



Barbican Centre Board

Date: WEDNESDAY, 17 JANUARY 2018
Time: 11.00 am
Venue: COMMITTEE ROOMS, 2ND FLOOR, WEST WING, GUILDHALL

Members: Deputy Dr Giles Shilson (Chairman)
Deputy John Tomlinson (Deputy Chairman)
Deputy John Bennett
Russ Carr
Gerard Grech
Deputy Tom Hoffman
Deputy Wendy Hyde
Emma Kane
Vivienne Littlechild
Deputy Edward Lord
Deputy Catherine McGuinness
Wendy Mead (Chief Commoner)
Lucy Musgrave
Graham Packham
Trevor Phillips
Judith Pleasance
Deputy Tom Sleigh

Enquiries: Gregory Moore
tel. no.: 020 7332 1399
gregory.moore@cityoflondon.gov.uk

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

John Barradell
Town Clerk and Chief Executive

AGENDA

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

1. **APOLOGIES**
2. **MEMBERS' DECLARATIONS UNDER THE CODE OF CONDUCT IN RESPECT OF ITEMS ON THE AGENDA**
3. **A) BOARD MINUTES**
To approve the public minutes and summary of the Barbican Centre Board meeting held on 20 November 2017.
For Decision
(Pages 1 - 6)
- b) MINUTES OF THE NOMINATIONS COMMITTEE**
To receive the public minutes and summary of the Nominations Committee of the Barbican Centre Board held on 20 November 2017.
For Information
(Pages 7 - 8)
4. **OUTSTANDING ACTIONS AND WORKPLAN**
Report of the Town Clerk.
For Information
(Pages 9 - 12)
5. **MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS**
Report of the Managing Director (TO FOLLOW).
6. **SKILLS AND EFFECTIVENESS REVIEW: ACTION PLAN**
Report of the Town Clerk.
For Decision
(Pages 13 - 18)
7. **SAFEGUARDING POLICY**
Report of the Head of Human Resources, Barbican Centre.
For Decision
(Pages 19 - 28)
8. **DRAFT DEPARTMENTAL BUSINESS PLAN 2018/19**
Report of the Managing Director.
For Information
(Pages 29 - 34)

9. **THEATRE & DANCE: ANNUAL PRESENTATION**
 Report of the Director of Arts.
N.B. – To be read in conjunction with the non-public appendices at Item 14.
For Discussion
 (Pages 35 - 56)
10. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
11. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
12. **EXCLUSION OF THE PUBLIC**
 MOTION – That under Section 100A of the Local Government Act 1972, the public be excluded from the meeting for the following items, on the grounds that they involve the likely disclosure of Exempt Information, as defined in Part 1, of Schedule 12A of the Local Government Act
For Decision
13. **A) NON-PUBLIC BOARD MINUTES**
 To agree the non-public Minutes of the Barbican Centre Board meeting held on 20 November 2017.
For Decision
 (Pages 57 - 62)
- B) NON-PUBLIC MINUTES OF THE NOMINATIONS COMMITTEE**
 To receive the non-public minutes of the meeting of the Nominations Committee of the Barbican Centre Board held on 20 November 2017.
For Information
 (Pages 63 - 64)
14. **THEATRE & DANCE: NON-PUBLIC APPENDICES**
 To be read in conjunction with item 9.
For Information
 (Pages 65 - 74)
15. **BOARD APPOINTMENT**
 Report of the Town Clerk (TO FOLLOW).
For Decision
16. **BAD DEBT ANNUAL UPDATE**
 Report of the Chief Operating & Financial Officer
For Decision
 (Pages 75 - 78)
17. **BUSINESS REVIEW**
 Report of the Chief Operating & Financial Officer.
For Information
 (Pages 79 - 86)

18. **SBR / STRATEGIC PLAN UPDATE**
Report of the Managing Director.
For Information
(Pages 87 - 92)
19. ***RISK UPDATE**
Report of the Director of Operations & Buildings.
For Information
(Pages 93 - 104)
20. **PROJECTS UPDATE**
Report of the Director of Operations & Buildings.
For Information
(Pages 105 - 114)
21. **REPORT OF URGENT ACTION TAKEN**
Report of the Town Clerk.
For Information
(Pages 115 - 116)
22. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
23. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**
Confidential Agenda (separately circulated)
24. **CONFIDENTIAL MINUTES**
To agree the confidential minutes of the meeting held on 20 November 2017.
For Decision
25. **IT RESTRUCTURE**
Report of the Director of Operations & Buildings.
For Decision

BARBICAN CENTRE BOARD

Monday, 20 November 2017

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Monday, 20 November 2017 at 11.05 am

Present

Members:

Deputy Dr Giles Shilson (Chairman)	Deputy Edward Lord
Russ Carr (External Member)	Wendy Mead (Chief Commoner)
Gerard Grech (External Member)	Lucy Musgrave (External Member)
Deputy Tom Hoffman	Graham Packham (Ex-Officio Member)
Deputy Wendy Hyde	Trevor Phillips (External Member)
Vivienne Littlechild	Deputy Tom Sleigh

In attendance:

Kathryn McDowell - Managing Director, London Symphony Orchestra

Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Sean Gregory	- Director of Learning & Engagement, Barbican Centre
Louise Jeffreys	- Director of Arts, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Niki Cornwell	- Head of Finance & IT, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Lorna Gemmell	- Head of Communications, Barbican Centre
Huw Humphreys	- Head of Music, Barbican Centre
Nick Adams	- Senior Communications Manager, Barbican Centre
Cornell Farrell	- Property Facilities Manager, Barbican Centre
Louise Mankowska	- HR Business Partner, Barbican Centre
Jo Daly	- PA to the Managing Director, Barbican Centre
Chris Bell	- Head of Procurement, Chamberlain's Department
Beth Forge	- Chamberlain's Department
Lisa Moore	- Chamberlain's Department
Michael Bradley	- City Surveyor's Department
Gregory Moore	- Town Clerk's Department

1. APOLOGIES

Apologies for absence were received from Deputy John Bennett, Emma Kane, and Deputy John Tomlinson.

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

There were none.

3a. **BOARD MINUTES**

The public minutes and summary of the meeting held on 27 September 2017 were approved.

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

The draft public minutes of the meeting held on 8 November 2017 were received.

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

The draft public minutes of the meeting held on 8 November 2017 were received.

4. **OUTSTANDING ACTIONS AND WORKPLAN**

The Committee noted the various outstanding actions and the updates provided thereon.

RECEIVED.

5. **RISK COMMITTEE OF THE BARBICAN CENTRE BOARD - MEMBERSHIP**

The Board considered a report of the Town Clerk proposing an amendment to the composition of the Board's Risk Committee, such that a representative of the Barbican Centre Trust was invited to serve as a co-opted Member.

Members noted that the Barbican Centre Trust had recently established a Risk Committee, to give it greater oversight of matters that might affect its fundraising activities. The appointment of the Chairman of the Trust to the Board's Finance Committee had proven beneficial in enabling greater Board awareness of and involvement in development activities, and it was suggested that this current proposal would have similar benefits in terms of facilitating greater connectivity and collegiate working across the two bodies.

It was suggested that, should the arrangement be approved, it be reviewed after a twelve-month period to determine whether it was effective and if it should be continued.

