



Barbican Centre Board

Date: WEDNESDAY, 8 MARCH 2017
Time: 10.30 am
Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

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

Enquiries: Gregory Moore
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Lunch will be served in the Guildhall Club following the meeting
N.B. Part of this meeting could be the subject of audio or visual recording

John Barradell
Town Clerk and Chief Executive

AGENDA

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3.
 - a) **Board Minutes**
To approve the public minutes and summary of the Barbican Centre Board meeting held on 25 January 2017.
For Information
(Pages 1 - 8)
 - b) **Minutes of the Nominations Committee**
To receive the draft public minutes and summary of the Nominations Committee of the Barbican Centre Board meeting held on 25 January 2017.
For Information
(Pages 9 - 12)
 - c) **Minutes of the Risk Committee**
To receive the draft public minutes and summary of the Risk Committee of the Barbican Centre Board held on 25 January 2017.
For Information
(Pages 13 - 16)
4. **OUTSTANDING ACTIONS AND WORKPLAN**
Report of the Town Clerk.
For Information
(Pages 17 - 20)
5. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**
Report of the Managing Director.
For Information
(Pages 21 - 36)
6. **CINEMA: ANNUAL PRESENTATION**
Report of the Director of Arts.
NB – to be read in conjunction with the non-public sections and appendices at item 13.
For Information
(Pages 37 - 50)
7. **CULTURAL EDUCATION PARTNERSHIP AND UNDER 18 OFFER**
Report of the Director of Learning & Engagement.
For Information
(Pages 51 - 54)
8. **RED / AMBER PROJECTS UPDATE**
Report of the Director of Operations & Buildings.
For Information
(Pages 55 - 60)

9. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
10. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
11. **EXCLUSION OF THE PUBLIC**
MOTION – That under Section 100A of the Local Government Act 1972, the public be excluded from the meeting for the following items, on the grounds that they involve the likely disclosure of Exempt Information, as defined in Part 1, of Schedule 12A of the Local Government Act.
For Decision
12. a) **Non-Public Board Minutes**
To agree the non-public Minutes of the Barbican Centre Board meeting held on 25 January 2017.
For Decision
(Pages 61 - 64)
- b) **Non-Public Minutes of the Nominations Committee**
To receive the draft non-public minutes of the Nominations Committee of the Barbican Centre Board held on 25 January 2017.
For Information
(Pages 65 - 66)
- c) **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 25 January 2017.
For Information
(Pages 67 - 70)
13. **CINEMA: NON-PUBLIC SECTIONS AND APPENDICES**
Non-public sections and appendices to be read in conjunction with item 6.
For Information
(Pages 71 - 80)
14. **UPDATE ON STRATEGIC PLAN**
Report of the Director of Arts.
For Information
(Pages 81 - 112)
15. **BARBICAN CENTRE SERVICE BASED REVIEW UPDATE**
Report of the Managing Director.
For Information
(Pages 113 - 120)
16. **BUSINESS REVIEW**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 121 - 128)

17. **DEVELOPMENT UPDATE**
Report of the Chief Operating & Financial Officer.
For Information
(Pages 129 - 134)
18. **RISK UPDATE**
Report of the Director of Operations & Buildings.
For Information
(Pages 135 - 178)
19. **UPDATE ON CAPITAL WORKS**
Report of the Director of Operations & Buildings.
For Decision
(Pages 179 - 190)
20. **COMBINED GATEWAY 1/2/3/4: CONCERT HALL REFURBISHMENT OF SEATING**
Report of the Director of Operations & Buildings (TO FOLLOW).
For Decision
21. **REPORT OF URGENT ACTION TAKEN**
Report of the Town Clerk.
For Information
(Pages 191 - 192)
22. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
23. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**

BARBICAN CENTRE BOARD

Wednesday, 25 January 2017

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 25 January 2017 at 11.15 am

Present

Members:

Deputy John Tomlinson (Chairman)
Deputy John Bennett
Russ Carr
Stuart Fraser
Gerard Grech
Tom Hoffman
Wendy Hyde
Emma Kane
Vivienne Littlechild
Deputy Catherine McGuinness
Sir Brian McMaster
Cllr Guy Nicholson
Trevor Phillips
Judith Pleasance
Keith Salway
Deputy Tom Sleigh

Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Sean Gregory	- Director of Learning & Engagement, Barbican Centre
Louise Jeffreys	- Director of Arts, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Lynette Brooks	- Head of Development, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Toni Racklin	- Head of Theatre, Barbican Centre
Jim Turner	- Head of Projects, Barbican Centre
Jo Daly	- PA to the Managing Director, Barbican Centre
Debbie Hackney	- Financial Controller, Chamberlain's Department
Mark Lowman	- City Surveyor's Department
Andrew Buckingham	- Communications Team, Town Clerk's Department
Gregory Moore	- Town Clerk's Department

1. APOLOGIES

Apologies for absence were received from Roly Keating, Wendy Mead and Deputy Dr Giles Shilson.

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

There were none.

3a. **BOARD MINUTES**

The public minutes of the meeting held on 23 November 2016 were approved.

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

The public minutes of the meeting held on 23 November 2016 were received.

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

The draft public minutes of the meeting held on 11 January 2017 were received.

APPOINTMENT OF EXTERNAL MEMBER

At this point in proceedings, the Chairman asked that item 20 be taken to facilitate the consideration of a proposed new Board Member.

In accordance with Section 100(A) of the Local Government Act 1972, the Board therefore RESOLVED to exclude the public at this point in order for the item to be considered.

RESOLVED: That Gerard Grech be appointed to the Barbican Centre Board for an initial term of three years.

FURTHER RESOLVED: That the public be readmitted.

Mr Grech was invited to join the Board and welcomed to the meeting.

4. **OUTSTANDING ACTIONS AND WORKPLAN**

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

RECEIVED.

5. **TERMS OF REFERENCE**

The Board considered a report of the Town Clerk setting out the Board's Terms of Reference and providing an opportunity for their review.

RESOLVED: That the terms of reference of the Board be approved un-amended for submission to the Court in April 2017.

6. **RESOLUTION FROM THE POLICY & RESOURCES COMMITTEE**

The Board considered a resolution of the Policy & Resources Committee concerning the appointment of Chairmen to sub-committees.

Noting that the Board's approach in respect of the appointment of Chairman to its various sub-committees was already consistent with what was being proposed, Members were content to endorse the recommendation.

RESOLVED: That the Board endorses the position whereby when a Chairman does not wish to exercise their right to be the Chairman of a Sub-Committee and wishes a specific Member to be appointed, a convention should be adopted whereby the Chairman submits their nomination for Chairman and/or Deputy Chairman to the service committee for approval.

7. MANAGEMENT REPORT BY THE BARBICAN'S DIRECTORS

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

During discussion, the following points were raised:

- In respect of the Centre for Music, it was noted that the Policy and Resources Committee and Court of Common Council had supported the request for funds to enable the completion of the business case. Whilst this was a positive development, Members cautioned that it should not be misinterpreted as an expression of commitment to the overall project, which would be judged solely on the strength of the business case.
- It was asked if improved signage could be installed directing people to the booking office, with a Member noting that they had received a number of queries from people struggling to find it since it had relocated.
- In discussing the recent success of Boy Blue Entertainment, with whom the Barbican had been associated since 2009, it was suggested that a connection be made with the Guildhall School of Music & Drama's Creative Entrepreneurs programme.
- A recent Barbican Box project was drawn to Members' attention, with the Director of Learning & Engagement showing the Board a clip produced by primary school children at Sir John Cass. This creative learning work had focused on the Great Fire of London and the school children had produced the video with their teachers and using inspiration from participating artists. The Town Clerk was asked to circulate the link to all Board Members following the meeting.
- Members were informed that the stalls bar shutter had broken again. The defect was relatively serious and it was unclear at this stage how long it would take to identify a permanent fix. An interim solution was being sought but it was expected that bar income would be affected negatively in the coming period.
- Discussing his recent visit to Hamburg to view the new Elbphilharmonie Concert Hall, the Managing Director made reference to the inspiring and immersive experience provided by its unique design. A Member, who had also visited the Hall, added that its impact on local peoples' sense of civic pride was notable, with several having raised the issue with him during his visit.
- Members discussed the performance of the cinema, noting that the lack of control over the production of films and the degree of dependence on Hollywood meant that it was difficult to always predict performance accurately. It was observed that the Barbican's own promotions tended

to have high success levels, but took up a large degree of staff time. It was suggested that thought be given to ways in which these promotions might be curated without necessarily increasing pressure on staff.

- The Barbican's contribution towards both London and the UK's cultural tourism offer was discussed, with it being noted that the nature of the Barbican's more diverse programming meant that it did not sit in the same category as those theatres offering long-running shows. Work was ongoing and the cultural hub would represent a significant step forward in increasing the visibility of the Barbican to the tourist sector; marketing was also the subject of further discussion and the Barbican would be seeking to engage more closely with Visit London in the coming period.
- Commenting on the Government's recent publication of its Industrial Strategy Green Paper, it was noted that one of elements of the Strategy were 'sector deals' planned with businesses to address sector-specific challenges and opportunities. One such sector deal centred on the creative industries and was being led by Sir Peter Bazalgette; whilst noting that the Barbican would be responding to this through industry groups, it was also asked that the Town Clerk ascertain whether or not the City Corporation was responding to the consultation directly.
- A Member raised the issue of risk appetite in respect of programming, cautioning that there was the possibility that the pressures of decreased funding might lead to safer choices and potentially damage the Barbican's brand in the longer term. The Director of Arts assured the Member that the Barbican was committed to continuing its current approach and pushing artistic boundaries.

RECEIVED.

8. **THEATRE & DANCE: ANNUAL PRESENTATION**

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

Members congratulated the Head of Theatre on a successful year, commenting particularly on the inclusion of more dance in this year's report, this being an area which had perhaps been previously under-reported. On that subject, Members were pleased to note the ongoing activity with the Michael Clark Company, whose work provided a positive example of how the Barbican was delivering on its strategic objective related to audience development. The Board was also pleased to note the allocation of 20% of all tickets to Young Barbican members, which dovetailed well with the Centre's overall creative learning work and efforts to engage young people with the arts.

A Member emphasised that it would be important for the Board to remember that there should not be an expectation of a Hamlet-style success every year, reflecting that such significant ad hoc successes could not be relied upon and so should not form the basis of future projections.

RECEIVED.

