming locations ensuring consistent coverage of professional film location handling services services across the Corporation’s entire land and property portfolio”), noting the specific reference to the opportunity to in relation to Burnham Beeches.

## **Main Report**

### **Background**

#### 1. The review:

- Benchmarked the City Corporation’s income in relation to costs for its public services against those of London local authorities (on a consistent basis and taking account of the differences in scale);
- Assessed the opportunities to increase revenues from a more commercial approach to providing services;
- Assessed the scope to increase income from public grants and
- Considered the scope to increase income from commercial sponsorship and donations, particularly for the cultural and artistic initiatives.

## **Current Position**

2. In relation to the City Corporation's income from fees, charges and reclaimable costs from its public services, the City Corporation compares favourably with London local authorities in over half of London's services which are almost wholly self-financing. The areas of Off-street Parking, Development Control and Museums & Galleries offer the greatest opportunities for increasing charges to achieve levels more approaching London averages for cost-efficiency.
3. Upwards of £3m in additional income could be derived by taking a more overtly commercial approach to expanded services in several areas, the top three being:
  - Animal transit and inspections at London's airports
  - Property services: provision of an 'intelligent client' service for public bodies seeking to manage and develop their property assets
  - Venue hire and events management
4. Different commercial models would be deployed according to the nature of the service and certain of the City Corporation's decision-making processes and operating procedures might require adjustment to enable these services to operate with optimum commercial efficacy.
5. There is limited scope to drive significant additional income from domestic and EU public sector grants, since these sources are geared towards supporting new public sector initiatives and/or special needs – which the City Corporation does not generally tend to focus on due to its relatively small scale and its customer base as a public authority.
6. There is more scope to work in partnership with the City's cultural and artistic institutions to take a more structured and co-ordinated approach to securing corporate sponsorship and giving. This might unlock levels of funding and patronage that organisations are currently unable to secure at an individual level.

## **Options, Proposals and Implications**

7. These are set out for each of the areas identified above in the tables of recommendations at Appendix 1.

## **Appendix**

Appendix 1 - Income Generation Cross-Cutting Review: Summary & Recommendations.

## **Background Papers**

A copy of the full report and its Annexes is available to Members as a PDF on the intranet at: <http://vmtcapp12/documents/s60865/IncomeGenerationFullReport.pdf> PDF and paper copies are also available on request from the Committee and Member Services Team.

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# INCOME GENERATION CROSS CUTTING REVIEW : SUMMARY

## WHY INCOME GENERATION MATTERS FOR THE CITY CORPORATION

The Square Mile has long been a premiere global destination for financial and blue chip businesses and in more recent years, increasing numbers of new visitors and tourists who have come to enjoy its world class attractions and cultural events. The completion of Crossrail in the next 2-3 years will bring the City within even easier reach of millions more businesses, workers and visitors. Ensuring the Square Mile continues to flourish as an engaging economic engine in a constantly evolving geo-political, financial, social and cultural environment brings ever changing challenges and opportunities for the City Corporation to extend its reach, impact and income. The current agenda of rapidly diminishing public sector financing, rising public expectations of transparency in governance, ambitions to create a cultural hub in the Square Mile, potentially with a new world class Centre for Music, means that taking a fresh look at the City Corporation's approach to income generation will help to maximise its full potential, achieve its ambitions, reduce the need to cut resources and embrace best commercial and public sector practice.

## SCOPE OF THE REVIEW

This report summarises the conclusions of an exercise between May - October 2015 to assess the potential to increase income from a variety of sources. The review aimed to:

1. Compare the City Corporation's income from fees, charges and debt recovery with that of London local authorities on a service-by-service basis for 2013/14 (the latest year for which comparisons were available)
2. Identify areas where fees, charging and debt recovery could be set in greater alignment with the approach taken elsewhere in London to increase income for the Corporation
3. Highlight the potential for more effective commercial exploitation of some of the City's services and the organisational implications for achieving optimum returns
4. Assess the extent to which the City Corporation might benefit from additional public funds and grants which have previously not been explored
5. Assess the potential to secure greater private sector sponsorship to support the City Corporation's priorities and the implications for the organisation.

Excluded from the review were issues which are (or have been recently) considered elsewhere:

- Use of property assets: this is subject to a separate cross-cutting review
- Measures to review business rates: the Business Rates Premium is under consideration as part of the budget setting process for the City of London Police
- Community Infrastructure Levy (CIL): the CIL rates have recently been set at a deliberately lower rate than elsewhere in central London but this may be reviewed by the Department for the Built Environment
- The Corporation's current policy against advertising hoardings around the Square Mile: this currently remains a priority for retention by Members, although it merits periodic review in relation to income potential, particularly in relation to public information
- Departmental efficiency savings: these are covered by departmental service based reviews.

## HEADLINE FINDINGS

### STATUTORY SERVICES

**The City Corporation boasts some unique strengths but increased income could be achieved in other areas if an approach to setting fees, charges and debt recovery was aligned to and regularly benchmarked against London local authorities.**

From an assessment of comparable categories of public authority spending, the City Corporation is most distinguished from London local authorities in relation to its significantly higher City Fund-related income derived from its property portfolio, its ‘theatres’ (as a result of the Barbican Centre), its ‘port health functions’ (as a result of the Animal Reception Centre) and from its ‘cemetery and cremation services’ (these spending categories are set and defined by the Revenue Outturn Returns reporting process.) These City Fund services alone generate £34m more than the London average for the equivalent services. Other City Corporation services, such as on-street parking and trade waste also do well when income is compared to costs in areas which are readily comparable. However, it would be possible to raise even more by increasing the rate of return on investment to levels which proportionately match the London local authority average in relation to the following services:

- Off street parking
- Development control
- Museums & galleries  
(in relation to the Guildhall Art Gallery, the Amphitheatre, the Roman Bath House and the Museum of London grant – ie the budgets included within this City Fund category.)

### COMMERCIAL ACTIVITY & MARKETING

**There is scope to refocus and expand some of the City Corporation’s services which already have a commercial or recharged element. This could increase income by around £3m and would also demonstrate the City Corporation’s commercial acumen to public and private sector stakeholders.**

The City Corporation could maximise its earning potential and its reputational credibility as a public authority by working more adeptly in an increasingly commercial and competitive public sector environment. Current commercial offers across the City Corporation have evolved incidentally over time, resulting in a somewhat ad hoc and low key market presence. Whilst some services are more focussed than others on generating revenues, there is scope to augment income if the Corporation takes a fresh look at its commercial and marketing approach to services with income potential, most significantly in the areas of:

1. Animal transit & inspections at London’s airports
2. Property services: An “intelligent client” service for public bodies seeking to manage and develop their property assets
3. Venue hire and events management
4. Film location services
5. Business regulatory advisory services – via the “Primary Authority” partnership model
6. Central support services (especially for potential future academy schools)

The success of greater commercialisation in the above areas would be reliant upon a more purposeful and corporately coherent approach to their direction, promotion and support (including investment, resourcing and professional services). However, the specific form and

structure of the commercial presentation of these services to the market will vary according to the circumstances of each specific case.

## **PUBLIC SECTOR GRANTS**

**There is no significant scope to increase income from mainstream domestic grants. However, there is potential to apply for a wider range of competitive UK and EU programmes but these are geared more towards new initiatives than to supporting core business.**

The relatively small scale and wealthy nature of the City detracts from its capacity to attract substantial income other than the mainstream local authority grants from central government. However, there are approximately 20 domestic sources of funding (such as the Heritage Lottery Fund in relation to historic buildings) and 13 EU programmes which could fund the Corporation's more experimental projects, such as the Safe & Smarter City Programme. These are aimed principally at enabling new initiatives and innovative ways of working (for example, many of the performing organisations which perform at City venues and festivals benefit from Arts Council England grants) rather than at meeting shortfalls in domestic mainstream funding. These programmes often require 'match-funding' although if projects are carefully constructed, match-funding can comprise existing budgets. Many larger local authorities run EU funded projects to highlight their initiative and participation on a wider stage. The Corporation has directly led a few EU funded projects within the last five years (mainly to support employment and policing) but none are currently live.

## **CORPORATE SPONSORSHIP & PRIVATE GIVING**

**As public funding for culture, heritage and the arts in London drops sharply, there is scope to help the City's organisations operating in these areas secure increased commercial sponsorship.**

There is potential to lead the establishment of a more co-ordinated approach to fund-raising and seeking commercial sponsorship, while respecting the sensitive nature of sharing development contacts nurtured over long periods of time. A more structured and co-ordinated approach supported by the City Corporation might be able to unlock significant funds and patronage which smaller, individual organisations or different parts of the City Corporation are currently unable to secure on a piecemeal basis. Positive involvement by the City in developing major contacts for new projects, particularly as the plans for a new Museum of London and a world-class Centre for Music develop, would require a wholly different level of private support.