RESOLVED: That:-

- Members approve an amendment to the composition of the Board's Risk Committee, such that "a representative of the Barbican Centre Trust" is added;
- the Barbican Centre Trust be invited to nominate said representative, with authority delegated to the Town Clerk in consultation with the Chairman and Deputy Chairman to approve the specific individual's appointment to the Risk Committee on behalf of the Board; and
- the arrangement be reviewed after a twelve-month period.

6. **SKILLS AND EFFECTIVENESS REVIEW 2017**

The Board considered a report of the Town Clerk which presented the outcomes of a Review of Skills and Effectiveness that had been undertaken.

The Board agreed that the findings demonstrated a clear need for increased experience in respect of arts administration. This was perhaps unsurprising given the recent departures of Sir Brian McMaster and Roly Keating from the Board; however, with the potential for further budget cuts in the years to come, it was even more important that enhanced expertise was in place to help the Board understand where budget pressures might present risks to the integrity of the artistic programme, as well as to help the Board articulate this position to others.

In respect of other areas where it was observed that further expertise might be required, Members suggested that a number of these skills might be attainable through appointments from the Court of Common Council, not just through external recruitment. The Chairman reminded Members that the Board had put in place a provision to allow it to advertise in this manner for specific skill sets on the Court, and had indeed done so previously. He suggested that the Board should agree some proposed text to be used ahead of the vacancies being advertised, but cautioned that this did not guarantee that the desired skills would be obtained.

Although noting that Facilities Management, Health & Safety and Quality Systems had all been highlighted as areas lacking in expertise or interest, Members agreed that these items were of a more operational nature and it would not represent the best use of the Board's time to focus heavily on such area. Rather, the Board should be focused on matters of a more strategic nature.

A consistent theme that had emerged from the survey had been a strong desire from Members to engage more with the Centre on-site – whether it be through regular visits, away-days, or spending time with particular teams. This would allow Members to get a greater feel for the activities underway at the Centre and, indeed, the day-to-day operation of the Barbican more generally – which would in turn allow for a greater appreciation of the role and facilitate improved input. The Chairman made reference to the recent induction session for two new Board Members, which had involved tours of certain parts of the Barbican's activities and had proven highly informative, suggesting that this be used as a template for a programme of engagement moving forwards.

It was agreed that officers should be asked to prepare a draft action plan for Members' consideration, outlining the ways in which the various issues identified might be addressed.

RESOLVED: That officers be instructed to develop an action plan with proposed measures to address the various issues highlighted by Members through the Skills Audit.

7. MANAGEMENT REPORT BY THE CENTRE'S DIRECTORS

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

Introducing the report, the Managing Director took the opportunity to show the Board a number of still images from CCTV footage which had captured the recent Banksy installation at the Centre. He also displayed a number of photographs from the latest edition of Vogue, which was Edward Enninful's first as Editor-in-Chief and which featured the Barbican prominently.

Members discussed the ongoing development of the Culture Mile, with reference made to a recent suggestion in another forum that the title of the initiative should be reconsidered as the word "culture" might be viewed as elitist. Several Members spoke to express their robust opposition to such a proposal, referencing the Barbican's diverse programming and audiences and emphasising the importance of opposing the perception of culture as an elitist concept, noting that culture encompassed an incredibly broad spectrum of activities and experiences.

Board Members and officers took the opportunity to place on record their gratitude to Deputy Tom Sleigh for arranging the recent YouTube Studio Tour and accompanying talk from the Head of the Google Cultural Institute, which had proven extremely informative.

The Director of Arts also took the opportunity to thank the Chairman for his engagement with staff at a recent meeting, where he had provided the opportunity for staff to ask him a variety of questions. This event had proven to be a good opportunity to increase staff members' awareness of the Board's role and the positive feedback received demonstrated that this had been valued highly.

RECEIVED.

8. MODERN SLAVERY STATEMENT

The Board considered a report of the Director of Arts presenting a draft Modern Slavery statement covering the 2017/18 financial year.

RESOLVED: That the Statement set as set out in the appendix to the report be approved and published on the Barbican website.

9. MUSIC: ANNUAL PRESENTATION (PUBLIC SECTION)

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.

RECEIVED.

10. QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD

Printing of agenda packs

Although noting it was not a matter for this Board, a Member raised the issue of the printing of agenda packs for officers, which had been discontinued as part of the Service Based Review. Noting that several officers present had printed their own copies of the agenda on local printers, it was suggested that this potentially led to higher costs for the organisation as a whole given the

increased costs of local printing. The Town Clerk was asked to explore whether the practice of limiting the provision of printed agenda packs to Members and Chief Officers could be re-examined.

11. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT

There were no urgent items.

12. 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.

13a - 25
26

Paragraph No.

3
1, 3 & 4

Part 2 – Non-Public Agenda

13a. NON-PUBLIC BOARD MINUTES

The non-public minutes of the meeting held on 27 September 2017 were approved.

13b. NON-PUBLIC MINUTES OF THE FINANCE COMMITTEE

The draft non-public minutes of the meeting held on 8 November 2017 were received.

13c. NON-PUBLIC MINUTES OF THE RISK COMMITTEE

The draft non-public minutes of the meeting held on 8 November 2017 were received.

An additional item, which had been considered by the Risk Committee and provided an update on Fire Safety at the Barbican, was also tabled for the Board's information.

14. MUSIC: ANNUAL UPDATE (FULL VERSION)

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.

15. LSO ANNUAL REVIEW

Kathryn McDowell, Managing Director of the London Symphony Orchestra (LSO), provided the Board with an update on the LSO's activities and financial position and gave an overview of the Orchestra's future plans.

16. ANNUAL WAIVERS REPORT 2016/17

The Board received a report of the Chamberlain which provided a summary of statistics for waivers processed during 2016/17 across the City Corporation, including the Barbican Centre.

17. BUDGET 2017/18

- The Board considered and approved a report of the Chief Operating & Financial Officer presenting the draft budget for 2018/19.
18. **BUSINESS REVIEW**
The Board received a report of the Chief Operating & Financial Officer setting out the Business Review for the Period 6 Accounts 2017/18.
 19. **DEVELOPMENT UPDATE**
The Board received a report of the Chief Operating & Financial Officer which set out the latest fundraising results against budget.
 20. **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.
 21. **RISK UPDATE**
The Board received a report of the Director of Operations & Buildings 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.
 22. **PROJECTS UPDATE**
The Board received a report of the Director of Operations & Buildings providing an update on the Centre's building and refurbishment projects.
 23. **CURVE GALLERY REFURBISHMENT PHASE 2**
The Board considered a report of the Director of Operations & Buildings concerning a project to refurbish the Curve Gallery.
 24. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
There was one question concerning a prospective event.
 25. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**
There were two urgent items. The first provided an update on Fire Safety and was tabled alongside item 13b; the second concerned the latest position in relation to the Exhibition Halls.

Part 3 - Confidential Agenda

26. **CHANGE PROGRAMME**
The Board considered and approved a report of the Director of Operations & Buildings concerning restructuring proposals.