9. **UPDATE ON CULTURAL EDUCATION PARTNERSHIP AND UNDER 18s OFFER**

The Director of Learning & Engagement spoke to provide an update on the creative learning work underway in respect of the under 18 offer and the ongoing Cultural Education Partnership (CEP) work.

Whilst a full report would be presented to the Board's next meeting, he took the opportunity to briefly outline the increasing links with the City Corporation's schools and academies, as well as the scoping work being undertaken in relation to the CEP's offering. Given the Olympicopolis development in East London, it was advised that the Barbican was currently considering the role it might play in future and how a more partnerships-based approach could be beneficial; the balance of activity in East London and pan-London was also being explored.

With reference to the under-18 music offer, the Director reminded the Board of the co-ordinating committee now in place which oversaw a joined-up approach from the Guildhall School, Junior Guildhall, London Symphony Orchestra, Centre for Young Musicians and Barbican Guildhall Creative Learning. This facilitated a strategic approach to providing a single holistic offer for outreach work and progression activity.

RECEIVED.

10. **FORMATION OF BARBICAN EXHIBITIONS LIMITED**

The Board considered a report of the Chief Operating & Financial Officer concerning the implications of the Government's Museum and Galleries Tax Relief Scheme and proposing the formation of a limited company, with permission to trade and to become VAT registered, to allow the Barbican to participate.

RESOLVED: That approval be given for the formation of a wholly owned City Corporation subsidiary to benefit from the Museum and Galleries Tax Relief Scheme, including that officers be authorised to undertake the necessary administrative actions to allow the company to undertake trade and become VAT registered.

11. **BAD DEBTS ANNUAL UPDATE**

The Board received a report of the Chief Operating & Financial Officer informing Members of a number of items under the value of £5000 that the Managing Director, under his delegated authority, intended to write off.

RECEIVED.

12. **GATEWAY 7 OUTCOME REPORT: THEATRE MAIN HOUSE DIMMERS AND PIT THEATRE DIMMERS AND CONTROL**

The Board considered a report of the Chief Operating & Financial Officer concerning a project to replace the Theatre Main House Dimmers and the Pit Theatre Dimmers and Control.

RESOLVED: That the lessons learnt be noted and, following the end of the defects liability period and payment of any retention, the project be closed.

13. **GATEWAY 7 OUTCOME REPORT: LIGHTING, SMALL POWER AND DISTRIBUTION BOARDS**

The Board considered a report of the Chief Operating & Financial Officer concerning a project to replace lighting, small power and distribution boards in various locations across the Centre.

RESOLVED: That the lessons learnt be noted and, following the end of the defects liability period and payment of any retention, the project be closed.

14. **GATEWAY 7 OUTCOME REPORT: INVESTMENTS IN COFFEE POINTS AND MOBILE BARS**

The Board considered a report of the Chief Operating & Financial Officer concerning a project associated with investment in coffee points and mobile bars at the Barbican.

RESOLVED: That the lessons learnt be noted and, following the making good of any defects during the warranty period along with release of any retention, the project be closed.

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

Support for Orchestras

A Member asked a question concerning the financial position of a number of orchestras and asked if an explanation could be provided as to how the Barbican sought to balance its profitability alongside the need to support orchestral longevity. The Chairman noted the Barbican's long-term support for the London Symphony Orchestra and asked that officers give thought to expressing the Barbican's position in respect of this issue.

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

Risk Committee

The Board was advised that Deputy Tom Sleight had expressed an interest in joining the Board's Risk Committee and it was agreed that he should be appointed with immediate effect.

RESOLVED: That Deputy Tom Sleight be appointed to the Risk Committee of the Barbican Centre Board.

17. **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.

18a. NON-PUBLIC MINUTES

The non-public minutes of the meeting held on 23 November 2016 were approved.

18b. NON-PUBLIC MINUTES OF THE NOMINATIONS COMMITTEE

The non-public minutes of the meeting held on 23 November 2016 were received.

18c. NON-PUBLIC MINUTES OF THE FINANCE COMMITTEE

The non-public minutes of the meeting held on 11 January 2017 were received.

19. THEATRE & DANCE: NON-PUBLIC APPENDICES

The Board received the non-public appendices to be read in conjunction with item 8.

20. APPOINTMENT OF EXTERNAL MEMBER

This item was considered earlier in the meeting, where the Board agreed a recommendation of its Nominations Committee to appoint Gerard Grech to the Barbican Centre Board for an initial term of three years.

21. BUSINESS REVIEW

The Board received a report of the Chief Operating & Financial Officer setting out the Business Review for the Period 8 Accounts 2016/17.

22. UPDATE ON CATERING & BARS

The Board received a report of the Chief Operating & Financial Officer concerning the catering and bar offer at the Barbican, setting out the financial position for a 12 month period as at the end of August 2016 and the actions being taken to resolve some performance issues.

23. SALARIES ANALYSIS 2017/18

The Board received a report of the Managing Director which explained the increases from the base 2014/15 Service Based Review (SBR) salary budget to the 2017/18 budget and aimed to show that the changes were necessary and business critical.

24. SBR / STRATEGIC PLAN UPDATE

The Board received a report of the Managing Director providing an update in respect of the Barbican's Strategic Plan and Service Based Review Targets.

25. DEVELOPMENT UPDATE

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

26. 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.

27. 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.

28. QUESTIONS RELATING TO THE WORK OF THE BOARD

New Principal, Guildhall School of Music & Drama

In response to a query, the Chairman of the Board of Governors of the Guildhall School of Music & Drama provided the Board with an update in respect of the appointment of a new Principal and details of their start date.

29. ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT

There were no urgent items.

The meeting ended at 1.05 pm

Chairman

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NOMINATIONS COMMITTEE OF THE BARBICAN CENTRE BOARD **Wednesday, 25 January 2017**

Minutes of the meeting of the Nominations Committee of the Barbican Centre Board held at Committee Rooms, West Wing, Guildhall on Wednesday, 25 January 2017 at 10.30 am

Present

Members:

Deputy John Tomlinson (Chairman)
Deputy Catherine McGuinness
Tom Hoffman
Trevor Phillips
Cllr Guy Nicholson
Keith Salway

In attendance:

Sir Brian McMaster

Officers:

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

1. APOLOGIES

Apologies were received from 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 public minutes of the meeting held on 23 November 2016 were approved.

4. BOARD MEMBER INDUCTION

The Committee considered a report of the Town Clerk which set out a proposed structure for a formal induction programme for new Board Members.

With reference to the suggested overview of the City Corporation and its relationship with the Barbican, it was commented that this would be particularly beneficial to new external Members. It was advised that the City Corporation would also soon be arranging a similar overview session for existing co-optees and external Members serving on its various committees, as there was a consciousness that this was an area in which there had previously been a gap.

The suggestion was made that it might be helpful for new external Members to also have a meeting with an existing external Member, to help get a sense of the sort of outside challenge that was useful for the Board. This led to a wider discussion concerning the possibility of introducing more informal opportunities

for Board Members to interact, which it was agreed should be considered in due course.

It was also suggested that as part of their introductory meeting with the Managing Director, new Members should be provided with a briefing on items such as the Cultural Hub and Centre for Music, to ensure they were fully aware of the wider context of change in which the Barbican was operating.

RESOLVED: That the proposed induction programme set out in the report be approved.

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 Schedule 12A of the Local Government Act.

Item No.	Exemption Paragraph(s)
8 - 9	1 & 3

8. **NON-PUBLIC MINUTES**

The non-public minutes of the meeting held on 23 November 2016 were approved.

9. **PROSPECTIVE BOARD APPOINTMENTS**

The Managing Director was heard concerning a number of prospective appointees to the Board.

10. **NON-PUBLIC QUESTIONS RELATING TO THE WORK OF THE COMMITTEE**

There were no questions.

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

There were no urgent items.

The meeting ended at 11.10am

Chairman

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RISK COMMITTEE OF THE BARBICAN CENTRE BOARD

Wednesday, 25 January 2017

Minutes of the meeting of the Risk Committee of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 25 January 2017 at 9.30 am

Present

Members:

Deputy John Tomlinson (Deputy Chairman), in the Chair
Russ Carr
Sir Brian McMaster
Keith Salway
Wendy Hyde

In Attendance

Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Sean Gregory	- Director of Learning & Engagement, Barbican Centre
Louise Jeffreys	- Director of Arts, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
David Duncan	- Head of Customer Experience, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Sheree Miller	- Customer Experience Manager, Barbican Centre
Nigel Walker	- Head of Security, Barbican Centre
Debbie Hackney	- Financial Controller, Barbican Centre
Pat Stothard	- Head of Internal Audit and Risk Management, Chamberlain's Department
Mark Lowman	- City Surveyor's Department
Gregory Moore	- Town Clerk's Department

1. APOLOGIES

Apologies were received from Judith Pleasance and Deputy Dr Giles Shilson.

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

There were none.

3. MINUTES

The public minutes of the meeting held on 8 November 2016 were approved.

4. **OUTSTANDING ACTIONS**

The schedule of outstanding actions was received and the various updates noted.

RECEIVED.

5. **INTERNAL AUDIT UPDATE**

The Committee received a report of the Head of Internal Audit & Risk Management providing an update on Internal Audit activity undertaken at the Barbican Centre between November 2016 and January 2017, as well as a status update in respect of the schedule of planned work for 2016-17. Members' views were also sought on the proposed coverage and timing set out in the Draft Internal Audit Plan 2017-20.

A Member queried the scheduled "Customer Experience" review, suggesting that this and other similar areas might not represent the best use of Audit officers' particular skills or expertise. He observed that Internal Audit's expertise would be more appropriately applied in respect of issues related to financial controls and assurance, rather than on these more subjective or specialist areas.

The Head of Internal Audit noted the point but advised that Public Sector internal audit standards required them to look at a range of areas, not just financial controls. Accordingly, they tried to ensure comprehensive coverage across a number of areas which, whilst always including financial aspects, also scrutinised other management issues. He reassured the Committee that the audit team did not engage in work outside of its areas of expertise and that audits in areas such as customer experience would focus on the governance and internal controls within these areas. By way of example, he highlighted that in this specific instance the focus would be on data management related to customer satisfaction and the verification of relevant processes and statistics, rather than suggestions as to improving customer satisfaction itself.

In response to further queries, it was confirmed that the audit time allocated to the Barbican would be approximately 45 days, which was the same as the past year. It was also clarified that items such as payroll would be captured as part of wider corporate audits and that any Barbican-specific recommendations would be highlighted to the Risk Committee whenever they arose.