## HEADLINE RECOMMENDATIONS

Recommendations	Committee approval
<p>1. <b>Harmonise the approach to setting all charges, fees and debt recovery for City Fund services with those of other relevant authorities within 12 months, unless a compelling business case is agreed for individual exceptions.</b></p>	<ul style="list-style-type: none"> <li>- Policy &amp; Resources Committee;</li> <li>- Finance Committee;</li> <li>- Performance &amp; Efficiency Sub Committee;</li> <li>- Relevant service committees</li> </ul>
<p>2. <b>Review annual performance of income recovered in relation to costs for all services from which income can be derived, benchmarking performance against London local authorities.</b></p>	<ul style="list-style-type: none"> <li>- Finance Committee;</li> <li>- Performance &amp; Efficiency Sub Committee;</li> <li>- Relevant service committees</li> </ul>
<p>3. <b>Commission business cases containing business model options to maximise the short, medium and longer term commercial income</b> from:</p> <ul style="list-style-type: none"> <li>▪ Animal transit &amp; inspections at London’s airports</li> <li>▪ Property services: An “intelligent client” service for public bodies seeking to manage and develop their property assets</li> <li>▪ Venue hire and events management – following a steer from Members on principles for free and subsidised venue hire</li> <li>▪ Film location services</li> <li>▪ Central support services (targeting future CoLC academy schools)</li> <li>▪ Business regulatory advisory services – via the “Primary Authority” partnership model</li> <li>▪ Development of a co-ordinated and marketed City ‘heritage offer’</li> </ul>	<ul style="list-style-type: none"> <li>- Policy &amp; Resources Committee;</li> <li>- Finance Committee;</li> <li>- Relevant service committees</li> </ul>
<p>4. <b>Decide which commercialised services to implement, if any, on the basis of the business cases prepared.</b> Agree an appropriate business model for each case agreed and any associated broader organisational changes which are required to accommodate and support the commercial activity.</p>	<ul style="list-style-type: none"> <li>- Policy &amp; Resources Committee;</li> <li>- Finance Committee;</li> <li>- Relevant service committees</li> </ul>
<p>5. <b>Commission a feasibility study to explore the potential cost-benefits of adopting a more co-ordinated approach to securing commercial sponsorship for the City’s cultural, heritage and arts institutions</b> with the long term aim of ensuring they become less dependent upon public funding.</p>	<ul style="list-style-type: none"> <li>- Policy &amp; Resources Committee;</li> <li>- Finance Committee;</li> <li>- Relevant service committees</li> </ul>



## PUBLICLY FUNDED SERVICES - BENCHMARKING FEES, CHARGES & RECLAIMABLE COSTS : DETAILED RECOMMENDATIONS

Headline recommendations	Actions	Timescales
1. Harmonise the approach to setting all charges, fees and debt recovery for City Fund services with those of other relevant authorities within 12 months, unless a compelling business case is agreed for individual exceptions.	All departments: All officers responsible for recovering fees, charges and debts to review CoLC charging & recovery policies / practice in relation to those applied by individual neighbouring or relevant London boroughs and recommend any changes to their respective committees.	Immediate
2. Review annual performance of income recovered in relation to costs for all services from which income can be derived, benchmarking performance against other London local authorities.	Chamberlain's: <ul style="list-style-type: none"> <li>▪ Maintain a central overview of full service costs and income, ensuring that systems used to apportion income and expenditure to City's Cash and City Fund do not make the City Corporation appear unduly inefficient.</li> <li>▪ Commission annual supplementary analysis from CIPFA drawn from "Income Generation Comparative Profiles" derived from revenue outturn returns to Government</li> <li>▪ Analyse significant differences and the underlying reasons and propose relevant recommendations in collaboration with relevant departments.</li> </ul>	Immediate

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Detailed Recommendations	Actions	Timescales
<b>a) Development Control</b>		
Consider the introduction of Planning Performance Agreements	Department of Built Environment (DBE) to propose options.	Immediate
<b>b) Off-street parking</b>		
Review options to maximise full deployment of capacity and increase charges to align with neighbouring authorities / NCP charges.	DBE to propose options for maximising capacity and adjusting charging on an annual basis, following any necessary upgrades to car parks.	Immediate
<b>c) Museums &amp; galleries</b>		
Review charging and income generation opportunities to increase revenues.	Department of Culture, Heritage & Libraries to propose options to increase income.	Immediate

## CORPORATE COMMERCIAL ACTIVITY : DETAILED RECOMMENDATIONS

Headline recommendations	Actions	Timescales
<p>3. <b>Commission business cases containing business model options to maximise the short, medium and longer term commercial income</b> from:</p> <ul style="list-style-type: none"> <li>▪ Animal transit &amp; inspections at London’s airports</li> <li>▪ Property services: An “intelligent client” service for public bodies seeking to manage and develop their property assets</li> <li>▪ Venue hire and events management</li> <li>▪ Film location services</li> <li>▪ Business regulatory advisory services – via the “Primary Authority” partnership model</li> <li>▪ Central support services (targeting future CoLC academy schools)</li> </ul> <p>Recommended business models should set out:</p> <ul style="list-style-type: none"> <li>- Anticipated additional annual income against additional costs and/or other resources required</li> <li>- Additional organisational changes or services required to enable and support the commercial activity, including any additional central support</li> <li>- The scope of commercial ‘autonomy’ sought by the service in relation to the relevant department/s and committee/s; a viable proposition for the apportionment of central costs and overheads and relevant commercial incentives (eg retention of surpluses generated)</li> </ul>	<p>Income Generation Review implementation process to propose a framework for adopting and supporting a more commercial approach in the areas outlined in Recommendation 3. This should include operational proposals for:</p> <ul style="list-style-type: none"> <li>- Prioritising investment to increase revenue-generating activities</li> <li>- Retention of revenues for business reinvestment</li> <li>- Apportionment of central costs</li> <li>- Longer term options for establishing formal trading vehicles in appropriate cases.</li> </ul>	<p>Starting immediately and spread over the next year.</p>
<p>4. <b>Decide which commercialised services to implement, if any, on the basis of the business cases prepared.</b> Agree an appropriate business model for each case and any associated broader organisational changes required to accommodate and support the commercial activity.</p>		

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Detailed recommendations	Actions	Timescales
<p>d) <b>Animal transit &amp; inspections at London’s airports</b></p>	<p>Dept Markets &amp; Consumer Protection to prepare a business case to the relevant Committees presenting options, costs / resources required, risks and timetables for establishing the commercial proposition as outlined.</p>	<p>Immediate</p>
<p>e) <b>Property services: Management of property assets &amp; development works</b></p>	<p>City Surveyor’s to prepare a business case to the relevant Committees presenting options, costs / resources required, risks and timetables for establishing the commercial proposition as outlined.</p>	<p>Within 1 year</p>
<p>f) <b>Venue hire &amp; events management</b></p>	<p>Income Generation Review implementation process to deliver a business case with options for a tighter, more integrated corporate commercial offer which addresses:</p> <ul style="list-style-type: none"> <li>- Pricing policy in relation to principles for free and subsidised hire (who, when and why) and which draws on models pursued elsewhere (eg charging on the basis of per person per hour) – following a steer by Members</li> <li>- Core terms and conditions of hire for incorporation into all hire contracts which cover the Corporation’s risks and liabilities associated with the commercial hire of its venues – under the auspices of the City Events Management Group proposed by the Hospitality SBR (provided this is agreed)</li> </ul>	<p>Within 1 year</p>

	<ul style="list-style-type: none"> <li>- Functions, resources and expertise which might be shared to increase business, reduce duplication and plug gaps – under the auspices of the City Events Management Group proposed by the Hospitality SBR (provided this is agreed)</li> <li>- Identification of additional venues and grounds which could be hired out + any associated investments needed to bring them into use – under the auspices of the City Events Management Group proposed by the Hospitality SBR (provided this is agreed)</li> </ul>	
<b>g) Film Location Services</b>		
Adopt a proactive (rather than reactive) approach to marketing the Corporation’s filming locations.	<ul style="list-style-type: none"> <li>- Income Generation Review Implementation Manager to prepare a business case to increase staff resources by one or two additional people in the Film Team on a 2 year trial basis - the arrangement to be assessed after 2 years in relation to the additional revenues generated. (There is a particular need to market the Mansion House actively as a film location to turn around industry perceptions that filming is not allowed there.)</li> <li>- Enlarged Film Location Services team to prepare a comprehensive prospectus of all the City’s potential filming assets (both within and outside the Square Mile) working closely with City Surveyors and Open Spaces to identify and document potential locations and indicative filming charges. This might be done as an internship project in partnership with the London Film School or University of Arts London more widely. Corporation venues also available for hire should be signalled and promoted prominently.</li> </ul>	Immediate
Ensure consistent coverage of professional film location handling services across the Corporation’s entire land and property portfolio.	<ul style="list-style-type: none"> <li>- Enlarged Film Location Services team to establish a consistent charging policy and service across the entire land and property portfolio of the City Corporation, working closely with the relevant governing Trusts or leaseholders. (Burnham Beeches, due to its proximity to Pinewood Studios, has particular potential to generate more filming income.)</li> </ul>	Within 1 year
Seek income from filming commercials on Tower Bridge.	Income Generation Review Implementation Manager to propose rescinding the blanket ban on filming commercials on Tower Bridge in favour of an approach which considers the merits of every application (which would be consistent with the approach taken for all other filming and hospitality applications to use the Bridge).	Immediate
<b>h) Business regulatory advisory services – via the “Primary Authority” partnership model</b>	Dept Markets & Consumer Protection to prepare a business case to the relevant Committees presenting options, costs / resources required, risks and timetables for establishing the commercial proposition outlined in this report.	Immediate
<b>i) Central support services – especially tied to the expansion of academy schools</b>	Dept Community & Children’s Services to lead preparation of a business case to the relevant Committees presenting options, costs / resources required, risks and timetables for establishing the commercial proposition outlined in this report.	1 – 3 years
<b>j) Development of the City’s heritage offer</b>	Dept Culture, Heritage & Libraries (in consultation with the workstream to develop the cultural hub) to commission a marketing consultancy to explore ways in which the City’s offer to visitors can be better developed, co-ordinated and promoted, leading to increased revenues to the City Corporation.	Within 1 year