The meeting ended at 1.00 pm

Chairman

Contact Officer: Gregory Moore
tel. no.: 020 7332 1399
gregory.moore@cityoflondon.gov.uk

NOMINATIONS COMMITTEE OF THE BARBICAN CENTRE BOARD **Monday, 20 November 2017**

Minutes of the meeting of the Nominations Committee of the Barbican Centre Board held at Committee Rooms, West Wing, Guildhall on Monday, 20 November 2017 at 10.45 am

Present

Members:

Deputy Dr Giles Shilson (Chairman)
Deputy Tom Hoffman
Deputy Edward Lord
Trevor Phillips
Deputy Tom Sleigh

Officers:

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

1. APOLOGIES

Apologies were received from Deputy John Tomlinson.

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

There were none.

3. MINUTES

The public minutes and summary of the meeting held on 12 July 2017 were approved.

4. SKILLS AND EFFECTIVENESS REVIEW 2017

The Committee considered a report of the Town Clerk which presented the outcomes of a Review of Skills and Effectiveness that had been undertaken.

Noting the report would be subject to further discussion at that day's Board meeting, the Committee observed that the key outcome was the identification of an increased need for experience in respect of arts administration following the departure of Sir Brian McMaster. Whilst additional expertise would also be welcome in respect of marketing and unreached audiences, broadly speaking the Board enjoyed a good range of coverage in respect of the various areas of skills and expertise required.

Noting the desire for increased strategic focus, Members debated ways through which this might be achieved, with alterations to report format, short sessions pre- or post-Board meetings, and dedicated ad hoc strategy meetings suggested. It was suggested that further thought be given to this outside the meeting.

RESOLVED: That the Board be recommended to instruct officers to develop an action plan with proposed measures to address the various issues highlighted by the Skills Audit.

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

There were no questions.

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

There were no urgent items.

7. **EXCLUSION OF THE PUBLIC**

RESOLVED – That under Section 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.

8-9

Paragraph No.

1

8. **NON-PUBLIC MINUTES**

The non-public minutes of the meeting held on 12 July 2017 were approved.

9. **APPOINTMENTS TO THE BOARD**

The Managing Director provided an oral update in respect of future recruitment to the Board.

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

There was one question, concerning the annual Barbican Board and Trust away-day.

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

There were no urgent items.

The meeting ended at 11.05 am

Chairman

Contact Officer: Gregory Moore
tel. no.: 020 7332 1399
gregory.moore@cityoflondon.gov.uk

**Outstanding Actions List
Barbican Centre Board and Finance Committee**

Action	Notes	Officer/body responsible	Date added	To be completed/ progressed to next stage
International Strategy	International Strategy being developed; to be presented to Board when complete.	Director of Arts	September 2017 (Board)	On agenda for March Board.
Board visits to the Barbican	Management Team asked to consider a series of visit opportunities for the Board to become more acquainted with both front and back of house operations.	Management Team	September 2017 (Board)	Ongoing – under consideration (see Review of Skills Action Plan).
Review of Skills and Effectiveness	Draft Action Plan to be produced.	Town Clerk	November 2017 (Board)	On agenda for January 2018 Board.

This page is intentionally left blank

Barbican Centre Board Work Programme 2018

(changes since the last meeting in italics)

Standing Items

- Outstanding Actions
- Directors' Management Report
- Service Based Review & Strategic Plan Update
- Business Review (Period Accounts)
- Risk Update
- Projects Update *(previously "Update on Capital Works", also to now include "Projects Status (Red/Amber List)" document as appendix)*

17 January 2018	<ul style="list-style-type: none"> • Theatre Presentation • Health & Safety report • Safeguarding • Bad Debts/Write-offs Annual Update
21 March	<ul style="list-style-type: none"> • Cinema Presentation • Strategic Plan full update • Development Presentation • International Strategy
16 May	<ul style="list-style-type: none"> • Election of Chairman/Deputy Chairman • Appointment of Sub-Committees • Business Plan • Marketing & Communications Presentation
18 July	<ul style="list-style-type: none"> • Visual Arts Presentation • Creative Learning Presentation • Equality, Diversity & Inclusion Update
19 September	<ul style="list-style-type: none"> • Performance Review • Digital Presentation • Commercial Strategy

This page is intentionally left blank

Committee(s):	Date(s):
Barbican Centre Board	17 January 2018
Subject: Skills and Effectiveness Review: Action Plan	Public
Report of: Town Clerk Report Author: Greg Moore – Town Clerk’s	For Decision

Summary

In late 2017, Members of the Barbican Centre Board undertook a skills and effectiveness review. This review asked Members to comment on various aspects around the work of the Board and the management of meetings. It explored Members’ understanding of the Board’s role, the input into and quality of meetings, the governance and clerking support received by the Board, and Members’ thoughts on communication from the Centre. It went on to assess personal attributes such as the level of training received by Board Members, the interaction of Board Members with the Centre and its affiliates outside of formal meetings, and the skills and expertise that Members feel they bring to the Board.

The results of the survey were presented in November 2017, when the Board considered the findings and identified areas where action could or should be taken. The Town Clerk was consequently instructed to develop an action plan with proposed measures to address the various issues highlighted by Members. This report sets out a series of potential actions which could be taken to address the various items identified through the Skills and Effectiveness Review.

Recommendation

That Members consider and approve the proposed action plan and associated timelines, set out at Appendix A.

Main Report

Background

1. In July 2017, Members agreed that a Skills Audit should be undertaken in order to assess the current balance of expertise and knowledge on the Board and to inform future recruitment.
2. A survey was circulated in the summer following the meeting and a reminder issued at the September Board meeting. Following the receipt of responses, the results were collated to the November 2017 Board meeting, alongside a short summary analysis, outlining the primary issues or points for consideration raised by the responses.
3. Members discussed the findings and identified those areas where it was felt that action was required. Officers were instructed to identify actions or

measures that could be taken to address these items; set out in the below section are the various items raised under each section alongside a proposed response. The issues, alongside the corresponding proposed actions and timelines for implementation, are set out in summary form at Appendix A.

Issues and Actions

Role and Vision

4. **Issue:** Whilst the Board was content that the role and vision were sufficiently clear to Members, it was suggested that perhaps a dedicated session explaining these, along with the Centre's strategic aims and objectives, would be beneficial for new Members – particularly given the differences between the role with the Barbican and traditional "Trustee" roles.

Action: This has now been added to the induction schedule and will be incorporated within the revised programme of activities for new Members going forwards.

Engagement

5. **Issue:** Members expressed a strong desire to engage more with the Centre on-site – whether it be through regular visits, away-days, or spending time with particular teams. This would allow Members to get a greater feel for the activities underway at the Centre and, indeed, the day-to-day operation of the Barbican more generally – which would in turn allow for a greater appreciation of the role and facilitate improved input.

Action: The Centre's Directors have been tasked with scheduling a series of regular opportunities to address this and have already arranged for half-day sessions with both the Gallery and Theatre teams. It is proposed that a more formalised schedule of visits be produced moving forwards, covering the key areas of the Centre's activities and aligned (where possible) with the annual artform presentations to Board.

Recruitment

6. **Issue:** The Survey and Skills Audit both highlighted the need for the Board to be mindful of the need for increased experience of arts administration and programming when making future appointments. There were also a number of areas where, despite a level of interest, there was perceived to be a lack of sufficient expertise on the Board – namely, Dance, Unreached Audiences, Marketing and Visual Arts.