RESOLVED: That the status of planned audit work for 2016-17, the live high priority recommendations position, and audit plan proposals for 2017-20 all be noted.

6. **HEALTH & SAFETY: ANNUAL UPDATE**

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

It was advised that the matter of risk assessments associated with Chamberlain's staff at the Barbican was not yet resolved and Members asked that the Committee be updated when progress was made in this area.

RECEIVED.

7. **DIVERSITY & INCLUSION**

The Committee received a report of the Head of HR presenting the Diversity & Inclusion plan for the Barbican and highlighting the key areas of focus for the next six months.

The Committee noted that this was potential area of risk, particularly in terms of any implementation failures, and that an informal meeting had been scheduled for 13 February to discuss this. Further updates would be brought to the Committee in due course.

RECEIVED.

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

There were no questions.

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

There were no urgent items.

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 - 16

Paragraph No.

3

11. **NON-PUBLIC MINUTES**

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

12. **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.

13. **PROGRAMMING RISK UPDATE**

The Committee received a report of the Director of Arts concerning forthcoming programmed activities which might potentially pose reputational risks.

14. **CARBON MONOXIDE INCIDENT: LESSONS LEARNT**

The Committee received a report of the Chief Operating & Financial Officer providing an analysis and lessons learnt from an incident involving a carbon monoxide alert at the Barbican Centre.

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

There was one question.

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

There were no urgent items.

The meeting ended at 10.30 am

Chairman

Contact Officer: Gregory Moore
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Outstanding Actions List Barbican Centre Board and Finance Committee

Action	Notes	Officer/body responsible	Date added	To be completed/ progressed to next stage
Staff terms and conditions	To pursue conversations around potential changes to staff terms and conditions associated with SBR targets.	Head of HR	May 2015 (Board)	Updates to be provided as work progresses.
INVAC arrangements for Members	Member Development Steering Group to be asked to consider offering INVAC training to all Members. Update: INVAC training was offered to Common Councilmen in October 2016; TC to chase date for external Members.	Town Clerk	Jan 2016 (Board)	A new date is being arranged for the post-election period to which all new Members will be invited and external Members will also be welcome.
Frobisher refurbishment	Frobisher residents to be invited to attend opening of newly refurbished area	Head of Business Events	June 2016 (Finance)	To be invited once launch date determined.
Cultural Education Partnership and U18 offer	Report to be produced including updates on under 18 offer and cultural education partnership.	Director of Learning & Engagement	September 2016 (Board)	Complete - oral update provided at January Board meeting and written report on March Board agenda.
Diversity and Inclusion	a) Action plan to be revisited in six months to monitor progress b) Informal meeting to discuss action plan to be arranged for interested Members c) Link to online diversity training to be circulated to Board Members when development is complete	Head of HR Town Clerk Head of HR	November 2016 (Board)	a) Work Plan updated accordingly b) Expressions of interest sought and obtained, meeting took place 13/2/2017. c) To be circulated when complete.
CWP projects	Clarification to be sought in respect of bringing forward CWP monies for projects.	Financial Controller	January 2017 (Finance)	Clarification obtained that this is acceptable but would be paid initially out of revenue budgets; however, the particular project has now been

Outstanding Actions List

Barbican Centre Board and Finance Committee

				deferred so this is no longer an issue.
Barbican Box: Sir John Cass School project	Link to the Sir John Cass school project, shown at the Board's January meeting, to be circulated to all Members.	Town Clerk	January 2017 (Board)	Complete – circulated after the Board meeting.
Industrial Strategy	Town Clerk asked to clarify if a corporate response was being issued to the Industrial Strategy green paper consultation/	Town Clerk	January 2017 (Board)	Complete – having checked with colleagues in the Remembrancer's office and Economic Development Office, confirmed no formal corporate response planned. The Barbican will respond through relevant industry groups.
Security	Resolution from Barbican Board to be produced and agreed then sent to February meeting of Policy & Resources.	Town Clerk	January 2017 (Board)	Complete - resolution sent to Policy & Resources 16/2/17.
LSO Funding and orchestral support	Report to be produced setting out background/history/mechanics of the funding, as well as current and proposed future Board involvement in scrutiny. Report will also include a line on the Barbican's general support for orchestras.	Town Clerk / Chief Operating & Financial Officer	January 2017 (Board)	Archive material requested from LMA to inform report, on agenda for May Board.

Barbican Centre Board Work Programme 2017

(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)

8 March	<ul style="list-style-type: none"> • Cultural Hub and U18 Offer • Cinema Presentation • Strategic Plan (6 monthly full update) • <i>Gateway 2: Concert Hall Seating Replacement</i>
24 May	<ul style="list-style-type: none"> • Election of Chairman/Deputy Chairman • Appointment of Sub-Committees • Business Plan • Commercial Strategy • Marketing & Communications Presentation • <i>LSO Arrangements</i> • <i>Ticketing System</i>
12 July	<ul style="list-style-type: none"> • Creative Learning Presentation • Art Gallery Presentation • Capital Cap Annual Report • Diversity & Inclusion Update
27 September	<ul style="list-style-type: none"> • Performance Review • Diversity & Inclusion Strategy • Strategic Plan (6 monthly full update) • Digital Presentation
22 November	<ul style="list-style-type: none"> • Music and LSO Presentation • Development Presentation

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Committee:	Date:
Barbican Centre Board	8 March 2017
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Information
<p style="text-align: center;">Summary</p> <ul style="list-style-type: none"> • The Management Report comprises current updates under five sections authored by Barbican Directors. • Updates are under the headlines of: <ul style="list-style-type: none"> ○ Strategy and Cultural Hub ○ Programming, Marketing and Communications ○ Learning and Engagement ○ Operations and Buildings ○ Business and Commercial. • Each of the five sections highlights 'progress & issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview and planning'. • 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. <p>Recommendation</p> <p>Members are asked to:</p> <ul style="list-style-type: none"> • Note this report. 	

Main Report

1. REPORT: STRATEGY AND CULTURAL HUB	
	Strategic Goal
<p>1.1 Progress and issues</p> <p>The Barbican has been frequently asked in recent weeks for its views on the potential impact of Brexit on the arts: Louise Jeffreys took part in a major debate organised by the British Council in Berlin, and the Managing Director was part of a panel in Porto to inaugurate the Year of British Music there. Subsequently the Managing Director did a piece for Sky News online and then for BBC London News, highlighting our views. Discussions have focussed around three issues: the internationalism of the Barbican's programme (illustrated by the BBC taking extracts from the Schaubuhne Richard III) and how this would continue in the future; the issue of freedom of movement and whether a light-touch visa system for Europeans might be introduced to ensure this freedom continued; and the costs and bureaucratic implications of establishing co-productions and foreign travel in a post-Brexit environment. There was general agreement on the panels consulted that the biggest problem at present was uncertainty as to the principles of our exit, and whether the arts was high enough on the Government's agenda in the negotiations. Excellent work has been done by the Creative Industries Federation, both in a published report on Brexit and in ensuring that the creative industries are included in the discussions. Sir Peter Bazalgette, who has just stepped down as Chair of Arts Council England, has been commissioned to produce a report on the creative industries.</p> <p>The Centre for Music project continues rapidly and positively on its new timetable. A report meeting the first checkpoint is submitted to the Corporation Policy and Resources Committee in March. It demonstrates the work that has been done in reducing the size of the building, enlarging the commercial opportunities, and ensuring that the fundraising target is still viable in this new configuration. The project is working closely with the City Surveyors to agree the parameters of the site and align the timetables of the C4M and commercial developments.</p> <p>The branding and identity work for the Cultural Hub was presented to the Cultural Hub Working Party on 1 February and strongly endorsed. The way forward on Beech Street was also discussed, alongside the Look and Feel projects and the public realm improvements.</p> <p>The Centre's strategic plan has been updated and is presented later in this meeting. The Corporation has requested a summary strategic outline from each department in order to clarify departmental aims, inform Members (including new Members post-elections) and</p>	

contribute to the formulation of the Corporate Plan going forward: this is also attached for information as an appendix to that plan.

1.2 Preview and Planning

The continuing work of the Centre for Music project is dependent on passing the first checkpoint at the March P+R meeting. It will then move to an intensive period of work, to issue a brief in order to procure a design team, activate the fundraising process, and further develop the public communication messages around the project.

The Cultural Hub is now planning its launch for July and more details about this will be available in due course: the branding and identity work will be presented, as well as an approach to the first elements of joint activity between the partners. A large amount of communications work will be involved in this process, and it is clear from the meetings of the Content Group chaired by NK and Sharon Ament that there is a huge commitment to achieving success in this project. The restructuring of the Cultural Hub group under Peter Lisley supports all this work, with Matthew Pitt as the key contact in Town Clerk's, Sian Bird working on Partnerships and Cultural Education, and a new appointment to be made in the area of programming. Beech Street is also the subject of a paper to March P+R which will clarify the decision making process and the way forward for the improvements to the premises there.

2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS	
	Strategic Goal
<p>2.1 Progress & Issues</p> <p><u>Gallery:</u> Richard Mosse's <i>Incoming</i> opened on 15 February in The Curve. 2500 people viewed the exhibition over the first weekend, which is 20% of the total for the entire 9 week exhibition period. The exhibition has received a 4* review in the Guardian (<i>'astonishing intensity'</i>) and a 5* review in Timeout (<i>'a quite unbelievable achievement'</i>).</p> <p>Prior to this, Siobhan Davies' <i>material / rearranged / to / be</i> presented a programme of performance pieces in the Curve for one week. The project attracted 5382 visitors against a target of 1993, and enjoyed excellent coverage in national and London press (<i>'intriguing, perplexing...deeply interesting'</i> – <i>Evening Standard</i>).</p> <p>Coming up, <i>The Japanese House</i> opens in the Art Gallery on 23 March, featuring a 1:1 recreation of Pritzker Prize-winning architect Ryue Nishizawa's pioneering Moriyama House. The accompanying talk in the Barbican Hall has sold over 1200 tickets so far.</p> <p><u>Music:</u></p> <p>Jonas Kaufmann's residency was a great success, despite the cancellation of the third and final concert and his Milton Court talk due to illness. All concerts sold out and enjoyed a 4* in the Times and a 5* review in the Telegraph (<i>'simply superb'</i>). Russian virtuoso pianist Daniil Trifonov's sold out performance earned 4 and 5* reviews across national and music press, described in Bachtrack as a <i>'generous evening of pianistic splendour'</i>.</p> <p>In the contemporary music programme, Steve Mason's <i>Alive!</i> retrospective concert was a terrific success, selling out being described in the Independent as <i>'a thrilling celebration of his 20-year career'</i>.</p> <p>Looking forward, International Associates the New York Philharmonic are in residency in April, giving four concerts including an interactive family concert and a collaboration with celebrated cellist Yo-Yo Ma. Also, Jarvis Cocker and Chilly Gonzales present three sell-out performances of <i>Room 29</i>, a multimedia performance which explores the history of the iconic Hollywood hotel, Chateau Marmont.</p> <p><u>Theatre:</u></p> <p>The 4 productions which formed part of this year's London International Mime Festival offering were very well received. The return of <i>Kiss and</i></p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>