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<b>Committee(s):</b>	<b>Date(s):</b>
Barbican Centre Board	16 March 2016
<b>Subject:</b> Management Report by the Barbican's Directors	<b>Public</b>
<b>Report of:</b> Managing Director, Barbican Centre	<b>For Information</b>
<b>Summary</b>	
<ul style="list-style-type: none"> <li>• The Management Report comprises current updates under five sections authored by Barbican Directors.</li> <li>• Updates are under the headlines of:             <ul style="list-style-type: none"> <li>○ Strategy and Cultural Hub</li> <li>○ Arts Programming, Marketing and Communications</li> <li>○ Creative Learning</li> <li>○ Operations and Buildings</li> <li>○ Business and Commercial.</li> </ul> </li> <li>• Each of the five sections highlights 'progress &amp; issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview and planning'.</li> <li>• Reported activity is marked, where relevant, against our Barbican Centre strategic goal areas. For reference, the full list of strategic goals is attached at Appendix A.</li> </ul>	
<b>Recommendation</b>	
Members are asked to:	
<ul style="list-style-type: none"> <li>• Note this report.</li> </ul>	

## Main Report

<b>1. REPORT: STRATEGY AND CULTURAL HUB</b>	
<b>"Everyone knows London's Barbican is culture central, a place where the boundaries of art are consistently pushed and experimented with"</b> Matt Soczywko, <i>Wonderland Magazine</i>	Strategic Goal
<b>1.1 Progress and Issues</b> The progress against our revised strategic goals has been very positive (they are summarised at the end of this Directors' Report). This has enabled us to build up a new strategic business plan which will have been discussed at Finance Committee and is submitted to this meeting. The creation of Barbican Incubator has enabled the rapid development of cross-cutting Centre projects, for example the animation of the foyers, and has formulated the business plan with the support of Finance. Now that the financial and time parameters of the new stage of Centre for Music are agreed (see below), we have been able to resolve the temporary arrangements we had previously made for the Management structure, and are presenting a new	

<p>revised structure. This responds to the changing needs of the organisation, strengthens our business support and analysis functions, supports the delivery of the Service Based Review income targets, and enables the secondment of effort to the Centre for Music project, while running the Centre at full throttle for the future.</p> <p>The terms of reference for the next stage of the Centre for Music project have now been agreed with Treasury, DCMS and Arts Council England after a period of deliberation and discussion. The order of events outlined in the feasibility study and reported to this Board in January has been revised. A period of fuller business planning and options analysis will precede the engagement of design teams and the start of fund-raising, enabling clarity on the option to be pursued. A Project Director will be appointed to lead on the work alongside the existing Client Directors; Arts Council England will establish a Programme Board to which we will report on progress, and we will set up a Project Board involving the partners, the City Corporation and stakeholders to drive forward the work, under an independent Chairman.</p>	
<p><b>1.2 Preview and Planning</b>          Planning for the next stage of Centre for Music is therefore beginning immediately and the consequential structure changes are outlined in the structure paper presented to this meeting.</p>	

<b>2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS</b>	
	Strategic Goal
<p><b>2.1 Progress &amp; Issues</b>  <b>Gallery:</b>  <i>The World of Charles and Ray Eames</i> greatly exceeded target with final visitor numbers reaching 85,735. Catalogue sales exceeded 2000 sales (excluding online and foyer shop sales). Overall, total gallery shop sales achieved 175% of budget. In addition to ticket sales, we led a successful School Tours programme, with 20 tours undertaken for 454 students. We also held six private tours for 100 people.</p> <p><b>Eddie Peake's <i>The Forever Loop</i></b> drew a total of 30,894 visitors including private views. The show garnered extensive positive press coverage throughout the run.</p> <p>We welcomed <b>Imran Qureshi: <i>Where The Shadows are so Deep</i></b> to the Curve on 18 February. The exhibition has garnered 4 and 5 star reviews across arts and mainstream press. Of note is the following quote from the 5* review in <b>The Upcoming</b> from Matthew Ponchick, describing the show as 'a wonderful synthesis of old techniques from the Mughal tradition with modern subject portrayal and medium usages, this project is a must see for lovers of detail, color [sic] and a fusion of styles.' The exhibition will run until 10 July 2016.</p>	Goals 2,3,4,5