Action: The skills and expertise requirements will form a standing section of each of the recruitment papers presented to the Nominations Committee and Board, to draw attention to the identified needs and allow the opportunity for regular review. In addition, the Board will be asked to approve text to be circulated alongside the letter concerning the annual appointment to committee vacancies from the Court, highlighting the desire for candidates with particular skills or knowledge.

Written reports to Board

7. **Issue:** There was a recognition that reports to the Board – whilst of good quality – were, on occasion, overly lengthy. They could also benefit from being geared towards facilitating more strategic discussions and greater Member input, with some Members feeling there was a surfeit of “for information” papers at present.

Action: Members are asked to consider the following proposals:

- Extension of the current “starred items” practice (whereby those items previously considered by a sub-committee are marked and not debated without prior request) such that this is applicable for all “information” items. This would facilitate increased time being allotted to items where a decision or strategic steer is required.
- The artform presentations could be re-cast as “for discussion” items, each with a selection of strategic questions for Members to consider and debate (a practice which has been employed on several occasions for these reports and has been well-received previously).
- Members may also wish to consider introducing discrete strategy sessions, whether in an “away-day” format or as short sessions pre- or post-Board.
- The Town Clerk to be asked to work with Directors / report authors with a view to decreasing report length where possible.

Participation

8. **Issue:** Responses to the “self-assessment” questions indicated that Members are, perhaps, minded that they have the capacity to offer greater input if there were a mechanism to focus or facilitate this. This would suggest that there is work that the Clerk and the Management Team could explore in increasing Members’ engagement with certain issues and exploring training requirements, so as to provide the right environment for this desire for increased participation to flourish.

Action: It is hoped that the programme of increased interaction with the Centre will increase Members’ familiarity with wider aspects of the Barbican’s activities and facilitate greater participation. Notwithstanding this however, it is suggested that the Management Team and Town Clerk to be asked to consider further steps which could be of benefit.

Induction

9. **Issue:** Induction of Members emerged as an issue for consideration, with the split of responses between longer-serving and new Members indicating that the Board’s relatively newly-instituted induction process has been timely and well-received. However, it was clear that it would benefit significantly from further review and more focus – there is certainly more work to be done in increasing the effectiveness of this process.

Action: The addition of sessions on strategy, role and vision, as well as more regular scheduled interaction with the Centre’s operations (paragraphs 4 and 5 refer), represent good starting points in beginning to enhance the induction

process. It is suggested that the Nominations Committee be asked to review the revised induction schedule at its next meeting with a view to identifying further improvements. A survey could also be produced for new Members to complete either during or at the end of their induction, so as to inform continuous improvement.

Information

10. **Issue:** The Board was broadly pleased with the general information and communications coming directly from the Barbican Centre, although it was felt that there was more scope to provide more Board-specific communications which might assist Members in their roles.

Action: It is suggested that the Communications team at the Barbican be asked to consider whether there is the opportunity for Board-specific information to be produced, or existing information to be presented through a more Member-friendly method.

Conclusion

11. The proposed actions are presented for Members' review, comments, and approval.

Appendices

- Action Plan – Barbican Centre Board Skills and Effectiveness Review

Gregory Moore

Principal Members' Services and Committee Manager

Town Clerk's Department

T: 020 7332 1399

E: gregory.moore@cityoflondon.gov.uk

Appendix A

Issue	Action and Owner	Completion Deadline
<p><i>Role and vision</i></p> <ul style="list-style-type: none"> • Session for new Members outlining the Board's role, vision and strategic plan 	<ul style="list-style-type: none"> • Session to be added to induction schedule (<i>Town Clerk</i>) 	<p>January 2018</p>
<p><i>Engagement</i></p> <ul style="list-style-type: none"> • Desire for increased Board interaction with Centre's activities 	<ul style="list-style-type: none"> • Programme of regular visits to be produced (<i>Directors</i>) 	<p>Rolling; first visits to be scheduled by 17 January 2018</p>
<p><i>Recruitment</i></p> <ul style="list-style-type: none"> • Additional expertise desired in relation to Arts Administration, Dance, Unreached Audiences, Marketing and Visual Arts 	<ul style="list-style-type: none"> • Skills/expertise requirements to form standing section of recruitment reports (<i>Town Clerk</i>) • Board to approve text to be circulated alongside annual appointment letter re Court vacancies, highlighting the desire for candidates with particular skills or knowledge (<i>Town Clerk</i>) 	<p>January 2018</p> <p>March 2018</p>
<p><i>Reporting</i></p> <ul style="list-style-type: none"> • Too many "for information" items • Reports insufficiently strategic • Reports sometimes overly lengthy 	<ul style="list-style-type: none"> • Trial of extended "starred items" approach (<i>Town Clerk</i>) • Artform presentations to be re-cast as strategic items each posing questions for Board consideration / direction (<i>Directors</i>) • <i>Town Clerk</i> to work with officers to consider ways to reduce length where possible 	<p>March 2018</p> <p>March 2018</p> <p>March 2018</p>
<p><i>Participation</i></p> <ul style="list-style-type: none"> • Thought to be given to increasing Members' participation in discussion of areas beyond direct expertise. 	<ul style="list-style-type: none"> • Impact of engagement programme to be monitored; <i>Management Team</i> and <i>Town Clerk</i> to consider further steps which could be of benefit. 	<p>May 2018</p>
<p><i>Induction</i></p> <ul style="list-style-type: none"> • Induction process to be enhanced 	<ul style="list-style-type: none"> • Strategy, role and vision session to be included (<i>Town Clerk</i>) 	<p>March 2018</p>

	<ul style="list-style-type: none"> • Post-induction survey to be produced (<i>Town Clerk</i>) • Nominations Committee to review induction schedule (<i>Town Clerk</i>) 	<p>March 2018</p> <p>March 2018</p>
<p><i>Information</i></p> <ul style="list-style-type: none"> • Thought to be given to where more Board-specific communications could be circulated. 	<ul style="list-style-type: none"> • <i>Communications Team</i> to be asked to consider. 	<p>May 2018</p>

Agenda Item 7

Committee(s)	Dated:
Barbican Centre Board	17 January 2018
Subject: Safeguarding Policy	Public
Report of: Head of HR, Barbican	For Decision

Summary

This policy has been developed to outline the key processes in place to ensure the Barbican provides a safe and welcoming environment for all children and young people who use the Centre or attend any of our events. The policy sets out the key staff responsible for safeguarding and the procedures we follow if any concerns are reported.

This policy applies to:

1. all staff, including apprentices and casual staff
2. volunteers
3. contractors
4. freelance artists, workshop leaders, service providers
5. individuals on placements or work experience

The agreed policy will be made available to all staff on our intranet and all new staff will be made aware of the policy as part of their induction.

Where staff are in departments that also work across the Guildhall School of Music & Drama they will also be covered by the Safeguarding Policy for the Guildhall School. These departments are currently Creative Learning, HR, Finance, Engineering, Facilities.

Recommendation(s)

Members are asked to approve the safeguarding policy as attached at Appendix 1.

Safeguarding policy - Barbican

The Barbican aims to provide a safe and welcoming environment for all children and young people who use the Centre or attend any of our events.