<p>37,387 members, with 2,604 members booking in January alone, up 17% on January 2016.</p> <p>Further marketing sites have gone live in the foyers as part of the Christies digital partnership, including our <i>Instagrammers in Residence</i> project at the entrance to the foyers. The design studio are developing content for these sites to ensure the experience is fresh and supports the brand.</p> <p><u>Communications:</u></p> <p>Media campaigns have been very successful across the arts programme to date this year. Highlights include the Richard Mosse <i>Incoming</i> Curve exhibition, the two Schaubune Berlin shows in the Theatre, the Kaufmann Residency and the Philip Glass weekend - which was a very positive partnership project with the BBC SO and the Royal Ballet. The classical music launch in January was a big media moment which connected with the LSO's announcement about Simon Rattle's first season and the news the previous week about the City's funding of the Centre for Music business case.</p> <p>We have contributed to several news pieces about the potential impact of Brexit on the arts, with Nick Kenyon contributing to a piece on BBC London news and the Financial Times. Planning is underway for the next cross-arts season launch scheduled for May.</p> <p><u>Foyers:</u></p> <p><i>What's Going on Here Then?</i>, the first open call for the new projection site on the Concert Hall Wall has been completed. The foyers team are now liaising with the selected artists Alex Mead and Jack Wates and our partners Christie, which is titled <i>Find Yourself</i> and opens on 7 March.</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
<p>2.2 Preview and Planning</p> <p><u>alt.barbican</u></p> <p>alt.barbican, a new artist accelerator programme for those working at the intersection of arts, technology and entrepreneurship was launched on 14 February. Five artists will be selected from the open call to take part in the project, and each will receive professional development and showcasing opportunities, mentoring and business training and tools. It is being delivered by the Barbican and The Trampery; in partnership with the British Council, MUTEK and National Theatre; and supported by Arts Council England.</p> <p><u>Evaluation</u></p> <p>The first phase of evaluation on the foyers installations programme has been completed through the surveying of 204 members of the public.</p>	<p>Goals 1,2,3,4,5</p>

<p>Notably, 77% of respondents felt that the installations were absorbing and held their attention and 84% of respondents felt that they were well presented and looked good. Potential areas for development are the overall curation and interpretation of the art works.</p> <p>Reports on both OpenFest and Walthamstow Garden Party are now complete and have been circulated to all partners. The Garden Party was the strongest event yet in terms of our KPIs and OpenFest generated useful learning for future large-scale public events at the Centre.</p>	
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3. REPORT: LEARNING AND ENGAGEMENT	
	Strategic Goal
<p>3.1 Progress and Issues</p> <p><u>Public Events</u> <i>Barbican Blocks</i> After 8 months of planning, testing and exploring, we are delighted to have officially opened Barbican Blocks in the Old Shop space on Level G of the Barbican. This very special project has been designed for families with children aged five and under to explore, play and stretch their imaginations, whilst building paths together across the floor with our multi-sensory Barbican Blocks. Since opening on 3 February, we have been at capacity with around 100 children and parents every day, who live in and around the Barbican, and have positively welcomed this new Creative Learning commission for our tiniest visitors. Barbican Blocks is just one of many projects initiated by the Incubator over the last few months, and is a key contribution from Creative Learning towards the Barbican's newly established strategic goals. Barbican Blocks is the first project of its kind and we are very excited that this is the start of a 6 month residency specifically aimed at welcoming families to the Barbican.</p> <p><u>Schools & Colleges</u> <i>Barbican Box: Regional Pilot</i> Creative Learning has received funding of £50k from the Lord Mayor's Appeal to test a regional pilot of our flagship schools project, Barbican Box. This plays into a key strategic objective to extend the reach of our learning work nationally over the course of the next 5 years. Through partnership working, we aim to support the delivery of high quality arts education in the regions; building capacity within the sector and extending the reach of the Barbican and Guildhall School beyond its walls. This first pilot is up and running (culminating in June 2017) and will take the form of a controlled trial with 4 schools and FE colleges in the Manchester area. Confirmed partners include Complicite theatre (artistic partners) and HOME in Manchester (our first partner venue). Alongside this pilot, we will engage in consultancy with a range of potential partners nationally to assess the feasibility of partnership working with regional venues, local authorities/ Cultural Education Partnerships, schools and</p>	<p>Goals 1,2,4,5</p> <p>Goals 2,5,4</p>

<p>national awarding bodies. The pilot seeks to test how the Barbican Box model translates remotely beyond the Barbican and London, and aims to provide insights into a range of key areas of enquiry, including: needs analysis mapping in the regions, partnership working infrastructures, financial modelling, licensing/ intellectual property and quality/ brand.</p> <p><i>Siobhan Davis CPD</i> On 24 January we ran a successful teacher CPD event in partnership with Siobhan Davies Dance (SDD), with 18 teachers (7 from our Associate Schools) attending our <i>The Thinking Body</i> event, focusing on the SDD studio's methods around teaching dance to primary and SEN students. The session included a visit to the exhibition in The Curve and received excellent feedback from attending teachers.</p> <p><u>Emerging and Practicing Artists</u> <i>Connecting Conversations</i> On 8 February, Sara Lee was invited to curate a Connecting Conversation focusing on "What makes an artist 'effective' in a creative context?". Following a Winston Churchill Travel Fellowship to the US and Norway, Sara witnessed how other countries approach their learning, planning and delivery, and wanted to begin a discussion around these issues in the UK. The conversation was attended by 47 artists, students, and practitioners, and explored the difficult to define qualities that are often needed for this type of creative, collaborative work. The conversation was chaired by Matt Griffiths (CEO of Youth Music) with contributions from Rosie Wainwright (RPO violinist) and Peter Renshaw.</p>	<p>Goals 2,5</p> <p>Goal 2</p>
<p>3.2 Preview and Planning</p> <p><u>Public Events</u> <i>Japanese House (Gallery)</i> The <i>Japanese House</i> public programme will include a Family Day event on Sunday 21 April, with two further family drop-in workshops in the gallery's Creative Learning Space (dates to be confirmed). We will also be offering exhibition tours for school groups visiting from April 18 onwards and a limited number of schools workshops.</p> <p><u>Community</u> <i>The Ideas Kitchen</i> Over the last year the Ideas Kitchen has attracted over 150 people to its Community Dinners. Attendees have collectively funded and voted for 3 local artists to develop their creative ideas for the benefit of the Waltham Forest community. Led by a Community Board consisting of 4 local organisations, the Ideas Kitchen is a micro-granting initiative that offers a platform for local people to pitch ideas to their fellow residents, who vote for a fund the project ideas that they like the most.</p> <p>We are currently developing a model for the project's long term sustainability, and hoping that this will be achieved through partnership with a Waltham Forest based Arts Charity. This is a very positive outcome and has a direct impact on the Beyond Barbican mission to build</p>	<p>Goals 1,2</p> <p>Goals 2,3,5</p>

<p>and the business plan for a world class organisation.</p> <p><u>Facilities</u></p> <ul style="list-style-type: none"> • Auditing and monitoring of the cleaning operations remains tightly controlled with action being taken on areas which are not yet delivering under the KPI (Key Performance Indicator) system. • A number of deep cleans are in hand which include Chloe, high level and window cleans together with a number of major carpet cleaning operations back and front of house. • The internal roadway has been steam cleaned and there are plans to provide further steam cleaning in Loading Bay A. • Cleaning will be priced for the Martini Bar area in conjunction with catering and bars. • The Conservatory Tours are continuing to sell well. • The postal services review recommendations have been submitted to the Management Team for approval. The trial run has been carried out successfully in the Guildhall School with no major difficulties. <p><u>Ex Halls 1 & 2</u></p> <ul style="list-style-type: none"> • We continue to work with the Town Clerk and City Surveyor's team at CoL to progress how the Ex Halls might best support the Cultural Hub Strategy. <p><u>Engineering</u></p> <p>Recent works include:</p> <ul style="list-style-type: none"> • Car parks ventilation - current control system has been reviewed and majority of Carbon Monoxide sensors replaced. Condition monitoring survey has been carried out on all Roadway and Car Parks fans, only a few units require minor remedial work which is to be programmed in according to availability of the spaces. Control system for main Car Park fans serving car parks 3, 4, 5 and 6 was re-designed to comply with H&S requirements and deliver energy saving. Potential holistic review of Car Park and Roadway ventilation is to be discussed with Buildings and Operations Director. • Concert Hall AHU (Air Handling Unit) and ventilation - recent survey has identified failure of floor framework in the humidifier chamber of the AHU which causes floods in CSPR (Control Services Plant Room). Main supply fans have been found to have suffered a substantial amount of corrosion hence require to be replaced to mitigate the risk of potential failures. A service provider is currently working on quotation (expected 20-24/02) for remedial work which would fit in with the business operation. Once work to the Concert Hall AHU is carried out, the review of the system can be progressed. • Fire stopping - quotation and detailed survey visit is awaited from designated contractor, MITIE FIRE. • We are working with the City Surveyor's Team to prepare for the 	<p>Goals 1, S/E</p> <p>Goals 1, 3</p> <p>Goal S/E</p> <p>Goal 1, 4</p> <p>Goal 1, S/E</p>
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<p>smooth introduction of the CAFM (Computer-Aided Facility Management) system and the outputs of the FM/AM Review Process.</p> <p><u>Customer Experience</u></p> <ul style="list-style-type: none"> • Box office turnover remains buoyant and is now in excess of £17m. A successful Classical Music launch combined with healthy Contemporary Music sales delivered a turnover of £1.6m in the two weeks ending 5 February. Booking fees income remains healthy and is now £97k better to budget. • Monitoring of the audience flow relating to the relocated advance box office/information point identified some major challenges. The unit has now been successfully relocated to the mezzanine level which also provides greater visibility for the lower level of the new retail unit. • The Ticket Sales team responded well to the two Jonas Kaufmann concerts cancelled at short notice. The resilience of our cancellation procedures proved to be sound with full use of new technologies streamlining customer contact. 	<p>Goal 1</p>
<p>4.2 Preview & Planning</p> <p><u>Projects Update</u></p> <p>Planning, programming & design are taking place for the 2017/18 CWP (Cyclical Works Programme) Projects.</p> <p>The current departmental objectives are:-</p> <ul style="list-style-type: none"> • Close down all completed projects in terms of final account, snags etc. • Plan, programme design & tender the 2017/18 CWP projects. • Agree list of CWP projects to be put forward for 2018/19. • Review the interface /alignment of Projects and Engineering so as to ensure a joined-up approach to the customer experience and more effective ford planning under the new CWP process. <p><u>Customer Experience</u></p> <ul style="list-style-type: none"> • Since the transfer of the line management of the security operation to Customer Experience in September, good progress is being made on several strands. • The fire safety responsibilities related to the transfer have provided an opportunity to identify improvements. A successful workshop led by the CoL team was attended by Barbican Directors and Senior Managers on 17 January 2017. A further workshop with service managers is scheduled for 2 March 2017. The strategy going forward is progressing well. Arup have now been appointed as independent, industry specific fire consultants and have commenced their research and evaluation of our processes. The 'control of contractors' 	<p>Goal 1</p> <p>Goals 1, S/E</p> <p>Goals 1, S/E</p>

document' has now been completed.	
<ul style="list-style-type: none"> • A full report on the CO incident was presented at the January Risk Committee. • The Head of Customer Experience has been working closely with the Director of Buildings and Operations on the front of house review. 	