<p><b>Martin Parr's <i>Strange and Familiar</i></b> opens in the main gallery on 16 March.</p> <p><b>Music:</b>  The period in general has been very positive both artistically and in terms of sales. In contemporary music, the <b>Jazz at Lincoln Centre</b> residency has been a huge success, resulting in wide-spread critical acclaim. Of particular note is Wynton Marsalis' outspoken support of the Creative Learning strand of our partnership. <b>Actress'</b> collaboration with the <b>London Contemporary Orchestra</b> was well received critically and performed well against budget. In a positive review in <b>Wonderland Magazine</b>, Matt Soczywko writes "<i>Everyone knows London's Barbican is culture central, a place where the boundaries of art are consistently pushed and experimented with...</i>" The <b>Jorge Drexler</b> concert also exceeded budget, while Japan's <b>Kodo Drummers</b> achieved excellent box office. <b>Newsongnews.com</b> reported on the Barbican performance of <b>Ice-T</b> and <b>Ron McCurdy</b> – the <b>Langston Hughes Project</b>, being nominated for the <b>Jazz FM Awards</b> in the category of '<b>Live Experience of the Year</b>'.</p> <p>In the classical season, <b>Pelleas et Melisande</b> and the first half of the <b>Renée Fleming</b> residency were all very successful in terms of ticket sales and critical acclaim. Challenges upcoming until the end of the financial year include a slow start for <b>LA Philharmonic</b>, which is currently behind target. There will be an increased focus on its promotion over the remaining month until its launch. <b>Newsongnews.com</b> reports on the Barbican performance of <b>Ice-T</b> and <b>Ron McCurdy</b> – the <b>Langston Hughes Project</b>, being nominated for the <b>Jazz FM Awards</b> in the category of '<b>Live Experience of the Year</b>'.</p> <p><b>Theatre:</b>  The success of <b>Hamlet</b> has continued with <b>Benedict Cumberbatch</b> being named best actor in a play at the 16th <b>WhatsOnStage</b> awards, voted for entirely by the public. The sold-out run also won best play revival, best set design and best lighting design. There have also been five <b>Olivier Awards</b> nominations, with four for <b>Hamlet</b>, including another best actor nomination for <b>Benedict Cumberbatch</b>.</p> <p>The annual <b>London International Mime Festival's</b> five shows (two in the main theatre and three in the Pit) were very successful both in terms of critical reception and ticket sales playing to over 9 thousand people. We held two successful open rehearsals in January, prior to <b>Ballet Black's</b> triple bill which will come to the Theatre on the 18<sup>th</sup> and 19<sup>th</sup> March. The rehearsals received positive feedback from both schools and Barbican Members, with many attenders going on to buy tickets for the show itself. The <b>Royal Shakespeare Company's <i>Great Cycle of Kings</i></b> was successful, reaching over 40,000 people and now tours to Shanghai, Beijing and then on to New York.</p> <p><b>Simon McBurney/Complicite's <i>The Encounter</i></b> achieved 5* reviews</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
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<p>and good houses throughout its run in February and March. And to continue our year commemorating <b>Shakespeare400</b> we are working towards the <b>Shakespeare Weekender</b> which will take place across the Barbican foyers, in the Hall, the Pit and in <b>Bonfire</b> restaurant on the 5<sup>th</sup> &amp; 6<sup>th</sup> March with a myriad of lively, interactive experiences.</p> <p><b>Cinema:</b>  <b>RSC Shakespeare on Screen</b> was successful in terms of box office and audience reception. Pre-Oscar new releases are trailing off, but as predicted in our budget, <b>A Bigger Splash</b> is doing well. The <b>Twisted Valentine</b> season performed well against box office targets again this year, as well as garnering a lot of press attention. At time of writing, we are looking forward to <b>Awards Week</b> – the titles are not as strong as last year but it gives us the opportunity to run a campaign that focusses on the venue as a destination rather than on the individual featured titles, which we hope will benefit seasons later in the year.</p> <p><b>Offsite:</b>  Planning is underway for <b>Walthamstow Garden Party</b>, including positive discussions with the council regarding potential legacy proposals for the project in 2017 and beyond. Plans for a special onsite event showcasing our work in the borough of Barking and Dagenham, to take place in October 2016 are also underway in place of the <b>Barking Town Square Street Party</b>. This supports our commitment to showcasing work by emerging artists and participants from the communities in and around our target east London boroughs and bringing our offsite audience onsite, which is a model we will continue to develop throughout the year.</p> <p><b>Digital:</b>  <b>Building the Brutal: how we built the Barbican</b>, our online archive of photographs taken during the construction of the Barbican Centre in the years preceding its opening in 1982, went live on the 22<sup>nd</sup> February. The site has been featured on the <b>Guardian's</b> homepage alongside garnering press coverage from a broad spectrum of publications, including <b>Gardener's World</b>.</p> <p><b>Marketing:</b>  The Audience Research brief has been signed off at Management Team and is now going out to selected companies to pitch, in line with the project timeline.</p> <p>We developed an innovative project with online broadcast partners <b>Boiler Room</b>, which featured a looped streaming of the video Barbican Centre building, including the tunnels that run underground. In addition to this, a <b>Boiler Room</b> streaming of the <b>Actress / LCO</b> concert was very successful, serving as the most recent example of the strides we are taking to strengthen our digital presence. The relationship with <b>Boiler Room</b> enables us to reach and engage with a new online audience which</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,5</p> <p>Goals 1,2,4,5</p> <p>Goals 1,2,4,5</p>
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<p>we are keen to continue to develop.</p> <p><b><u>Communications:</u></b>  The campaign around <b><i>Strange and Familiar: Britain as Revealed by International Photographers</i></b> has been very successful, including a major feature in the <b>Financial Times</b>. Other campaigns of note include the strong press coverage of <b><i>The Encounter</i></b> which has included a number of high profile interviews with <b>Simon McBurney</b>, across mainstream print and radio, including <b>Time Out</b>, the <b>Financial Times</b> and <b>Start the Week</b>.</p>	<p>Goals 2,5</p>
<p><b>2.2 Preview and Planning</b></p> <p><b><u>Strategic Plan and Incubator Projects</u></b>  Strategic Project Initiation Form for the Intranet Project was signed off at the second Management Team meeting in January and the project is now in delivery.</p> <p>The foyers project is progressing well, with a proposal for the style guide submitted in the first week of March by <b>Dyvik Kahlen</b> - the architecture firm that designed the exhibition space for <b><i>Magnificent Obsessions</i></b>. The foyers programme sees its first installation <b><i>Towards the Mean: Sampling Britishness Today</i></b> open from 16 March - 19 June in the ground floor foyers. The piece is an interactive installation designed by <b>Marianne Holm Hansen</b> in association with electronic musicians from the Guildhall School of Music &amp; Drama.</p> <p>The Barbican Centre Business Plan has been produced through the Barbican Incubator in collaboration with the Finance department.</p>	<p>Goals 1,2,3,4,5</p>

<p><b>3. REPORT: CREATIVE LEARNING</b></p>	
	<p>Strategic Goal</p>
<p><b>3.1 Progress and Issues</b></p> <p><b>Talent Development</b></p> <ul style="list-style-type: none"> <li>Two partnership projects with the 8 Music Hubs in the East London will culminate over the coming weeks in February. Young Jazz East Big Band has brought together <b>25 young people</b> aged 11 – 18 from the boroughs to create a jazz band. The big band have had workshops with <b>Vincent Gardener</b> from the JLCO in their first few weeks of rehearsals and the project will culminate on the Barbican Concert Hall stage, when the band will perform alongside <b>JLCO soloists</b> and the <b>National Youth Jazz Orchestra</b>. Young Orchestra East is an ensemble project, bringing together <b>115 young people</b> from the music hubs and working in partnership with the <b>LA Philharmonic</b>. The symphony orchestra will rehearse with conductor <b>Karin Hendrickson</b> and will then have an open rehearsal with <b>Gustavo Dudamel</b> in the <b>Barbican Hall</b>. Both look to be selling to an audience of least <b>800</b>, which includes family, friends and our existing</li> </ul>	<p>Goals 2, 5</p>

music audiences.

### City Partnerships

- For the first time, **Guildhall School of Music & Drama** students will work with the **Museum of London** as part of our **2016 Dialogue Festival** programme. Inspired by the Barbican Art Gallery's forthcoming exhibition *Strange and Familiar: Britain as Revealed by International Photographers*, students from both Collaborative Skills and Workshop Skills electives have explored the strange and familiar within the Museum of London's collections to create 'Outside In' performances. This inaugural collaboration has afforded a special opportunity to give focus to the Museum's collections and artefacts as musical starting points. The new works devised by Guildhall School students will be performed to an invited audience and passing visitors in the Museum's galleries on 22<sup>nd</sup> February.

Goals 2, 4

### Barbican Shakespeare Weekender: PLAY ON

- Marking the **400th anniversary celebrations** in 2016, our forthcoming Barbican Weekender on 5<sup>th</sup> and 6<sup>th</sup> March, **PLAY ON**, is inspired by all things Shakespeare. Across the weekend, there will be special performances and events including; a *Shakespeare Son et Lumiere* event in the Guildhall Yard on the Saturday evening, presented by the **Guildhall Library** and **Guildhall School of Music & Drama**, a concert hall performance of *A Hum About Mine Ears* - by **Clara Sanabras, Chorus of Dissent, Vox Holloway** and **Britten Sinfonia**, an interactive, theatrical dinner experience with **Hydrocracker** and *Table Top Shakespeare* from **Forced Entertainment**. In addition, there is an extensive programme of free activities taking place across our Foyers on both days of the festival from 11am-6pm, from artists and partners including the **Museum of London, RSC, Boogaloo Stu, Told by an Idiot, Christopher Green**, and **Howard Jacobson**.

Goals 2, 4, 5

- **Drum Works** - Drum Works CIC has now been formally constituted and a board of directors confirmed. The website is now live at [www.drumworks.co.uk](http://www.drumworks.co.uk). The preparation of an Artistic Associate agreement is ongoing, along with the finalisation of a timeline for the transition of activity to the new CIC.

Goal 1

### Web/CMS project: phase 1 – customer centric mobile responsive booking journey

We have been live for two months 14 December 2015 – 14 February 2016. Some very positive KPIs/ trends are starting to emerge that show how we have so far achieved the key project objectives of delivering a customer centric, mobile responsive, booking journey experience.

- The membership booking upsell continues to perform very strongly with 420 purchases to date compared to 54 for the same two month period last year
- The total number of transactions from mobile devices is up by 73.79%, income is up by 60.24% compared to the same two

<ul style="list-style-type: none"> <li>month period last year</li> <li>• Number of transactions from mobile is up by 172.22%</li> <li>• Revenue up by 161.27%</li> <li>• Transaction time is 10% faster</li> </ul>	
<p><b>3.2 Preview and Planning</b></p> <p><b>Focus Festival 2016</b></p> <ul style="list-style-type: none"> <li>• A group of young people aged <b>16-25</b> have been working with experienced film programmer and tutor, <b>Suzy Gillet</b> and a range of visiting speakers, to widen their knowledge and understanding of film and, in turn, to influence the Barbican programme by planning and running a series of film events for and by young people. The <b>Focus Festival</b>, curated by the Barbican Young Programmers, takes place from <b>19-20<sup>th</sup> March</b>. It is the highlight of the group's year. Following on from their <b>sell-out February event</b> with directors <b>Whit Stillman</b> and <b>Richard Ayode</b>, the theme of the festival is coming of age. Young Programmer Isra Alkassi has been working with Marketing to plan the marketing strategy and influence the look and feel of the festival brochure and posters.</li> </ul> <p><b>Barbican Box 2016</b></p> <ul style="list-style-type: none"> <li>• In March, our Barbican Box 2016 programmes in Theatre, Music and Visual Arts will culminate in a range of live outcomes with participating school groups from across East London. With music and theatre performances in the Barbican Hall and Pit Theatre, and a photography book launch in the Garden Room, <b>over 700 secondary school students</b> have taken part in Barbican Box 2016. This year's Barbican Boxes have taken inspiration from a range of artistic starting points from the Barbican arts programme, including the 400<sup>th</sup> Shakespeare anniversary year and <i>The World of Charles and Ray Eames</i> exhibition.</li> </ul> <p><b>Widening Participation</b></p> <ul style="list-style-type: none"> <li>• A focus for the Guildhall school is on reaching those underrepresented in Higher Education. The Access Agreement with the government sets targets for increasing applications and entries from <b>state schools, BAME, low participation neighbourhoods</b> and those with <b>disabilities</b>. Creative Learning are working with partners to develop our existing ensemble offers to reach more young people from these groups. We are seeking to provide opportunities for the development of skills and to raise awareness of the School and the Higher Education sector. We are testing our new approach with the formation of an ensemble in Barking and Dagenham who will perform at the <b>Dialogue Festival</b>, and we will use the learning from this to develop the model further.</li> </ul>	<p>Goals 2, 5</p> <p>Goals 2, 5</p> <p>Goal 5</p>