This policy applies to:

1. all staff, including apprentices and casual staff
2. volunteers
3. contractors
4. freelance artists, workshop leaders, service providers
5. individuals on placements or work experience

Where staff are in departments that also work across the Guildhall School of Music & Drama they will also be covered by the Safeguarding Policy for the Guildhall School. These departments are currently Creative Learning, HR, Finance, Engineering, Facilities.

The policy applies to both events delivered in the Barbican or off-site Barbican promotions.

1. Terminology

Child - refers to anyone under the age of 18. Hereafter all references to 'Children' or 'child' in this policy will also be inclusive of vulnerable adults

Vulnerable adult - means a person over the age of 18 who is or may be in need of community care services by reason of mental health or other disability, age or illness; and is or may be unable to take care of themselves or unable to protect themselves against significant harm or exploitation.

2. Child protection charter

We will

- Create a welcoming environment, treating children with care, respect and dignity
- Create a secure environment by ensuring every effort is made to protect children through checking all relevant staff through the Disclosure and Barring Service, ensuring all staff are briefed on good practice and ensuring all events are carefully monitored. All events will be staffed with an appropriate adult-child ratio. Every effort will be made to ensure contractors and visiting artists / companies adhere to good practice.
- Create a safe working environment by carrying out comprehensive risk assessments on all activities and working spaces both in the Barbican and off-site
- Protect the identity of children through restricting access to personal information about them and observing strict procedures in the taking of photographs or filming. Use of images in print, online and in any publication is carefully managed
- Report any cause for concern to the relevant authorities and keep a confidential log of all incidents in the Barbican and at off-site events

3. Code of conduct

- Always treat children with respect and dignity
- Always put the welfare of children first
- Never be alone with a child – always ensure that you work in pairs or remain in the public spaces Barbican. At least one other adult should be present when in the company of children. Ideally, the second adult should be of the opposite gender to that of the first. Encouraging the presence of another adult is good organisation practice in that it protects both the child and the worker.
- Where possible avoid any physical contact with a young person. Ensure that where physical contact is needed it is appropriate and kept to a minimum - e.g. if a child is lost or distressed hold their hand or take them by the arm, but do not to cuddle them. Special guidance is available when working on dance, workshops or physical theatre events.
- Always maintain professional relationship – avoid any attempt to develop a relationship with a child outside of the project or activity. Never exchange personal information or your personal contact details with a child e.g. telephone numbers / mobile numbers. Never offer a child a lift or any kind of gift. Avoid making personal remarks, discussing personal matters or engage in conversations with adult themes. Ensure language and conversation is appropriate when talking within hearing distance of children. If you feel a child has developed a crush on you or a colleague you should report it to your manager or the leader of the event and discuss ways to manage the situation. You should make a note of what you agree and be vigilant of your own behaviour.
- Do not contact or permit a child to contact you via any social media or digital platform.
- Avoid asking for family contact details unless they have been subject to an enhanced disclosure and this has been designated as part of their role e.g. to accept registrations for a project or collate permissions for photography
- Never put a child at risk - At all events, children aged twelve, or under, must be accompanied by a responsible adult at all times. This is clearly stated in all marketing materials. At school or youth group events the teacher or youth leader is in loco parentis
- Follow Lost Child Policy alerting security, event management and the project manager of any lost child and taking them to agreed Lost Child point – see appendix
- Any incidents which could be misinterpreted should be reported to your manager immediately and then the person with responsibility for Child Protection as soon as possible.
- Any breaches of this code of conduct will be investigated in line with the disciplinary policy. A serious breach of this code may lead to dismissal.

4. Children in performance / licensing / chaperones

Under some circumstances children taking part in public performances may require a performance license from their local authority. A working group meets regularly to consider performances at the Barbican and co-ordinate communication with the City and Local Authority child licensing officers. Processing applications can take some time so any potential requirements should be identified at the programming stage.

In the first instance please contact the Licensing and Access Manager for advice regarding performances involving child performers.

Government guidelines on licensing in relation to child performance and activities is available at the following link : <https://www.gov.uk/government/publications/child-performance-and-activities-licensing-legislation>

5. Apprentices and employees under 18

There are specific regulations applicable to employees under 18 years of age regarding working hours and breaks covered by the Working Time Directive. HR will provide advice in these circumstances.

A DBS check is not normally required for staff or managers working alongside such staff. Prior to recruiting a 16-17 year old employee, the line manager and HR will carry out a risk assessment to ascertain whether a DBS check is required or not, and whether any other procedures need to be put in place.

Unless staff are DBS checked, they are advised to refrain from one to one contact in an enclosed space when working with under 18.

6. Work experience

All work experience placements must be coordinated through the HR team to ensure safeguarding procedures are in place.

The HR team will liaise with the organising body or school to ensure that the appropriate health and safety checks have been carried out and agreed. They will also ensure emergency contact information is in place prior to the placement.

Work experience student supervisors and departmental managers will be responsible for conducting a risk assessment prior to the placement, which will be then passed on to HR for review and to be kept on file.

It is not necessary to carry out DBS checks for staff who are simply working alongside students. Work experience students will not be left on their own with an individual member of staff, unless the employee has been DBS checked.

If it is clear when planning placements that one to one interaction with the student in an enclosed space cannot be avoided, e.g. working in the store room, DBS checks will be processed in advance of the placement starting. HR will provide advice on this and will manage the DBS application process.

HR will ensure that supervisors of work experience students are provided with a copy of this policy and the 'Working with young people guide' in advance of the placement starting. Staff who are not DBS checked will always be instructed to refrain from one to one contact in an enclosed space when working with under 18 year old.

7. Lead Safeguarding Contacts

- Designated safeguarding lead
 - Director of Learning & Engagement

Sean Gregory
sean.gregory@barbican.org.uk
020 7328 7381

In the event that the designated safeguarding lead is unavailable, the following staff has been appointed with specific safeguarding responsibilities and will act as secondary lead safeguarding contacts:

- Deputy safeguarding lead
 - Head of Creative Learning
Jenny Mollica
jenny.mollica@barbican.org.uk
020 7382 2339

- DBS lead
 - Head of HR
Steve Eddy
steve.eddy@barbican.org.uk
020 7382 6148

- Audiences and lost children
 - Head of Audience Experience
David Duncan
david.duncan@barbican.org.uk
020 7382 7072

 - Senior Audience Experience & Operations Manager
Sheree Miller
sheree.miller@barbican.org.uk
020 7382 6173

 - Duty Centre Manager and Security Control
020 7382 7001

8. Reporting a concern

During the course of their work it is possible that staff will identify concerns:

This could include:

- A disclosure of abuse or allegation from a child or young person
- Noticing signs of abuse or neglect
- Noticing signs of radicalisation
- Noticing signs of Child Sexual Exploitation

Any concern, allegation or incident must be reported to the Designated Safeguarding Lead, or in their absence the Deputy Safeguarding Lead, who will refer the matter on as quickly as possible. In cases of allegations against staff, the Designated

Safeguarding Lead and the Head of HR must be informed immediately. They will consult with the City's Local Authority Designated Officer (LADO) for advice.