5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
5.1 Progress & Issues	
Exhibition Halls <ul style="list-style-type: none"> • The Exhibition Halls are enjoying a good year end, with the last quarter of 2016/17 delivering four events: University of London exams, DataCentre Summit London and Garden Press Event. Exhibition Hall 2 was also hired by Sony Pictures to accommodate 200 extras for make-up, costumes and catering during the filming of Holmes and Watson, which took place in Clerkenwell. 	Goal 3
BIE <ul style="list-style-type: none"> • <i>Designing 007</i> at Burj Khalifa, Dubai has welcomed 35,253 visitors since opening in November. • <i>Game On 2.0</i> was successfully deinstalled at Norsk Teknisk, Oslo after a 10 month run. The total visitor numbers reached 264,412, breaking all previously held visitor figure records for the venue. • <i>Game On 2.0</i> is currently being installed at Spazio Tirso in Rome where the exhibition will open on 4 March 2017 for a three month run. 	Goals 1, 2, 3, 5
Development <ul style="list-style-type: none"> • With the success of donations to the Curve Gallery, we are looking at other opportunities for audiences to support the Barbican's work. • There are several sponsors for The Japanese House exhibition which opens in March. Two are first time Barbican sponsors. 	Goals 2,3,4
Business Events <ul style="list-style-type: none"> • The team continue to attend events and to be visible in the marketplace, and to this end Jan and early Feb have seen the team exhibit at a number of events in order to drive sales - including the 20/20 event for Conferencing; the London Summer Events Show; BNC Corporate Networking Forum & C&IT Corporate Forums. • A number of Association, meetings and related educational business events were attended including the MPI Insights, ILEA and LCS and HBAA events. • An outcome of the current business climate is last minute bookings, which continue to stretch the team, both from a reactive perspective, along with delivery. With Frobisher being a key focal point following the refurbishment, the emphasis on promotion has resulted in several last minute bookings which include a well- known high street fashion chain running a series of 7 events in Feb and early March worth in 	Goal 3

<p>excess of £11k, with 1 weeks lead in time.</p> <p>Commercial Development</p> <p><u>Retail</u></p> <ul style="list-style-type: none"> Solutions for lighting and internal signage/wayfinding have not yet been resolved in the new foyer shop - now sourcing alternative sources of assistance to improve the customer experience <p><u>Catering</u></p> <ul style="list-style-type: none"> The trial of a 'call order' menu in the Cinema 2/3 café has not proven successful and a temporary counter offer (as before) has been reinstated. Considerations are being given to give the food offer more focus and improve the environment. The Stalls Bar has had to be closed again due to H&S concerns regarding the shutter. The mobile bars are being utilised to mitigate the loss but is a short term fix that is unable to cope with busy performances. A solution has been found to rectify the issue and it is expected to be completed by the end of March. <p><u>Car parks</u></p> <ul style="list-style-type: none"> Initial discussions have taken place with Chargemaster to supply the Barbican Car parks with electric charging points. 	<p>Goals 1, 3</p> <p>Goals 1,3</p> <p>Goals 1,3</p>
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<p>5.2 Preview & Planning</p> <p>Exhibition Halls</p> <ul style="list-style-type: none"> One more event is still scheduled to take place in the current financial year – Hugo Boss Sample Sale, planned for the end of March. Apart from the regular events, a number of new events are being confirmed for the latter part of 2017. They include: STEM Graduate Fair, Smart Buildings Show and TECHMIX – Digital Careers Show. <p>BIE</p> <ul style="list-style-type: none"> <i>Into the Unknown: A Journey through Science Fiction</i> is progressing well and due to launch at Barbican 3 June, 2017. <i>Game On</i> will open in Prague on 21 September 2017. <i>Game On 2.0</i> will open in Rio de Janeiro, Brazil on 15 August 2017 for a two venue, 6 month run. Good progress is being made with the <i>Mangasia</i> exhibition, which will launch at Palazzo delle Esposizioni, Rome on 5 October 2017. <p>Development</p> <ul style="list-style-type: none"> We are selling tickets to a fundraising dinner on 9 May 2017 to celebrate the production of <i>Obsession</i> with Jude Law and the cast. We are planning our annual breakfast event at Mansion House with the Lord Mayor. 	<p>Goal 3</p> <p>Goals 1,2,3,5</p> <p>Goals 1,3</p>
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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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Committee(s):	Date(s):
Barbican Centre Board	8 March 2017
Subject: Cinema: Annual Presentation	Public
Report of: Director of Arts Author: Robert Rider, Head of Cinema	For Information

Summary

This report provides an update and overview of the Cinema department's current strategy and planning, in the context of the Centre's vision, mission and Strategic Objectives.

The Centre's Strategic Objectives provide the basis and framework within which the Cinema department operates, and enable it to contribute to cross art-form initiatives inside our own venues, as well as part of the Cultural Hub and within East London.

The Report examines current internal developments, including our strategy around film new release and arts projects programming; our work with the Creative Learning team with young people, families and the Guildhall School; off-site activity, and the focus on diversity (section 1). Externally, there have been major developments in the UK film industry exhibition sector over the past year; these are summarised (section 2) with a particular emphasis on those which have implications for Barbican Cinema, and the challenges and opportunities that these developments provide.

Programming in 2016 provided many outstanding achievements, including the Royal Shakespeare Company film season and the Silent Film and Live Music Series, and an overview of the past year's programming is provided (section 3), together with developments in press and marketing, fundraising, and Strategic Plan innovations such as 'relaxed' screenings and day-time hire. Our programme planning for 2017-18 (section 4) revolves around the Centre-wide 'Film in Focus' theme for 2017, and the Centre's 'Art and Change' theme for 2018.

Throughout the year we have continued to develop our mixed economy – box office income from both new release films and curated arts projects, screen advertising, fundraising and entrepreneurial activity, as well as support from a large number of industry and cultural partnerships.

The report is divided as follows:

1. Internal Context and Strategy
2. External Context - State of the Cinema Industry
3. Overview and Highlights of 2016/17
4. Programme Planning 2017/18 (*non-public section*)
5. Current Challenges (*non-public section*)
6. Conclusion (*non-public section*)

Appendices:

- Appendix I – Cinema Financial Summary 2016/17 (*non-public section*)
- Appendix II – Financial Summary: 2015/16 and 2016/17 Comparison (*non-public section*)
- Appendix III – Income from Top Ten New Releases 2016/17 (1 April '16–29 Jan '17)

Recommendation(s)

Members are asked to note the report.

Main Report

1. Internal Context and Strategy

- 1.1 The Barbican's Vision is 'Arts without Boundaries' and our mission is to be a world-class centre for arts and learning'. Within these over-arching objectives Cinema's messaging remains a commitment to provide 'The best international new releases, talks with filmmakers, major curated seasons and to lead in the presentation of the performing arts on screen'.
- 1.2 We invest in the artists of today and tomorrow creating a platform for independent directors and working with a variety of international film festivals and arts partners.
- 1.3 Working with the Creative Learning team we showcase the work of young programmers and filmmakers and collaborate with the Guildhall School of Music & Drama.
- 1.4 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 16-25 year olds through the Young Barbican membership scheme and special student ticket prices.
- 1.5 We have welcomed families for over 30 years to Framed, our Saturday morning film club, and present regular Parent & Baby screenings of the best new release titles.
- 1.6 As part of the Strategic Plan we ensure that all of our programming meets the plan's objectives. Cinema is one of the key elements in driving cross-arts programming at the Centre, as we are able to complement and illuminate projects in other arts areas (see 1.9).
- 1.7 In our New Release programming we strike a balance between art film and commercial cinema. We offer audiences a wide breadth of films including mainstream blockbuster titles, whilst also programming smaller independent and art-housefilms that have a niche appeal.

- 1.8 In its crossover between new releases and arts projects, Barbican Cinema is unique; no other London cinema offers this balance between the arts and mainstream programming.
- 1.9 We continuously look for opportunities to bring our core Cross Arts strategy to the New Release programme with films that connect with Music, Theatre and Visual Arts audiences. We also continue to develop a strong repertoire of Performance Cinema. In this last year we have filtered out the Performance Cinema events which were not performing strongly (such as ENO) – and have added new projects, both live events (such as the ‘Discover Arts’ gallery tour series) and recorded ‘encore’ screenings (such as National Theatre encore presentations). Our Performance Cinema programme is not static, but is continually monitored and tweaked to ensure maximum audience admissions and income.
- 1.10 Our repertoire and special events programme provides the opportunity to reach a more specialist cinephile audience, and enables us to work consistently across the arts. As with Performance Cinema, we monitor all arts projects, and adjust our offer to ensure maximum audience take-up. For example, the 2015 East End Film Festival was highly demanding in terms of staff and marketing resource, and did not deliver the audiences required to achieve our targets, and was dropped from our programme in 2016.
- 1.11 We also maintain a balance between accessible and more demanding programming. Our seasons are meticulously researched in order to deliver world class programming, and strong thematic strands run through all our arts programmes. At the same time we ensure that our offer is accessible to the widest possible audience.
- 1.12 In line with Centre-wide objectives, diversity is a central core of all our programmes.
- This year we have incorporated more programming that provides positive representations of women, gay and trans people, as well as ensuring that we are engaging with as many nations and cultural groups as possible.
 - We work with partner organisations that extend our audience reach, broaden and enrich the tone of the programme, and improve diversity both on screen and in the curatorial voice.
 - For our major 2017 project What London Watches, we appointed an Advisory Panel of film specialists that reflected the breadth of London’s diverse communities and minority groups.
 - We have now adopted the ‘F’ classification, which provides audiences with a basic awareness of the degree of female participation (women directors, actors and production crew) in any film. The criteria for the ‘F’ stamp of approval are: Does it have a female director / Is it written by a woman / Is, or are there, significant women on screen in their own right?
 - We have established an ongoing series of ‘Relaxed Screenings’ that are specially tailored for audiences who may be on the autistic spectrum, have Tourette Syndrome, anxiety, sensory difficulties or other learning impairments (see below 3.22).