<b>4. REPORT: OPERATIONS AND BUILDINGS</b>	
	<b>Strategic Goal</b>
<p><b>4.1 Progress &amp; Issues</b></p> <p><b><u>Security</u></b></p> <ul style="list-style-type: none"> <li>As part of our post-Paris security response and Operation Servator we held further training days for staff in December and January delivered by City Police Counter Terrorism Security Advisers (CTSAs) on the subject of emergency procedures and the “Stay Safe” film and associated Run, Hide, Tell message. An additional “Stay Safe” session delivered by Barbican Security Manager and CTSAs has been arranged for late February. Enhanced security remains in operation with the bags policy still being operated.</li> <li>The Security team was once again called to provide extra crowd control and stage door duties for the run of David Tennant with the RSC, there were no major issues. The Barbican was the subject of a small protest at Silk Street on Saturday 16<sup>th</sup> January involving three men with one banner against the artist Henry Rollins appearing in the Barbican Hall.</li> </ul> <p><b><u>Ex Hall 1</u></b></p> <ul style="list-style-type: none"> <li>Following the withdrawal of the London Film School from the lease agreement, an enabling works programme is planned by CSD to prepare the site for future tenancy. Further development of this project will need to align with the outcome of a retail feasibility project that 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 studio and workshop planned for the retained Ex Hall spaces. We are trying to arrange with CSD the early development of the space above Côte to accommodate our Marketing Department as phase 1 of the enabling works programme.</li> </ul> <p><b><u>Engineering</u></b></p> <ul style="list-style-type: none"> <li>Approval has now been received from Central Procurement for the works to go ahead with the replacement of the CSPR chilled plate heat exchanger. Completion of the project is now planned for the end of April.</li> <li>Engineering will be replacing the chilled plate heat exchanger that serves the Art Gallery in order to rectify the bleed over from the primary and secondary side of the system currently causing loss of chilling duty, dehumidification and energy.</li> </ul> <p><b><u>Customer Experience</u></b></p> <ul style="list-style-type: none"> <li>Box office turnover remains buoyant with a turnover of just under £19m mid-February. Removing the ‘Hamlet effect’ of 14-15, this is</li> </ul>	<p>Goal 1</p> <p>Goals 2, 3</p> <p>Goal 1</p> <p>Goal 1, 3</p>



5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
<p><b>5.1 Progress &amp; Issues</b></p> <p><b>Business Events</b></p> <ul style="list-style-type: none"> <li>• 2015/16 continues to outperform 2014/15 forecasting a year end result of over 103%.</li> <li>• A drive to lock in repeat business for 2016/17 has proved successful, with 79% business on the books already confirmed.</li> <li>• January 2016 saw the Business Events Sales team attend several UK domestic trade events, including the 20/20 Networking event, the BNC Event Show, the London Summer Events Show, London City Selection. To date the tracked enquiry value following attendance is in excess of £300k.</li> <li>• For the second year running, the Barbican has been nominated for the COOLEst Conference/Exhibition Centre in the COOL Venue Awards. The Awards ceremony takes place in March.</li> </ul> <p><b>BIE</b></p> <ul style="list-style-type: none"> <li>• <i>Digital Revolution</i> attracted 30,000 visitors during its run (20 Oct 2015 - 10 Jan 2016) at the Onassis Cultural Center in Athens, proving to be the venue's most successful exhibition to date.</li> <li>• <i>Watch Me Move</i> closed at VDNkh, Moscow on 14 February, having attracted 21,000 visitors during the exhibition's three month run.</li> <li>• As well as appointing a new assistant curator for <i>In a Strange Land: a journey through science fiction</i> (working title) we have also put together a team of eight international exhibition advisors with specialisms spanning areas such as Middle-Eastern, Russian and African science fiction, comic art, and film.</li> </ul> <p><b>Exhibition Halls</b></p> <ul style="list-style-type: none"> <li>• The Exhibition Halls enjoyed an excellent start to the new year with three events taking place in January and February. The most significant was an international convention - <i>Global Rare Disease Kick Off</i> by the pharmaceutical company, Pfizer. The other two events included a newly launched event – <i>Data Centre Summit South</i>, a conference and exhibition devoted to IT solutions for the data storage industry, and <i>Garden Press Event</i>, our regular annual event for the journalists reporting innovations in the gardening world.</li> </ul> <p><b>Commercial Development</b></p> <p><u>Retail</u></p> <ul style="list-style-type: none"> <li>• Eames finished very strongly with total retail sales across the exhibition run up 75% against budget in the gallery shop.</li> <li>• This contributed to a very strong start to 2016 in the shops overall with takings in the Foyer Shop almost double that of last year and Richard II contributing to strong sales in the mezzanine pop-up.</li> </ul>	<p>Goal 3</p> <p>Goals 1,2,3,5</p> <p>Goal 3</p> <p>Goals 1, 3</p>



<ul style="list-style-type: none"> <li>The team is on course to deliver an excellent end of year result, significantly ahead of budget.</li> </ul>	
<p><b>Commercial Development</b></p>	
<p><u>Retail</u></p>	
<ul style="list-style-type: none"> <li>Shop relocation project Planning and Listing Building docs live on the CoL planning portal. Design of unit now being finessed through fortnightly team meetings.</li> <li>Retail team consulting across industry to benchmark, for possible review, artist foyer selling practices and commission rates</li> </ul>	Goals 1, 3
<p><u>Catering</u></p>	
<ul style="list-style-type: none"> <li>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.</li> <li>The mobile bars, delayed due to specification issues, are due for delivery during February and will be on operation from March.</li> </ul>	Goals 1, 3
<p><u>Car parks</u></p>	
<ul style="list-style-type: none"> <li>By the end of March Access Members with blue badges will enter the car parks automatically using our new number plate recognition cameras.</li> <li>Progress has been made on Indigo's online payment system for car parking. This is expected to go live by the end of the financial year.</li> </ul>	Goals 1, 3
<p><b>Development</b></p>	
<ul style="list-style-type: none"> <li>Trustees have formed a committee to work on the large fundraising gala scheduled for autumn 2016.</li> <li>Plans are underway to start new giving initiatives near The Curve Gallery and our retail environments.</li> </ul>	Goals 2,3,4



## **Appendix A:**

**Our vision is: Arts Without Boundaries.**

**Our mission is: world-class arts and learning**

### **We exist to:**

- Inspire more people to discover and love the arts;
- Create an ambitious international programme;
- Invest in the artists of today and tomorrow

### **Our Strategic Goals are:**

1. **Customer Experience** – to create timely, relevant and memorable experiences for our customers, exceeding their expectations in everything we do
2. **Connecting Arts and Learning** – to empower artists, participants and audiences to be ambitious and creative
3. **Mixed Income Generation** – to create sustainable growth through innovation across arts, learning and commercial activities
4. **Cultural Hub** – to be a lead partner in establishing the City of London's cultural hub at the heart of the world's creative capital
5. **Audience Development** – to grow and develop deeper relationships with our audiences and communities reflecting the diversity of London as a national and international creative centre

### **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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<b>Committee(s):</b>	<b>Date(s):</b>
Barbican Centre Board	16 March 2016
<b>Subject:</b> CO <sub>2</sub> Alarm Activation at ExHall1 High Voltage Transformer Room	<b>Public</b>
<b>Report of:</b> Director of Operations and Buildings <b>Report author:</b> Michael Dick, Barbican Centre	<b>For Information</b>

## Summary

On 19 December 2015, the CO<sub>2</sub> alarm in the High Voltage Transformer Room for Exhibition Hall 1 was activated. This alarm continued to sound intermittently and, due to a combination of factors, it took three days for the issue to be fully resolved and thus to prevent the alarm from sounding, causing considerable distress and inconvenience to a number of residents.

At the Board's January meeting, it was requested that an apology be circulated to residents and that a report be produced following a full investigation in to this incident, identifying the lessons learnt and how a repeat could be prevented. This report provides information as to the cause of the issue and the lessons learnt as a result.

## Recommendation(s)

Members are asked to note the report.