A record will be kept of

- Date and time of the incident
- Names of people involved
- What was said or done and by whom
- What action was taken after the incident was reported
- Names of the people making the report and to whom they reported.

The records should be passed on to HR who will store securely.

The Centre will offer appropriate support and guidance to:

- a person making a report
- any staff who have had an allegation made against them.

9. Induction & Training

It is essential that all staff who have access to children understand their safeguarding responsibilities and what to do in the event that a disclosure is made to them, or have reason to suspect that abuse is taking place.

This policy is available to all staff on the staff intranet and all staff will be made aware of the safeguarding policy as part of their induction.

Where staff are in departments that also work across the Guildhall School of Music & Drama they will also be covered by the Safeguarding Policy for the Guildhall School. These departments are currently Creative Learning, HR, Finance, Engineering, Facilities. All staff in these departments will also be required to complete the online safeguarding training as part of their induction and to refresh this training when notified by HR.

10. DBS process

Access to information provided by the Disclosure and Barring Service (DBS – formerly CRB) enables the Barbican and City of London Corporation to make safer recruitment decisions for appropriate posts, when made in conjunction with other pre-employment checks. The purpose of DBS checks is to safeguard the children and vulnerable adults for whom we provide a service and the DBS check tells us if someone has a criminal conviction. The Barbican follows the City's policy on The Disclosure and Barring Services & Recruiting of Ex-Offenders – see the staff handbook for the full policy- [click here](#) – and DBS checks are managed through the HR department.

When do I need a DBS check?

Before we can ask a person to apply for a criminal record check through DBS, we are legally responsible for ensuring we are entitled to submit an application for the role. Under legislation we need to assess if anyone working with children require a DBS check. The DBS have an online tool to assess whether a role requires a check - <https://www.gov.uk/find-out-dbs-check>. Whilst the appropriate DBS check must always be sought, it is illegal to carry out a check when it is not required.

There are three levels of check available:

1. Standard check - to be eligible for a standard level DBS certificate, the position must be included in the Rehabilitation of Offenders Act (ROA) 1974 (Exceptions) Order 1975.
2. Enhanced checks – to be eligible for an enhanced level DBS certificate, the position must be included in both the ROA Exceptions Order and in the Police Act 1997 (Criminal Records) regulations.
3. Enhanced checks with children's and/or adults' barred list check(s) – to be eligible to request a check of the children's or adults' barred lists, the position must be eligible for an enhanced level DBS certificate as above and be specifically included in the Police Act 1997 (Criminal Records) regulations as able to check the appropriate barred list(s).

HR will advise on whether a DBS check is required and if so at what level. If a role requires a DBS check and it has not been received before the person's start date then they will not normally be able to start in their role. In this situation managers will need to discuss with HR and a risk assessment may need to be completed.

Lost Child policy

Lost children

Audience Experience have specific guidance for radio holders in relation to their duties with lost children. The following guidance applies to all other staff

Duty of Care

Children should not be put at risk at any time while they are attending Barbican events. At all events children aged twelve or under must be accompanied by a responsible adult at all times. This is clearly stated in all marketing materials.

Protecting yourself

Barbican staff must *never* be alone with an individual child, whatever the situation. At least one other adult should be present when in the company of children. **Ideally, the second adult should be of the opposite gender to that of the first.** Encouraging the presence of another adult is good organisational practice in that it protects both the child *and* the worker.

Interaction with children

Physical contact with children and young people *must* be kept to a minimum level, appropriate to the activity involved. It is not appropriate to hug a child or take them on your knee. In the event of a child being distressed, offer a hand to hold.

Actions

- Talk to the child to gain as much information as possible.
- Do not pass the child from person to person. The child should remain with the same two members of staff.
- Once initial contact has been made, do not leave the child on their own again as this could potentially place them in danger.

- Do not approach other adults to ask if the child is theirs. Again, this may put the child in danger.

Discovering a Lost Child

Immediate Action

- If alone, immediately call for a colleague to accompany you
- Build initial rapport with the child - ask their name, who they came with, why they are alone, etc
- Look around the immediate area to see if the parents/carers are nearby.
- If parents/carers are not located immediately contact security control on 7001 **State the child's name, the initial place where the child was located and which meeting point you are proceeding to.**
- *Security will contact Centre Management/Catering/Event Management/backstage as appropriate.*
- Proceed to the agreed meeting point.

Procedures if the child has not been collected within approximately 10 minutes

- At the meeting point, if possible, try to gain further information from the child such as telephone numbers, residential area, house number etc.
- *The Duty Centre Manager will initiate a search on every floor of the building for the parents/carers.*
- If the parents/carers are located, ask them to confirm information about the child such as their name, age, hair colour etc.
- *If the parents/carers are not located then the police will be informed at the Centre Manager's discretion.*
- *The DCM will keep Security Control informed of progress at all times and will ensure events are logged accurately in the DCM log.*

Alerting Colleagues that a Child is Missing

Immediate actions

- Gain as much information as possible from the parent/carer such as relationship to the child, where they last saw them, the child's name, age of child, what they were wearing etc
- Look around the immediate area to see if the lost child is nearby.
- If the child is not located immediately, inform the parents that you have to alert our security and management of the situation so that a search can be organised. Ask them to stay where they are and await your return.
- Contact security control on 7001 immediately **State the child's name, the last place the child was seen, and where you and the parent/ carer are located and that you require assistance from a radio holder immediately**
- *Security will contact Centre Management/Catering/Event Management/backstage as appropriate.*
- Return to the parent/carer and await assistance from a radio holder.

- *The DCM will send a radio holder to your location and will initiate a search for the missing child. You will receive further instructions from the radio holder.*
- *A member of staff will be allocated a floor of the building to search. **If the child is found during the search, please remember that there should be two members of staff present from this point on.***

Procedure if the child is not found within approximately 10 minutes

- *If no contact has been established with the child then the police will be informed at the parent/carers/ DCM's discretion.*
- *The DCM will keep security control informed of progress at all times and will ensure that events are logged accurately in the DCM log.*

This page is intentionally left blank

Committee: Barbican Centre Board	Date: 17 January 2018
Subject: Draft Departmental Business Plan 2018/19 - Barbican Centre	Public
Report of: Sir Nicholas Kenyon	For Information
Report author: Laura Whitticase, Barbican Incubator	

Summary

This report presents for information the draft high-level business plan for the Barbican Centre for 2018/19.

Recommendation

Members are asked to note the Barbican's draft high-level business plan for 2018/19 and provide feedback.

Main Report

Background

1. As part of the new framework for corporate and business planning, departments were asked to produce standardised high-level, 2-side business plans for the first time in 2017/18. These were presented as drafts to Service Committees in January/February and as finals for formal approval in May/June. Members generally welcomed these high-level plans for being brief, concise, focused and consistent statements of the key ambitions and objectives for every department.
2. For 2018/19, departments have again been asked to produce high-level plans in draft, this time to be presented to Service Committees.
3. Discussions are also taking place on aligning other key corporate processes with the corporate and business plans, such as workforce planning and risk management. Achieving this will represent a significant step towards the City Corporation being able to optimise its use of resources. The next step will be the presentation of the budget alongside the refreshed Corporate Plan at the Court of Common Council in March.
4. With these key documents in place and a new corporate performance management process being brought forward the City Corporation will be able to drive departmental activities to deliver on corporate priorities and allocate its resources in full knowledge of where it can achieve most impact on the issues and opportunities faced by the City, London and the UK.
5. A revised draft of the Corporate Plan has been produced following consultation with Service Committees and Members between April and July, and is being

used for staff engagement between September and November. Members should therefore start to see closer alignment between the departmental business plans and the draft outcomes from the Corporate Plan.