2. External context - State of the Cinema Industry

2016 has seen a number of significant changes in the UK film industry, many of which have repercussions for cinema operation at the Barbican.

2.1 Film Distribution

- The film distribution sector is in a state of flux, as the traditional sources of income (cinema exhibition and DVD/Blu-ray) become less lucrative. Some distributors have established Video on Demand (VOD) arms to derive income from home streaming of their product.
- The number of distribution companies has increased, and in parallel, so has the number of films released in the UK. This increase in supply has meant that there are more distribution companies bidding for films from producers, thus increasing the prices that distributors have to pay, whilst at the other end of the chain, the increase in the number of distributors has put them in a weaker position in relation to cinema exhibitors, who now have a wider choice of films for their cinemas each week – this is beneficial in terms of our programming choices.
- This increased competition amongst distributors led to the collapse of one leading independent distributor (Metrodome Group) in August 2016. This was both significant and a setback for arthouse and cultural cinemas such as ourselves, as Metrodome had been one of the few distribution companies which continued to specialise in independent and foreign language film.
- In the light of these pressures, distributors have continued to increase their film rental charges to cinemas. Film rental charges are based on a percentage of box office income, and our average has risen from 43.5% in 2014-15 to 44.7% in 2016-17.

2.2 Number of films released

- It was reported last November that the UK was on course to release 900 films in 2016 (the figure has hovered around 500 for several years), but attendance figures for the UK remain static.
- Despite so many films being released, Hollywood blockbusters, superhero and action films (especially franchise sequels) continue to dominate the market, and the top 50 films (mostly Hollywood blockbusters) accounted for approximately 50% of UK Box Office income. The remaining 50% of income was shared by the 850 other releases.

2.3 Foreign language films

- Foreign language films are gradually being squeezed out. There has been a consistent drop-off in the last 10 years. In 2006 foreign language films represented 4% of total UK box office income, but in 2016 represented just 2% of income. Interestingly, of this 2% in 2016, an impressive 1.3% was achieved by Bollywood productions - leaving a mere 0.9% for non-Bollywood foreign language films.
- Even in France, a bastion for art-house and foreign language cinema, 2016 saw a dip in admissions for non-Hollywood product – despite a rise of 4% in cinema admissions overall.

2.4 The Grey Pound

- Older audiences are on the increase. Over the last 5 years, the 45+ audience has risen from 16% in 2012, to 22% of UK Cinema admissions, This is due in part to the increased availability of films appealing to this demographic, and this audience sector's comparatively higher disposable income and leisure time.
- Concomitantly, the 15-24 audience has declined over the last 5 years. From 35% in 2012, it now represents 29% of UK admissions.

2.5 New local competition

- Curzon Aldgate (Canter Way, E1) opened in January 2017, with 4 screens and a focus on private hires for corporate presentations, networking events and corporate parties.
- There are implications for Barbican Cinema in terms of increased high quality competition, but also as distributor Curzon/Artificial Eye may prefer to place its own films in its own Curzon venue, rather than competing for local audiences with the Barbican.

2.6 BFI2022

The British Film Institute announced in November a new 5 year strategic plan for UK film. The key headlines are:

- A new approach to funding films not necessarily destined for the cinema
- Devolving more funding and decision-making to regions outside of London
- Aspiring to greater diversity of filmmaking and audiences
- Encouraging all UK film producers to adopt the BFI Diversity Standards
- Digitising at least 100,000 most at-risk, British TV programmes
- Creating a Manifesto for Film in the Classroom, demonstrating the educational and cultural importance of the art of film
- Using the BFI Southbank programme to set agendas around contemporary issues, such as diversity and gender representation; this will start with film projects such as Black Star (an exploration of British Asian and Black British identity on film) and a year-round programme celebrating the representation of women.

2.7 BFI Southbank

- A new programming strategy at the BFI is moving in the Barbican direction. From an essentially repertory cinema, the BFI Southbank will become a new release cinema with repertory elements. Its so-called 'Extended runs' now include films on general release, not merely films connected with BFI film seasons.
- Also in 2017 it has started screening Live Met Opera and other performance cinema events.

2.8 Technology

- **3D Films** - Five years ago 3D Films were seen as the future of cinema, but are now delivering diminishing returns. In 2010 nearly 28% of UK box office derived from 3D films, but this fell to 12% in 2015 and to just 10% in 2016.
- **Virtual Reality** – VR technology is in its early stages of development but has the potential to revolutionise the way we experience events and storytelling.

With VR, the viewer wears a headset which provides a 360° visual experience as he or she turns his/her head or looks up and down. In this sense, viewers are in control of what they see, and VR removes the final barrier between the content and the consumer. To date VR films are largely short-form and are relatively simplistic in nature – there have been no feature length, narrative films made in the VR format, although the National Theatre is also examining long-form content ideas for VR.

2.9 Home Streaming / Video on Demand

- Home Streaming has been seen as the enemy of Cinema, due to its provision of consumer flexibility and cheap prices. At present Amazon Prime and Netflix lead the competition, with Now TV (Sky's VOD platform), Talk Talk TV Store and Wuaki also in the running.
- On the arthouse VOD front, BFI Player is a curated platform, whilst Curzon Home Cinema enables viewers to watch its films at home on the same day as their cinema release.
- Edward Humphrey (Digital Director at the BFI stated: "if we didn't embrace the change to home streaming, we'd be left disconnected from an audience that is evolving in their tastes, their expectations, and their use of technology".
- 'Day & Date' releases are increasing: this is where the VOD and Cinema release occur on the same day (traditionally Cinema has had a 16 week 'window' before the DVD or VOD release). This represents a challenge for cinemas – Louis Theroux's *My Scientology Movie* was a Day & Date release. Audiences could pay £11.50 for a cinema ticket at the Barbican, or £4.50 to stream it on BFI Player. For this film we took an assertive stance to counteract the negative impact of the Day & Date release, and invited Louis Theroux to attend the Barbican on the day of release itself. This gave the film's presence at the Barbican a high profile amongst London audiences, and attendances throughout the run remained high, enabling the film to enter into our top ten for the year (see Appendix III). Such aggressive strategies however are not possible for every Day & Date release.

2.10 Cinema Pricing

- In contrast to the low price for VOD streaming at home, tickets at some of London's 'boutique' cinemas are now in the range of £14-£16, with some industry commentators arguing that prices are excessively high, and that pricing is a key factor affecting the decline in cinema admissions in 2016.

2.11 Odeon Cinema Circuit and Pinewood Studios

- The current weakness of the UK media sector was demonstrated when two great British film assets, Odeon Cinemas and Pinewood Studios, were bought by US companies. The Odeon Cinema circuit – the largest cinema chain in the UK, was bought in July by US entertainment group AMC, which is majority owned by Chinese company Dalian Wanda. Wanda is the world's largest property company, with further interests in insurance, investment and financial services, and the deal also makes Wanda the world's largest cinema chain.
- Pinewood Studios – The largest and most famous UK film studio, with a glorious history stretching back to the 1930s, was bought in August by asset

management firm Aermont Capital, itself owned by US investment bank Perella Weinberg.

- The weakness of the pound following the Brexit referendum, helped spark the Odeon and Pinewood sales, but the acquisitions throw up inevitable questions relating to the sustainability and autonomy of the UK industry.
- Commentators have asked what does this say about the UK media sector - where were the UK companies or entrepreneurs willing to invest in Pinewood, and where were the UK media sector suitors for Odeon?

2.12 Brexit

- The referendum vote is seen by many in the film industry as having negative implications. UK film producers are already finding that European partners are reluctant to commit to future projects, due to the uncertainty regarding the UK's future status as a country geographically within Europe, but outside of the EU. There could be direct implications for ourselves, as we are members of Europa Cinemas, an organisation of film exhibitors which is part of the Media Programme of Creative Europe. We receive a small award which is related to the number of European films we show each year (just over £1k in 2015). We will no longer be eligible after Brexit.

2.13 Dagenham Studios

- A major new studio complex is proposed in Dagenham, which could have positive implications for our work in East London.
- Film London is working with the Mayor of London and Barking and Dagenham Council on a feasibility study to build what could be the capital's largest film studio, based in Dagenham.