## Main Report

### Background

1. At the Board's January meeting, Members were advised of an incident concerning the CO<sub>2</sub> alarm activation on 19 December and its subsequent impact on residents.
2. It was advised at the meeting that a full investigation would be undertaken. At that stage it was believed that the incident had been caused either due to the pending London Film School enabling works, with controls and sensors not being connected to the control room because of the pending strip out, or due to incomplete commissioning of the new fire alarm system, which meant that there was no alarm in the control room.
3. The investigation has concluded however that both of the above theories were incorrect and entirely speculative. It has now become apparent that the root cause of the series of events and reactions leading to the initial extended alarm (and then repeat alarms over a period several days) was the failure of the control room operator to report the fault to Engineering or the duty Centre Manager.

### Events of 19 December

4. At 12.14 on 19 December a fault condition activated in the Exhibition Hall High Voltage switch room and was received in the security control room. The audible alarm was accepted (muted) but the security officer did not alert relevant staff to the fault, hence it went unattended.

5. The fault continued to re-appear throughout the day, and was continually deactivated in the control room.
6. Later that day, the Engineering Shift received the following message from the Barbican Estates Office (BEO):  
  
*“There is a fault on our Transformer 42066 in Golden lane. BEO has already reported this to U.K. Power networks (Ref 239013J). We shouldn’t need to get involved this is just for our info).”*
7. At this point it was reasonably assumed that the issue was for UK Power to resolve.
8. At 23.00, UK Power arrived on site and investigated the issue with our engineers. (For safety and regulatory reasons only UK Power has key access to the transformer room.) It was discovered that here had been a loss of supply to the local fire alarm panel and that this was the Centre’s responsibility to rectify rather than that of UK Power. Unfortunately the Centre’s night shift engineers could not locate the source of the power failure. They asked the following morning shift to continue the investigation and this team subsequently located the cause of the problem and restored power to the alarm panel.
9. There were no further fault activations reported on 20 or 21 December. However, on 22 December the City Corporation’s Environmental Health team contacted the Head of Engineering directly about the continuing issue of an intermittent alarm. The shift engineers attended to silence the alarm and monitor the panel for reactivation until the arrival of the Global (the Centre’s fire alarm maintainer) on 23 December, when they attended the site and fixed the problem, which turned out to be an intermittent fault with a battery back-up unit.

### **Lessons Learned**

10. What we have evidenced from downloads of the panel fault and event logs is that the alarm and sensor fault indicator was working correctly and had also correctly actuated the fault alarm in the Centre’s security control room. Unfortunately the alarm was put into silent mode locally by the control room operator and no report was made to the Centre Manager or Engineering Supervisor. The control room operator was unaware that there was an audible alarm sounding at the fault site when they silenced the local control room alarm.
11. This was the root of the problem, as if the fault had been correctly reported, engineering would have been able to identify the panel in question, and commence immediate investigations into the power failure and/or call out the Centre’s fire alarm maintainer who are on 24hr call out.
12. Although training on the new fire alarm system (and its many panels) has been taking place since January 2015, it is apparent that some people have not received sufficient training and thus procedural policies have not been followed. An audit and review of training, induction procedures, and operational policies

needs to be conducted to ensure that the reactions to the systems information and alarms are robust and reliable in the future.

13. Although the event was intensely irritating for those close to the alarm, the alarm system “worked” in preventing danger to life. The Health & Safety Executive have reported one fatality in the past year from an engineer entering a transformer chamber that had been flooded with CO<sub>2</sub>, so the installation of the CO<sub>2</sub> detection device serves an important part of the installation’s safety systems.

#### **Actions following the Incident**

14. The Security Dept. now has a procedure in place so that when a fault occurs the Controller will contact the duty Centre Manager or, if overnight, the Engineering Supervisor, to investigate/action as appropriate. A detailed log of all such incidents will be maintained.
15. An audit and review of training, induction procedures and operational policies is being conducted to ensure that the reactions to the detector and alarm systems information and alarms are robust and reliable. The installing contractor has been instructed to attend further briefing meetings to remind appropriate staff members of the operation of the system. This will take place following completion of the system cascade testing on 15 March. A briefing of Barbican Centre Engineering and Security staff, together with modification to the chain of communication has already taken place
16. A meeting has taken place with the Breton House Group chair and deputy chair, with the Barbican Centre Board Chairman in attendance, to provide a final debrief on the incident, to offer apologies and formulate and finalise a note to go to the House Group as follows:

*Firstly I would like to offer my sincere apologies for the disturbance caused to residents during 19-23 December 2015. We have now undertaken a full investigation into this serious matter. The root of the issue has been found to be a human error, rather than any fault with the equipment or systems which 'worked' in terms of Health and Safety requirements and in preventing possible danger to life of any unprotected maintenance engineers.*

*As a direct response to this incident we are undertaking a full audit and review of training, induction procedures, and operational policies that need to be conducted to ensure that the reactions to the systems information and alarms are robust and reliable in the future. I would like to reassure residents that full measures have been taken to prevent such a repeat incident occurring, and again I make a full apology to all those affected.*

17. The above final version was sent to the Chair of the House Group (on 7 March 2016) for distribution to residents as appropriate.

#### **Contact:**

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<b>Committee(s):</b>	<b>Date(s):</b>
Barbican Centre Board	16 March 2016
<b>Subject:</b> Theatre: Annual Presentation	<b>Public</b>
<b>Report of:</b> Director of Arts <b>Report Author:</b> Toni Racklin, Barbican Centre	<b>For Information</b>
<b>Summary</b>	
<p>This report provides an overview of the Theatre department's strategy and planning, in the context of the Barbican's vision and mission. It examines current developments across the UK theatre landscape and the challenges and opportunities that are facing our own work. The report is divided into the following sections:</p> <ol style="list-style-type: none"> <li>1. Background - UK theatre landscape</li> <li>2. Current position - Strategy and internal context</li> <li>3. Corporate and Strategic Implications - how our mission statement reflects our activity across 15/16</li> <li>4. Implications - risks in the sector</li> <li>5. Conclusion</li> <li>6. Questions</li> </ol> <p><b>Recommendation</b> Members are asked to:</p> <ul style="list-style-type: none"> <li>• Note the report</li> </ul>	

## Main Report

### 1. **Background**

Looking at our national theatre landscape, the president of UK Theatre reports that:

*“The good news from the report is that theatres throughout the UK continue to thrive despite the challenging financial climate. As the UK Theatre Awards demonstrated, regional theatres continue to produce some of the country’s most exciting theatre despite unprecedented cuts to national and local funding. But if we are to maintain our position as world leader in the performing arts we must continue to invest in the companies producing innovative drama, dance and opera. Theatre plays a more crucial role in our communities than ever before and the small investment from national and local government is repaid many times over by the economic, cultural, social and educational benefits it returns.”*

The Barbican's vision of 'arts without boundaries' and our mission to be a 'world-class centre for arts and learning' are the drivers for all our endeavours. Across the departments we are working together to fulfil the new Barbican Organisational Review and 5 year Strategic Plan and to ensure our theatre

programming contributes to the plan's objectives and to actively strike a balance between our own core promotions and commercial rentals. This report considers how we have delivered against these objectives throughout 15/16 and how they will extend for our future plans.

## 2. Current Position

Since last year's Board report, funding for the arts has become even more challenging not only for London and the regions but also across Europe and beyond and correspondingly terrorism and displacement in all parts of the world impact and overlap with artistic endeavour in ways we cannot ignore.

Dominic Cavendish, Daily Telegraph, on Henry V:

*"In some strange, sad, serendipitous way the Bard speaks to our lives now. Henry V kept acquiring new resonances. In September, it heralded the 600th anniversary of Agincourt. By November, the Paris attacks had given the play's Anglo-French relations a new poignancy. By December, with warplanes heading off to Syria, the Act I deliberations over the rightness of military action sharpened its edges again."*

- a) 15/16 has been both a successful and unusual year due to the balance of rentals over our own promotions, and dominated by one production in particular.

On 18 December, the Evening Standard reported: *"Benedict Cumberbatch has led the Barbican to a record-breaking year thanks to his star turn in Hamlet. The venue took £37.7 million in the past 12 months, beating the £37.4 million taken in 2012/13 when there was an Olympics tourism boost. The arts centre saw a record 1.2 million visitors - up by 200,000 on last year."*

Sonia Friedman Productions' Hamlet, starring Benedict Cumberbatch, was one of the fastest-selling shows in British theatre history. It played to 128,000 people over its run. The production was a truly international phenomenon, with tickets booked from 74 different countries and large numbers of audience members travelling from overseas including Canada, France, Germany, Japan and the US.