6. Work is also taking place on reviewing the content and format of the supporting detail that will sit beneath the high-level business plans. This includes: information about inputs (e.g. IT, workforce, budgets, property and assets); improved links to risk registers; value for money assessments, and schedules of measures and key performance indicators for outputs and outcomes. This will be a key element in the move towards business planning becoming less of a document production process and more of a joined-up service planning process, linked to corporate objectives.

Draft high-level plan

7. This report presents at Appendix 1, the draft high-level plan for 2018/19 for the Barbican Centre.

Barbican Centre

8. As per the 2017/18 Business Plan, the draft plan for 2018/19 is based on our goals, projects and priorities outlined within our Five Year Strategic Plan, as well as referencing ongoing core business priorities.

Corporate & Strategic Implications

9. The Barbican's business plan supports the draft Corporate Plan 2018-23 through contributing to the achievement of outcomes 3, 5, 8, 9, 11 and 12.
10. Our first objective/goal, *to create an environment that enables and inspires visitors, exceeding their expectations in everything we do*, supports the City's draft Corporate Plan outcomes 9 and 12 – creating and maintaining secure, resilient spaces and creating inspiring spaces to encourage excellence, creativity, enterprise and collaboration.
11. Our second objective/goal, *to empower artists, participants and audiences to be ambitious and achieve their best*, contributes to the City's draft Corporate Plan outcomes 3, 8 and 12 – ensuring that people have equal opportunities to enrich their lives (through culture and education), through attracting and nurturing artistic talent and by creating spaces which inspire excellence, creativity and collaboration.
12. Our third objective/goal, *to create sustainable growth through innovation across arts, learning and commercial activities* supports the City's draft Corporate Plan outcomes 5 and 8 – ensuring businesses are trusted and socially and environmentally responsible and that we attract and nurture relevant skills and talent.
13. Our fourth objective/goal, *to be a lead partner in establishing the City of London's Culture Mile at the heart of the world's creative capital* contributes to the City's

draft Corporate Plan outcomes 3, 8, 9, and 12 – ensuring people have equal opportunities to enrich their lives, through attracting and nurturing artistic talent, and creating spaces which inspire excellence, enterprise, creativity and collaboration.

14. Our fifth objective/goal *to build deeper relationships with our audiences and communities reflecting the diversity of London as a national and international creative centre* contributes to the City's draft Corporate Plan outcomes 3, 11, 12 – through ensuring people have equal opportunities to enrich their lives, through making sure our spaces are digitally well-connected and responsive and by ensuring our spaces inspire excellence, enterprise, creativity and collaboration.

15. The projects which support each goal enables us to address specific areas which relate to the Corporate Plan more specifically, but our headline objectives are all in support of the three priorities to contribute to a flourishing society; to support a thriving economy and to shape outstanding environments.

Conclusion

16. This report presents the draft high-level plan for 2018/19 for the Barbican Centre Department in order that Members are able to feed into this plan at an early stage. A final plan will be presented for approval prior to the start of the 2018/19 financial year.

Appendices

- Appendix 1 – Draft high-level business plan 2018/19

This page is intentionally left blank

We exist to deliver World-Class Arts and Learning

Our ambitions are that:

- To inspire more people to discover & love the arts;
- To remain a world-class arts & learning organisation;
- To push the boundaries of all major art-forms;
- To invest in the artists of today and tomorrow.

How we are structured:

- We consist of 26 departments, organised across the divisions of Arts, Marketing & Communications; Creative Learning; Commercial; Operations & Buildings; with support from HR; IT; Finance
- The organisation is overseen by Directorate, with support from Senior Management Team

Our budget is:

TBA: Financial information will be finalised in February, based on the feedback from the Barbican Board in November 2017 on the paper presented to that meeting.

Our top line objectives are:

To achieve our vision of Arts Without Boundaries, we will deliver a world class arts and learning programme, alongside undertaking cross-cutting projects to achieve the following goals:

- Customer Experience: To create an environment that enables and inspires visitors, exceeding their expectations in everything we do.
- Connecting Arts & Learning: To empower artists, participants and audiences to be ambitious and creative;
- Mixed Income Generation: To create sustainable growth through innovation across arts, learning and commercial activities
- Culture Mile: To be a lead partner in establishing the City of London's Culture Mile at the heart of the world's creative capital
- Developing Audiences: To grow and develop deeper relationships with our audiences and communities reflecting the diversity of London as a national and international creative centre.
- To achieve our Service Based Review savings targets across all departments, within the context of the 2% efficiency savings.

To:

- Transform our public spaces to create a world class sense of destination and welcome within Culture Mile.
- Understand and diversify ourselves and our audiences, to serve and reflect the capital city.
- Grow commercial revenue in ways which reflect our values and enable our vision.
- Produce an outstanding programme which drives and develops creative partnerships.
- Grow an innovative programme of activity which supports young people, artists, arts workers and communities.

What we'll measure:

Customer Experience:

- Increased visitor satisfaction levels
- Increased number of visitors to centre

Connecting Arts & Learning:

- Demographics of artists
- Numbers & demographics of young people worked with

Mixed Income Generation:

- Achievement of targets across all arts and commercial departments

Culture Mile:

- Marketing, Comms and programming strategies rolled out
- Measurement of public attendance and perception of activities

Developing Audiences:

- Audience demographics & numbers
- campaign evaluation against objectives

Service Based Review

- Savings against targets

To:

- Lead the development of the programme, the education offer and marketing & communications for **Culture Mile** and developing the appropriate systems and mechanisms to support this
- Continue to review and refine our **Security** (AECOM), **SAM**, **FM**, **AM** and **BRM2** processes in line with City of London protocols
- Achieve and deliver **SBR savings**, develop new processes and projects in response to the **2% efficiency savings**
- Develop a refreshed **Artistic** and **Operational Alliance** between the Barbican & Guildhall School
- Support the City's **Cultural Strategy** and **Culture Mile Learning Strategy**
- Support the ongoing development and delivery of the City's Corporate Plan
- Develop and deliver strategies for: **Sustainability; International, National and Local; Research & Evaluation**

What we'll measure:

- Processes, resource and strategies in place to deliver Culture Mile
- New processes & systems in place for Security etc. protocols
- Delivery of SBR savings and 2% efficiencies across all departments
- Development and delivery of new shared projects, strategies and processes with Guildhall School
- Develop and deliver new activities in support of the City's strategies
- Remain part of the Corporate Strategy Network
- Development of new strategies

How we plan to develop our capabilities this year:

- **Data Management:** A project to co-ordinate data in order to provide useful Centre-wide management information.
- **Ticketing System:** The launch of a new Barbican ticketing system to facilitate better customer service when purchasing tickets alongside improved management and analysis of data.
- **Space Review:** phased improvement of building utilisation to ensure an efficient and appropriate use of all spaces and an agile working environment.
- **Evaluation & Research:** Inform future decision-making through developing evaluation and monitoring systems, and research projects.