3. Overview and Highlights of 2016/17

3.1 2016/17 in numbers:

- Total number of performances: 2,892
- Number of New Release performances: 2,597
- Number of Arts Project performances: 295
- Number of Family performances: 101 (55 young people/46 parent& baby)
- Number of Access performances: 33 (9 relaxed, 24 access)
- Number of Screen Talks: 43 (including talks as part of other seasons)
- Number of Silent Films with Live Music: 13

- Total number of Admissions: 157,356
- Number of New Release Admissions: 124,656
- Number of Arts Project Admissions: 32,700
(total including Family & Access)

3.2 Seasons and Projects

- **Royal Shakespeare Company film season** as part of Shakespeare 400
A highly successful collaboration with RSC took place in January 2016 with a season of archive screenings, talks and VIP guest introductions by Janet Suzman, Willard Whyte, Ian McKellen, Vanessa Redgrave and Greg Doran as part of our Shakespeare 400 activity.
- **Silent Film and Live Music Series** - a highly regarded programme was presented, which was reflected in increased audience numbers. We had a total of 1,580 attendees in 2015, which rose to 1,865 in 2016. Income concomitantly rose from £12,053 in 2015 to £15,271 in 2016. Each silent film screening was accompanied by live music featuring a large variety of musicians and musical styles. A particular highlight was 'The Ghost that Never Returns' with live accompaniment by Americana-style band The Dodge Bros, led for the occasion by renowned silent film composer and pianist, Neil Brand.
- **Framed Film Festival** – attendance at the 2016 Framed children's film festival fell from the 2015 highpoint – there were 1,191 attendees in 2015 compared to 669 in 2016). Despite the fact that the 2016 festival gathered strong press coverage, and the programme featured special previews, high quality workshops devised by the Creative Learning team, and a special Barbican shorts programme curated exclusively for the festival, the fall-off of 43% is cause for concern. We will analyse the reasons for the fall-off and discuss with Marketing / Press / Creative Learning in order to re-build audiences for the 2017 edition.
- **Science on Screen** - our second year of Science on Screen saw the presentation of a wide variety of films, from Frankenstein to Life of Pi, each given a scientific slant with fascinating presentations by leading scientists and researchers in the relevant field. There was an increase in box office income for the series (£3,855 was achieved in 2015, which rose to £4,671 in 2016) and another positive feature was the increased interest from school groups as a result of the financial support of our partners, the London Mathematical Laboratory.
- **Hollywood Legends** - Adrian Wootton is the CEO of Film London, and gave an acclaimed series of illustrated lectures on leading Hollywood stars of the past. We are continuing the Hollywood Legends series into the 2017/18 season, and the popularity of the series has grown with each additional event.
- **ScreenTalks**– it was a strong year for ScreenTalks, with prestigious international filmmakers appearing before soldout houses, including:
 - Isabel Huppert, Oliver Stone, Richard Linklater, Louis Theroux and Frederick Wiseman
- **Human Rights Watch Film Festival** – the 2016 edition resulted in the Barbican being the most attended venue for the festival throughout London and the UK.

- **Michael Clark Company** – our collaboration with the Michael Clark Company – whilst his new show was in the Theatre – was a great success and included one feature film and two documentaries
- **Off-Site Work** – we had full houses for our family film offer during the Walthamstow Garden Party in October.
- **Valentine's Day programme 2016** – our annual look at the 'twisted side of romance' around Valentine's Day produced strong audiences for our most eclectic-ever offerings, including Hong-Kong sci-fi '2046', French love-triangle film 'The Mother And The Whore', cult rarity 'Who Killed Teddy Bear' and famed US underground film 'Normal Love'.
- **She's So Giallo season** – our May return-to-rep season produced four sell-out shows of rare Italian genre films, all screened on traditional 16mm and 35mm film prints. We noted that film luminaries such as Edgar Wright and Carol Morely were in the audience.
- **Cheap Thrills** – our main autumn film season inspired by The Vulgar exhibition in the Gallery, provided some special highlights including a debate in partnership with the Battle of Ideas, and the world premiere of a new 2K digital restoration of the cult 1960s Argentine film 'Fuego'. However, despite a vigorous marketing and press campaign, the season did not resonate sufficiently with our target audiences. 1,354 people attended the 18 performances, which equates to an average attendance of 75, which is below our normal Arts Projects attendance figure (for example, our 'Return to Rep' programme throughout 2016-17 achieved an average of 122 admissions per screening). Cheap Thrills was a disappointment as the season perfectly complemented the themes of The Vulgar exhibition, and previous film projects in the 'poor taste' / B-movie genres (such as the 'Girl Gangs' and Desperate Housewives' Return to Rep seasons) had met with large audiences.
- **London International Animation Festival** – the opening Gala of the LIAF Festival included a Q&A with celebrated British animator Chris Shepherd. The festival screened 128 new films across 8 competition programmes, plus extra children's and archive screenings - including the London premiere of the new digital restoration of Japan's first anime, Momotaro – Sacred Sailors, fresh from the 2016 Cannes Classics sidebar.

3.3 New Releases

The ten most successful new releases in terms of box office income during 2016-17 were:

1.	La La Land (12A)	£57,584	8%
2	Fantastic Beasts and ... (3D)	£43,109	6%
3	Rogue One: A Star Wars Story 3D	£32,151	4%
4	Bridget Jones's Baby (15)	£30,298	4%
5	Nocturnal Animals (15)	£27,417	4%

6	I, Daniel Blake (15)	£25,688	3%
7	My Scientology Movie (15)	£24,614	3%
8	Jason Bourne (12A)	£23,745	3%
9	Julieta (15)	£22,808	3%
10	Manchester by the Sea (15)	£20,418	3%

These ten films delivered 41% of our total new release income. To date, 101 new release films have been presented during the current financial year. The remaining 91 new releases provided 59% of income.

3.4 Press & Marketing

- We held a highly successful Press Breakfast on 15th September to launch *What London Watches: 10 Films That Shook The World*.
- Cinema Senior Manager Lesley Jones was interviewed by Robert Elms on his show on BBC Radio London for What London Watches.
- London Live TV broadcast a feature from the 'What London Watches' press launch interviewing Robert Rider and other outreach partners: *"the Barbican centre...all part of their Film in Focus initiative which celebrates the power of the moving image...a unique event, What London Watches: 10 Films That Shook The World"*
- Framed Film Festival had a strong showing in 2016, with much positive preview coverage across adult and children's press:
- [TimeOut.com](#) recommended Framed Film Festival in The Best Film Events in London: *"This year's films hail from as far afield as China (musical cartoon 'Rock Dog'), Switzerland (colourful animated adventure 'Molly Monster') and Norway (dairy-based adventure 'Louis & Luca: The Big Cheese Race'). But we like the sound of French-Canadian story 'Ballerina' "*
- [The Green Parent](#) website recommended our Framed Film Festival in it's Five Things To Do With Your Family This Weekend: *"The yearly [Framed Film Festival](#) at Barbican in London is a celebration of children's cinema from around the world, combining carefully-chosen screenings with inventive film-related workshops. We're particular fans of their pick 'n' mix showings of short films"*
- [UrbanExplorer.com](#) listed Framed Film Festival in its pick of the Top Ten Things To Do With Kids In London This Weekend, calling it *"A veritable Venice for mini moviegoers, Framed Film Festival at the Barbican cherry-picks new children's films, this year including hot-ticket animation Ballerina and a round-up of shorts. Alongside a programme of screenings, there are film-inspired foyer events where little ones can enjoy a magic lantern show, and be inspired to create a projectable slide."*

3.5 Fundraising

- We have been awarded several pieces of funding across the year from Film London, totalling £6k. This included £3k towards a community research and outreach producer for What London Watches, and £3k towards our Off-site activity in Walthamstow
- We received £10k from the European Parliament to present the Lux Prize finalist films.

- We received €1,300 from Europa Cinemas to support the screening of European films

3.6 Development

- With the Development team we have built on our existing financial relationship with screen advertising company Pearl & Dean, which expressed an interest in working as a 3rd party brand sponsorship agency for us. With Development colleagues we have devised an outline of what such a relationship could look like, and how the client approaches would be managed. Pearl & Dean is now actively looking for opportunities to bring brands to the Barbican across selected cinema activity, on behalf of the Centre and with full consultation from Development. This is a new and innovative commercial model for the Centre and, given the unique relationship that Pearl & Dean has with brands which want to connect with Cinema audiences, we are hopeful that it will generate sponsorship for a mainstream consumer market that we have very little access to at present.

3.7 Technical

- The Projectionists team is now part of the music technical department, and all is going well.
- A new digital projector was installed in Cinema 1 in December 2016. The new projector greatly enhances the film presentation capabilities due to 4k resolution, brightness and image quality. Also reliability is enhanced and we have long term maintenance support for this state-of-the-art projector.
- In Summer 2017 we will complete necessary Health & Safety works in the Cinema 1 roof area and on the masking system. There will be safe access for rigging from the gantries and new safe access to the cinema speaker positions behind the projection screen. The masking system will be completely overhauled, having been in place since the 1980s. New motors, drives and control panels will be installed alongside a new screen surface.

3.8 Strategic Plan Innovations and Entrepreneurial Activity

- Diversity – we pioneered the concept of cinema *Relaxed* screenings for adults with autism, asperger syndrome, tourette syndrome and other impairments, and introduced a regular programme reflecting our new release and Performance cinema offer.
- We are setting up day-time matinee strands for theatre and gallery shows. We are building on the legacy of the successful RSC film season in January last year, that demonstrated the potential audience looking for daytime cross-arts activity. These cross-arts matinees are scheduled to start in September, thus enabling our marketing colleagues sufficient time to build a campaign to support them.
- We have given a specific focus to gender balance within the programme as response to both our own diversity objectives but also to a wider debate on the issue throughout the film sector. As mentioned above (1.12) the F Rating has been brought into the programme to identify films that are written or directed by a woman or that feature a strong central lead performance by a woman.
- We are currently devising a cohesive model to explore the income opportunities presented by day-time private hires of the Beech Street

cinemas. In order to take the model forward, a meeting will take place in late February with the key internal stakeholders (Technical, Customer Experience, Business Events, Cinema) to examine the following areas:

- The potential market for daytime use
 - The budget implications of extra staffing for daytime activity and analyzing the potential income margins
 - The scale of activity that may be achievable
 - The division of responsibility between the Cinema and Business Events teams
 - Ensuring that Beech Street cinemas are fit for purpose for the potential clients
 - The marketing of day-time private hires and screening opportunities within the existing sales portfolio, and establishing ourselves in competition with existing small and mid-scale screening houses
- Ticket prices have been increased from April 2017. Arts Projects prices will increase by £1, new releases by 50p.