- b) Also a contributor to this successful year was the Barbican's own co-production of Antigone, starring Juliette Binoche and directed by Ivo van Hove. It played to sold-out audiences at the Barbican and was seen in Luxembourg, Amsterdam, Antwerp, Edinburgh, New York, Washington DC, Chapel Hill, North Carolina and Ann Arbor, Michigan in the US, Paris and Recklinghausen playing to a total audience of 98,702. It was the Barbican's largest ever international theatre tour. The production was also filmed by BBC Arts and broadcast on BBC Four.
- c) There were two other one off rental seasons in this year:
- ENO came with the premiere of a new opera, *Between Worlds*, composed by Tansy Davies and directed by Deborah Warner. The short season played to an audience of 7,000. Regent's Park Open Air Theatre revived their award-winning *To Kill A Mocking Bird* and played for five weeks to full houses, aided by it being the same year in which Harper Lee's long lost sequel was published.



The production played in the Barbican Theatre for four and a half weeks, received excellent notices and brought a total audience of 39,000 into the building.

- d) To round off this bumper year, and in the third calendar year of our new relationship, the RSC presented their highly acclaimed Great Cycle of Kings - Richard II, Henry IV pts 1 & 2 and Henry V.
- e) Early research indicates that Hamlet first time bookers, from August 2014 when the production first went on sale, have also gone on to buy tickets for the following top 7 events: To Kill A Mockingbird, Richard II, Henry V, Antigone, Magnificent Obsessions (Gallery), Waiting for Godot, Constructing Worlds (Gallery).

This audience will be monitored through further research and we will examine how we can continue to build them into a returning Barbican audience taking into account their interest in a variety of art forms.

- f) As a consequence of this year's programme Barbican membership, Barbican Young Membership, and first time audiences have grown exponentially and we are working hard to capitalise on this new core growth. Our spaces have become much sought after and submissions from artists across art forms have increased. The projects we attract benefit from the Barbican being the home of different art forms under one roof, that can provide a rich context for ambitious new work and a well cared-for, loyal core audience.
- g) Theatre is fully integrated into the life of the centre and intersects on a daily basis with colleagues in development, marketing, media relations, customer experience, creative learning and the arts teams.
- h) The Theatre department benefits from a stable, passionate and committed staff team. We try to integrate developmental opportunities within our structure; our technical team took Antigone on tour; one of our apprentices has been appointed flyman; we have received enthusiastic short term placements covered in full by City University and the admin team also offer a six monthly placement plus two annual technical apprenticeships.
- i) Box office figures were positive for the commercial rental producers whilst attendance for our own promotions in 15/16 was 60,714 seats sold with net sales of £1.4m.

### **3. Corporate & Strategic Implications**

**The 2015/16 programme is reflected in the Barbican's Theatre messaging in the following ways and actively responds to the 5 Strategic goals.**

1. *We present an ambitious, international programme that crosses art forms, with outstanding artists and performers. We excel at projects that hover on the edge of classification. We showcase international theatre, dance and*

*performance by leading companies, auteurs and emerging artists that challenge the idea of what theatre can be.*

- The Ninagawa 80th Anniversary season brought Hamlet and Kafka on the Shore to our stages in a fitting tribute to the great director.
- Our International Beckett Season included work from the celebrated Sydney Theatre Company, iconic theatremaker Robert Wilson from the USA and four important small scale companies from Ireland.
- A triple bill of contemporary dance from India as part of Dance Umbrella.
- A double bill of political theatre from Mexico as part of Casa Latin American Festival.
- There were cutting edge American performance artists as part of SPILL Festival.
- Comedy and a strong message on disability rights from Touretteshero.
- 5 breathtaking works by leading circus and visual artists as part of the London International Mime Festival from Australia, France and Germany.
- We have just completed a sold out season of the eagerly anticipated The Encounter from Complicite.
- And reversing the journey of bringing world class theatre to our doorstep, we took our own production of Antigone, starring Juliette Binoche with a British and Irish cast, directed by Ivo van Hove on an extensive European and US tour from April to October.

This work reflects our strategic goals of Connecting Arts and Learning (empowering artists, participants and audiences to be ambitious and creative) combined with Customer Experience (creating relevant and memorable experiences) and our role in the Cultural Hub (being a lead partner in establishing the City of London's cultural hub at the heart of the world's creative capital).

2. *We invest in the artists of today and tomorrow through the commissioning of new work showcasing emerging talent and collaborating with our Artistic Associates - Boy Blue Entertainment, Cheek by Jowl, Michael Clark Company and Deborah Warner.*

- We support the Oxford Samuel Beckett Theatre Trust R&D showcase and the prize winner's Pit season.
- We offer sharings of new work in development as bespoke events for Barbican Members. To date we will have presented behind the scenes access to a new interpretation of Macbeth, a working rehearsal from Ballet Black, a contemporary opera about Ruth Ellis, choreography combined with spoken word from Julie Cunningham, and a hip hop musical from Ayinde Productions.
- We work closely with Creative Learning on Open Labs and are looking at new ways to support the development of the emerging artists who come through this innovative programme.
- Our commissioning investment results in exciting, large-scale work that tours the world by artists including Complicite, Toneelgroep Amsterdam, Odeon-Paris and Robert Lepage.

- Our ongoing commissioning commitment offers opportunities for growth to each of our Artistic Associates: Last year, Deborah Warner directed the highly acclaimed opera *Between Worlds* produced by ENO and created for our main stage. We have co-commissioned a double bill from Michael Clark Company that will be presented with us in autumn 2016; a triple bill of new choreography from Boy Blue Entertainment that will be shown in January 2017 and *A Winter's Tale* by Cheek by Jowl that will reach Silk Street Theatre in April 2017.

This work reflects our strategic goals of Connecting Arts and Learning combined with Customer Experience and the work on the Cultural Hub.

3. *Through our activities we hope to inspire more people to discover and love the arts. We Programme free off-site events in east London, offer reduced price tickets to 16-26 year- olds for our shows through Young Barbican, present regular post-show talks with Directors, commission new work especially for children and create online content for our special themed seasons.*

- All of the above initiatives have been consolidated this year including reviving our original commission of *Told by an Idiot's Get Happy*, a joyful production for everyone over 4 years- old which included some very successful relaxed performances designed for children with autism and other learning difficulties.
- Our Shakespeare Weekender, taking place on 5th & 6th March, is a further example of Creative Learning and Theatre working very closely and creatively together. This weekend will add to our year long Shakespeare400 season and will provide two days of interactive events, puzzles, workshops, performances and food that will provide a good introduction to the work of the great man suitable for all ages. The weekend will feature work by leading literary figures Howard Jacobson and James Runcie, musical and dance highlights from Harvey Brough, Clara Sanabras, Britten Sinfonia and MoveMe and theatre companies *Told By An Idiot*, *Forced Entertainment*, *Hydrocracker* and the RSC.
- Digital and streaming work have come to the fore in the past year and Complicite's *The Encounter* has been successful on the BBC Arts Council's Space platform and shortlisted on that and on the British Council's Shakespeare digital platform are *The Forbidden Zone*, *Kings of War* and *The Shadow King*.
- The BBC captured *Antigone* for broadcast twice on BBC4 and a season on iplayer.
- The South Bank Show will film *Ballet Black* during their debut season here.
- We participated in our first NT Live with the filming of *Hamlet* which was seen on the night in over 2000 cinemas in more than 50 countries including all 3 at the Barbican.

This reflects the work we are doing on our strategic goal of Audience development (growing and developing deeper relationships with our audiences and communities reflecting London's diversity).

- 4. We have built a structure of annual programming that now includes part rental and shared risks, part own subsidy and support from trusts and foundations, in order to deliver a carefully curated ecology of distinctive theatre and gives a diverse range of artists a platform to offer insight into a range of different viewpoints and perspectives.*

As mentioned, this was a unique and strong year as mentioned for collaborative rentals which featured ENO's *Between Worlds*, *To Kill A Mockingbird* from the Open Air Theatre in Regent's Park; the phenomenon of *Hamlet* starring Benedict Cumberbatch produced by Sonia Friedman Productions and finally the *Great Cycle of Kings* from the RSC in our third year working together.

The Daily Telegraph, Jane Shilling described the impact of the RSC's *King and Country: Shakespeare's Great Cycle of Kings* in her 4\* review;

*"Their staging as a single event at the Barbican, to mark the 400th anniversary of Shakespeare's death, in fact proves a remarkable experiment in theatrical alchemy."*

In feedback from our recent season the RSC praised our box office procedures, marketing and media relations collaboration and look forward to strengthening their strategic education work with our Creative Learning team across schools in east London. We have together registered where we need to improve processes and look forward to taking this forward into the strong mix of productions taking place here throughout 2016.

The work of this objective reflects our strategic goal of Mixed Income Generation (creating sustainable growth through innovation).