Public Appendices:

- Appendix III – Income from Top Ten New Releases 2016/17 (1 April ‘16–29 Jan ‘17)

Non-Public Sections and Appendices:

- Section 4: Programme Planning 2017/18
- Section 5: Current Challenges
- Section 6: Conclusion
- Appendix I – Cinema Financial Summary 2016/17
- Appendix II – Financial Summary: 2015/16 and 2016/17 Comparison

Contact:

Robert Rider

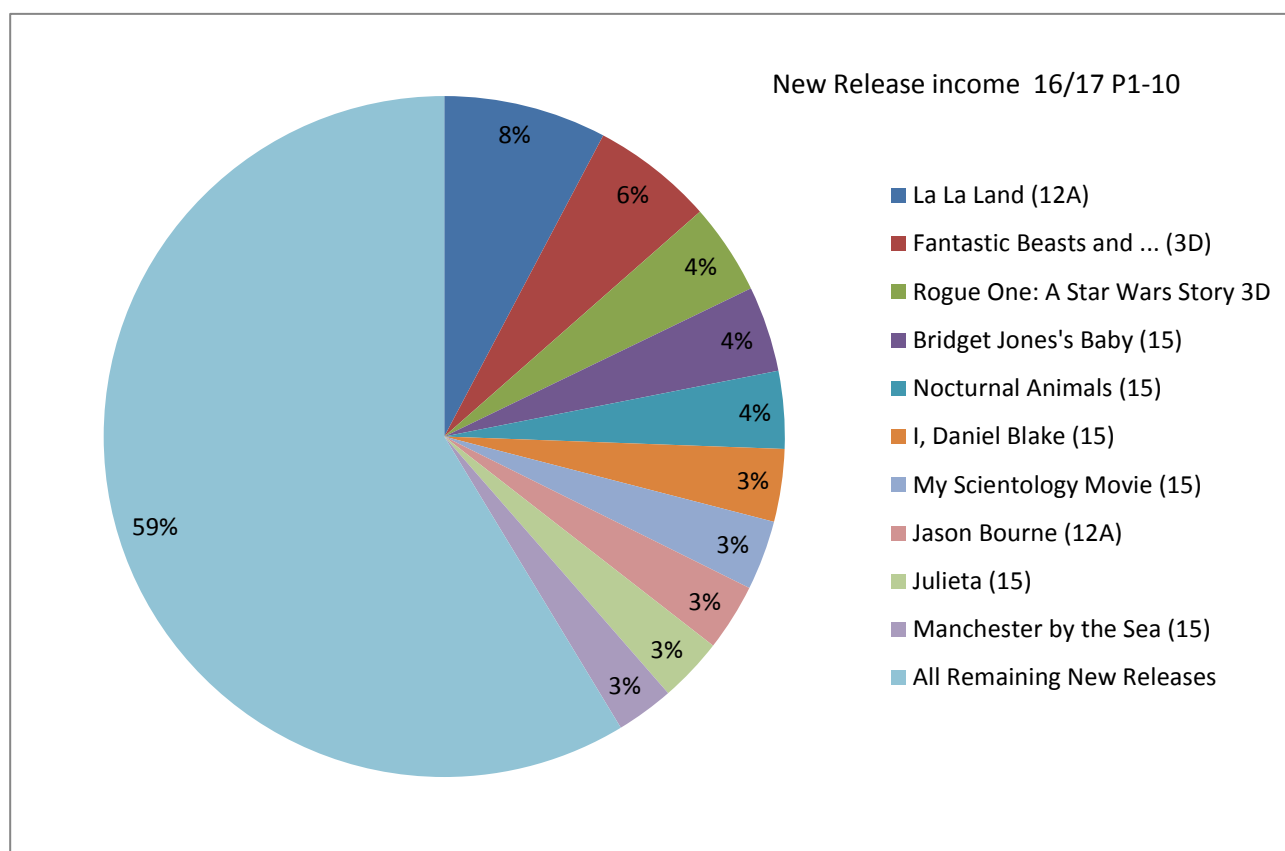
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2016/17 - Top Ten New Releases (1 Apr- 29 Jan)

Rank	Film	Net Income		No. Screenings
1	La La Land (12A)	£57,584	8%	48
2	Fantastic Beasts and ... (3D)	£43,109	6%	61
3	Rogue One: A Star Wars Story 3D	£32,151	4%	52
4	Bridget Jones's Baby (15)	£30,298	4%	51
5	Nocturnal Animals (15)	£27,417	4%	41
6	I, Daniel Blake (15)	£25,688	3%	52
7	My Scientology Movie (15)	£24,614	3%	35
8	Jason Bourne (12A)	£23,745	3%	52
9	Julieta (15)	£22,808	3%	56
10	Manchester by the Sea (15)	£20,418	3%	40
TOP TEN TOTAL		£307,831	41%	488
<i>All Remaining New Releases</i>		<i>£437,047</i>	<i>59%</i>	<i>1,676</i>





Committee:	Date:
Barbican Centre Board	8 March 2017
Subject: U18/ Cultural Education Partnership Update	Public
Report of: Director of Learning and Engagement	For Information
Report author: Rosemara Mather-Lupton, Strategic Partnerships Team	

Summary

This report summarises recent strategic partnership developments, particularly in relation to the Under 18 offer and City and East London Cultural Education work.

Recommendation

Members are recommended to note the report.

Main Report

Background

Strategic Partnerships

1. The Strategic Partnerships team have now been in post for two months with a scope to work across the development of the City Cultural Education Partnership, including the City Academy Trust, supporting the East London Cultural ecology over a period of expansion and change, and the progression of the Cultural Hub. Having a team which straddles these three important strategic areas is proving advantageous as they are able to easily identify quick win opportunities and potential areas for alignments.

City Cultural Education Partnership

2. Over the last month there has been significant progress made around the development of a City Cultural Education Partnership. Through funding from the Education Board the Learning and Engagement Forum, which now has 21 members, is commissioning 'A New Direction', and the Arts Council Funded Bridge organisation for London, to carry out a scoping exercise which will inform and advise the process. All partner organisations will be deeply involved in the shaping and development of a shared vision for the CCEP.
3. They plan to carry out an auditing process both of current activity but also gathering and comparing high-level strategic documents of all partner organisations to understand the aligning goals that will serve as the foundation of the Partnership. A New Direction are well placed to carry out this work as they have worked extensively with the development of other CEPs across London.

Music Co-ordinating Committee

4. The Music Co-ordinating Committee, whose member organisations are: Guildhall School, Junior Guildhall, LSO, CYM, and Barbican Guildhall Creative

Learning, continues to meet regularly to share ideas, to strategise, and ultimately to provide a “through one-door” music offer which is easy to negotiate and holistically coherent.

5. **Cultural Education in East London**

The East London Cultural Education Partnership, with Barbican’s co-ordination, has played a key role over the last three years in strategic working of cultural institutions, East London’s Music Hubs, Schools and young people.

6. As planning progresses on the conversion of the **Olympic Park** into a permanent area of cultural interest including museums, a dance venue, and a university campus, Barbican has been considering its future role in the East London cultural ecology. Together with the Park’s Cultural and Education District Barbican Guildhall is exploring the creation of an Alliance to ensure a strategic approach to cultural education in East London, particularly in relation to employability and skills development.
7. **Creative Schools**, the flagship programme of ELCEP’s strategic planning is currently recruiting schools for its second year of activity. Working directly with 50+ East London cultural and education organisations, Creative Schools provides brokerage support to link-schools with East London’s incredible creative opportunities. In 2017/18 the programme has joined up with Arts Council England’s national Artsmark programme to offer a bespoke ‘Creative Schools Artsmark’ for East London schools, ultimately making it easier for schools to commission high-quality artistic activity for their students aligned with whole school improvement.
8. Through all of these strands we are endeavouring to work as closely as possible with the **City of London Academies Trust** to ensure that the City’s cultural offer is as joined up, and accessible, as possible for this growing family of schools. Milton Court hosted a City Schools Concert on the 30th January, a vibrant showcase of the Trust School’s talent and evidence of their creative focus.
9. The Strategic Partnerships Team is now represented at the **City’s Education Board** and will be regularly updating them on the progression of these various strands.

Conclusion

10. The Strategic Partnerships Team will be providing regular updates at Barbican Board meetings over the next six months, as this will be a particularly eventful period.

Appendices

- Appendix 1: List of Learning and Engagement Forum Member Organisations

Rosemara Mather-Lupton

Strategic Partnerships Officer, Strategic Partnerships

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Member Organisations of the Learning and Engagement Forum:

1. Barbican
2. Barbican Library
3. City Business Library
4. City Gardens
5. Epping Forest
6. Guildhall Art Gallery
7. Guildhall Library
8. Guildhall SM&D
9. Hampstead Heath
10. Highgate Wood
11. Keats House
12. London Metropolitan Archives
13. Roman Amphitheatre
14. Museum of London
15. Museum of London Archaeological Archives
16. Museum of London Docklands
17. The Monument
18. Tower Bridge
19. West Ham Park
20. The City Centre
21. The City of London Police Museum

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Committee(s):	Date:
Barbican Centre Board	8 March 2017
Subject: Barbican Campus Programme: Amber and Red Projects	Public
Report of: Jonathon Poyner – Director of Operations and Buildings	For Information
Report author: Jim Turner - Head of Projects	

Summary

This report summarises all the current building related works and projects across the Barbican.

Recommendation(s)

Members are asked to note the report.

Main Report

Background

1. The Barbican Campus Programme report was first submitted to the Projects Sub-Committee in May 2012. Projects with a status of red or amber have since been reported every other month. These reports are also submitted to the Barbican Centre Board for information.

Current Position

2. Appendix 1 sets out the projects across the Campus managed by the Barbican Centre which currently have a status of amber or red.
3. At the time of writing, one of the Barbican Centre projects is categorised amber and none are categorised red. Details on progress are contained in the attached appendix.
4. Since the last report, there have been no status changes.
5. The projects contained in the Amber and Red Projects Report represent 6 % of the total Barbican Centre portfolio.

Appendices

- **Appendix 1: Barbican Centre Programme - Amber and Red Projects**
- **Appendix 2: Agreed Definitions for Green, Amber and Red**

Contact:

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Head of Projects

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Barbican Centre Programme
Appendix 1 - Amber and Red Projects (February 2017)

Project Name	Project Stage	Project Status	Project Manager Report Content	Budget	Total Financial Spend + Committed	Total Estimated Outturn Cost
Barbican Centre						
Fire Alarm Replacement	7. Outcome Report (Complex)	↔ Amber (Programme)	Date: 14 February 2017 Project Update: Final in house testing completed System demonstrated to District Surveyor. All documentation issued to DS. DS have responded with further points. Some of these have now been addressed. Contractors Final Account verified. Next milestone to be achieved: Address remaining points raised by DS. District Surveyor final sign off followed by issue of Gateway 7.	£823,059	£787,098	£824,000

Key to arrow symbols

- ↑ Status has improved
- ↔ Status has remained unchanged
- ↓ Status has worsened

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Appendix 2: Agreed Definitions for Green, Amber and Red

Please note the agreed definitions for green, amber and red are as follows:

Green – the project will be delivered on budget, time and to the agreed specification.

Amber – the project is in danger of not being completed within the agreed budget, timetable or specification but action is being taken to ensure that the project will be delivered within agreed limits. One of the 18 Barbican Centre projects is amber (6 %).

Red – the project will not be completed within the agreed budget, timetable or specification and a decision will be required on how to proceed. None of the Barbican projects is red.

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