- 5. Integrated into the artistic programme, an inspiring Creative Learning programme engages young people and families and supports the development of emerging artists in the Barbican Theatre, the Pit and through our Beyond Barbican off-site initiatives*

The latter included our debut in the town square of Barking and Dagenham last summer, followed by our second year of participating in the Walthamstow Garden Party. Weekend Labs were much appreciated by students and young professionals including one with *Hamlet* director Lyndsey Turner. We are starting connections with the Young Arts Academy. For schools, Theatre working very closely with Creative Learning were able to draw on the range of exciting, international theatre makers we have strong relationships with to create the ground breaking Shakespeare Barbican Box: Benedict Cumberbatch, Yukio Ninagawa, Netia Jones, Thomas Ostermeier, Gregory Doran, Lyndsey Turner, Robert Wilson and 6 others all contributed personal objects that for them represented the genius of Shakespeare.

The work carried out collaboratively between Theatre and Creative Learning departments highlights our imperatives of Connecting Arts and Learning & Audience Development.

#### 4. Implications

- a) Within the challenges of a new funding model, we work very hard to ensure our programme is ambitious and adventurous and that we are continuing to help nurture future talent through our endeavours and provide the best resources and context for all the work we present on the large scale.
- b) New artistic directors in key **peer institutions**, NT, the Globe and the Old Vic; the east London development of Olympicopolis which will incorporate several arts institutions that will draw on many of the artists we already work with; the London Theatre Company, led by Sir Nicholas Hytner and Nick Starr, which will open near Tower Bridge in 2018, providing a brand new destination for theatre goers; other London peers, the Almeida, Young Vic, Royal Court, and Kenneth Branagh's Company in the West End who like us, continue to surprise and excite audiences with their contemporary interpretations of the classics, all require us to continually assess our position and respect each other's place in the ecology of London theatre.
- c) **Small vibrant venues** - the Print Room, The Park, The Yard, Arcola, the Bush, Southwark Playhouse have made us examine our ambitions for the Pit theatre and how we want it to reflect our vision, in the light of our own strategic objectives, into the future.
- d) **Diversity and equality** are high on the agenda. Reminders in the press about the Bechdel test and active initiatives such as Act for Change, 50/50 and Waking the Feminists ensure we check our own position and try our best to reflect our society on our stages. Between 2015-17 we have presented the work of many women as lead decision makers across our programme as we aim to redress the balance between male and female artists and introduced the work of several new companies on to both of our stages. 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 an important way to achieve this whilst also reflecting our strategic goal work. BAME artists are present across the theatre and dance programme. There is new work currently coming to the fore which is focussing on gender issues and we will be presenting a collaboration with transgender artists in the Pit this autumn. We also present the work of disabled artists and ensure that our work is inclusive and accessible to disabled patrons. Across the seasons there are 'relaxed' performances, as well as those that are captioned, sign language interpreted and audio described. We have received positive feedback from audience members about how we have structured these especially from carers of children on the autistic spectrum. All members of the Theatre team are participating in a series of in-house diversity and equality workshops.
- e) We work closely with our **Development** department to try and raise funds from cultural institutions and Embassies for the programme and in 15/16 we raised the sum of £40,850 in total from the following:
  - Sasakawa and Daiwa Foundations for Ninagawa Company.
  - Australian High Commission for Waiting for Godot.

- Lincoln Center and Esplanada Singapore for shared surtitle commissioning.
- BBC for Antigone.
- NT Live for Hamlet.
- Culture Ireland supported in kind for three companies in our International Beckett Season, paying for their freight and international travel.

It should be noted that this is approximately 50% less than in 14/15 due to funding cuts which are also now beginning to affect our international partners.

- g) **Ticket pricing** is tested and reviewed against the marketplace and there are comprehensive art form templates based on knowledge of the work, audience spending and the companies' profile and track records. We set responsible targets but our box office team are skilled in the mechanics of yielding from which show income can benefit.
- h) **Cultural Hub** - As strategic plans develop across the partners, over the past year we have forged more integrated and active relationships with the Guildhall School, providing tickets to see innovative shows throughout the year and participating in professional development sessions and tours with students. Our relationship with The Museum of London has deepened considerably and they will have a prominent place in our Shakespeare Weekender. They will run a unique workshop on handling Elizabethan everyday objects and they have also commissioned a company to create an exciting trail across the highwalks between our two venues, which will give our combined audiences a further perspective on Shakespeare's stories.

## 5. Conclusion

We have learned a great deal this year. Hamlet's announcement, its pending arrival, and then presence in the building, tested every team on every level. That extraordinary experience has given us new skills and knowledge to take into the future.

The economics of the arts continues to be challenging and it's important that we maintain a flexible business model, remaining alert to opportunities for sharing risks, offering attractive rental seasons to commercial companies, and being fleet of foot in order to respond to late planning. This year theatre has maintained a balanced, high profile programme against a landscape of reduced subsidy levels worldwide, reflecting the goals of the Service Based Review and the new Strategic Plan.

### Questions:

- Is our programme an appropriate mix of the innovative and the more traditional?
- Is the balance right between own promotions and rentals, and does it feel seamless or does it jar?
- How do we build and capitalise on the audiences Hamlet brought to us and the profile it raised?
- How does the Barbican maintain its position as leader in the field in the face of enormous challenges and competition around us?

## **Appendix 1 - Details of the Theatre programme outline for 2016**

All our future activities combine organically and pro-actively to respond to our **Strategic Goals** (highlighted in bold below) and at the heart of all our work are our audiences. We aim to engage and entertain them and involve them through theatre's ability to challenge and move us emotionally, and create pathways for them to see themselves and their lives reflected on stage and through the participatory work that we do. The Strategic Goals relating to **Customer Experience** and **Audience Development** underpin every aspect of the theatre programme.

- a) This year the Barbican's programme focuses on international auteurs - renowned directors who push the boundaries of their artforms to create highly impactful theatrical experiences. The season includes work by Simon McBurney (UK), Netia Jones (UK), Yoann Bourgeois (France) Katie Mitchell (UK), Krzysztof Warlikowski (Poland) Yaron Lifschitz (Australia) and Robert Lepage (Canada). Each artist's approach is distinct yet they share a commitment to either radically interpreting existing texts, combining elements of different artforms to create unique hybrids, or incorporating the latest technology to produce unforgettable visual and aural stagings. **(Connecting Arts and Learning)**
- b) Shakespeare 400 underpins this new year with a wide range of different interpretations of the plays: Kings of War by Ivo van Hove and his Dutch ensemble; Forced Entertainments' Complete Works played out on a table top using everyday objects; indigenous aboriginal actors from Melbourne's Malthouse Company with The Shadow King; and a range of work from the RSC including the ambitious Midsummer Nights Dream: a Play for the Nation, featuring local school children as fairies and amateur actors playing the Rude Mechanicals followed by a winter residency, featuring two major productions of the late plays, shortly to be announced. **(Connecting Arts and Learning)**
- c) With the RSC we are planning for our next five years together. An exciting programme for autumn and winter 2016 is about to be announced and there are programme initiatives set out to the end of 2017. Our Creative Learning teams are working well together and planning for a very collaborative offering across the next stage of our relationship **(Cultural Hub & Mixed Income Generation & Connecting Arts and Learning)**
- d) We have built new relationships with a variety of companies across 2016 which will continue to yield new work over the next few years: Ballet Black, sKaGen, Odeon – Paris, Transpose, Royal Opera, Royal Ballet (these two latter companies have turned to the Barbican for these particularly innovative projects due to the planned closure of the Linbury Studio), Blanca Li Company, Yinka Ayinde and Yemisi Molouki of Ayinde Productions, 14-18 Now, who commission artists' work to commemorate the Great War, and Turned On Its Head, a company who create playful projects for early years. **(Cultural Hub & Mixed Income Generation)**
- e) We are exploring regional connections to develop and share risks on future work with the following ; Ipswich (with SPILL), Chichester Festival Theatre, Bristol Old Vic, Warwick Arts Centre, Liverpool Playhouse, HOME in Manchester, Edinburgh

International Festival. **(Mixed Income Generation & Connecting Arts and Learning)**

- f) We are also continuing to grow our network of European co-commissioning and presenting partners and develop further connections with leading venues and companies following the successful tour of Antigone. This work supports our plans for Dark Mirror, our next own production, which includes a season in Taiwan and a tour to the US, building on these new relationships **(Connecting Arts and Learning & Mixed Income Generation & Cultural Hub)**
- g) Several new productions are in development with colleagues in Music, Visual Arts and Cinema and we are focussing on the launch of a series of exciting participatory and digital projects for the Barbican foyers. **(Cultural Hub & Connecting Arts and Learning)**
- h) Following on from the work in 2015 we are pro-actively in discussions with our commercial rental partners to foster new projects. **(Mixed Income Generation)**
- i) We are working with partner companies to jointly apply for the diversity funds, newly created by Arts Council England, in the areas of theatre makers' development and senior leadership training. **(Mixed Income Generation & Connecting Arts & Learning)**

**Non-Public Appendices:**

- **Appendix 2:** Detailed Theatre Programme 2016 onwards
- **Appendix 3:** Financial Summary

**Background Papers to be tabled:**

- Media quotes
- Awards and nominations 15/16

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