What we're planning to do in the future:

- Develop the design proposals, detailed business plan, fundraising plans, education offer, digital strategy, programme outline/structure for the proposed Centre for Music
- Development and delivery of a new strategic Creative, Commercial and Operational Alliance with the Guildhall School
- Develop and deliver new cross-organisational efficiencies
- Identify and articulate the Barbican's relationship and contribution to the City's Corporate, Cultural and Culture Mile strategies
- Develop and deliver strategies for programming, marketing & communications for Culture Mile and Culture Mile Learning
- Deliver our Arts Council England National Portfolio Organisation-funded work (with focus on community & education) - the next 4 years
- Develop and deliver strategies in response to the challenges/scenarios presented by Brexit
- Development of a business case and plans for the Exhibition Halls (TBC post-Jan 2018)

Committee(s):	Date(s):
Barbican Centre Board	17 January 2018
Subject: Theatre & Dance: Annual Presentation	Public
Report of: Director of Arts Toni Racklin – Head of Theatre	For Discussion
Summary	
<p>This report provides an overview of the Theatre department's strategy and planning, in the context of the Barbican's vision and mission and Strategic Objectives.</p> <p>It examines our current developments and the challenges and opportunities for our own work and how we strive to maintain our profile in an increasingly competitive landscape.</p> <p>The full scope of the Barbican Strategic Plan gives a strong framework to the Theatre programme to build on, and we aim to contribute actively to cross art form initiatives both inside our own venues, in shared public spaces of the Barbican, as part of the Culture Mile, with the Alliance with the Guildhall School, and within our community of east London.</p> <p>The report is divided into the following sections:</p> <ol style="list-style-type: none"> 1. Our current position 2. Overview of the 17/18 Theatre and Dance Programme reflecting our brand messaging: <ol style="list-style-type: none"> A) Toneelgroep Amsterdam Residency B) Other key productions in 17/18 programme C) The Pit D) Lunchtime Theatre E) RSC F) Emerging Talent G) Artistic Associates H) Other activities 3. Our Future Priorities 4. Conclusion 5. PUBLIC Appendix 1 - Details of the Theatre and Dance programme 2018 already launched 6. NON-PUBLIC Appendix 2 - Details of the Theatre and Dance programme 2019 under embargo 7. NON-PUBLIC Appendix 3 - Theatre & Dance Diversity and Inclusion Strategy 	

8. NON-PUBLIC Appendix 4 - List of major preview arts coverage across 17/18
9. NON-PUBLIC Appendix 5 - Financial Summary and notes

Recommendation

Members are asked to note the report.

Main Report

The Barbican is “A go-to destination for visiting international and British companies to call home. These have included *Complicite* and *Cheek by Jowl* from the UK, and some amazing regular visitors from abroad, including Ivo van Hove's *Toneelgroep Amsterdam* and Japan's *Ninagawa Company*... The great thing about an integrated arts centre such as the Barbican is the opportunity it affords to cross-pollinate across art forms... The Barbican nowadays is one of the single most exciting venues to find theatre you just won't see anywhere else... an essential venue.”

The Stage, Mark Shenton's top venues

1. Our Current Position

17/18 in numbers:

- Number of companies performing on our stages: 27
- Number of countries represented: 12 - UK, Netherlands, Australia, France, Canada, Japan, Belgium, USA, Italy, Ireland, Spain and Russia.
- Number of own promotion weeks: 34 (active weeks in Main Theatre & Pit)
- Number of commercial rental weeks: 27
- Number of our own promotion performances: 175
- Number of rental performances 128
- Attendance for our own promotions 76,767 sold to date
- Attendance for rental shows 94,078 sold to date

The Centre's five strategic goals of **Customer Experience, Connecting Arts and Learning, Mixed Income Generation, Culture Mile, Audience Development** are reflected in the Barbican Theatre's brand messaging:

We showcase international theatre, dance and performance by leading companies, auteurs and emerging artists that challenge the idea of what theatre can be.

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

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

Through our activities we hope to inspire more people to discover and love the arts. We programme free offsite events in East London, offer reduced price tickets to 16-25 year olds for our shows through Young Barbican, present regular post-show talks and offer access to artists and directors, present an innovative offer for families and younger theatre-goers, and create online content for our special themed seasons.

Background

The Barbican Theatre and Dance programme seeks to respond to the organisational aims of:

- **Inspiring more people to discover and love the arts**
- **Creating an ambitious, international programme that crosses art forms with outstanding artists and partners**
- **Investing in the artists of today and tomorrow**

This report will consider how effectively this has been achieved. Across the past year we have presented a variety of large scale work by innovative directors, from across Europe and further afield, some making their Barbican debut, and a range of creative artists and companies in the Pit who all push the boundaries of their art forms to create highly impactful theatrical experiences for our audiences.

We bring world class work to our stages that probably wouldn't be seen otherwise on London, or indeed UK stages, that opens a window on to the world. Through repeat visits we build loyalty from well-loved artists and audiences, each time deepening the relationship a bit further and supporting the development of new work by co-commissioning future projects. At the same time, we are working in a variety of ways to support the next generation of artists who themselves are exploring new forms of theatre making. And every season, unfamiliar names and new work are injected into the programme to present fresh perspectives on classics and devised creations and to inspire new audiences to follow the journey with us.

An integral part of our programme is created through working with our cross-arts colleagues on interdisciplinary projects, contributing to thematic programming:

- **Working closely with Visual Arts on dance companies and choreographers who we will support on their journey from gallery space into theatre space.**
- **Working with Cinema to make a contribution to the Film in Focus 2017 season with staged works inspired by iconic film directors such as Visconti and Bergman**
- **Working across all projects with our Creative Learning colleagues**
- **Working with BIE in supporting the presentation of aspects of their exhibitions in the Pit theatre every other year.**

We are continuing to work to a mixed income ecology of part rentals, part shared risks and part own promotions, although the balance between these shifts from year to year. Our subsidy works as hard as possible to enable us to secure the best

international work but it is also used as investment in research and development and workshop opportunities to help support the growth of new talent.

We have had the great good fortune to have been able to work with leading creative figures who are attracted to the Barbican by the quality of our programme and the level of expertise and technical support that they encounter here. Ivo van Hove, Simon McBurney, Robert Lepage, Katie Mitchell and others. But we are no longer alone in what we can offer them.

Context

The arts sector remains concerned by the uncertainties surrounding our departure from Europe and the impact on our wide ranging relationships. Europe has always been so beneficial, not simply in financial terms, but artistically and culturally, through ease of movement, forging artist exchange, touring and co-producing partnerships and new opportunities and we have yet to work out what our place at the table will look like. Sir Nicholas Hytner, in a recent interview, spoke forbodingly *"...if we have a collapsed economy, audiences will think twice, three times, before buying tickets in the new world."* Sir Nicholas Serota in his summer speech said *"We need to be more open: and that means making the journey out to acquire more experiences, and to share our culture and our skills. Cultures that cut themselves off may become exquisite, like a rare breed of animal; but ultimately they stagnate and are irrelevant to the changing world."* We feel more keenly than ever that our mission statement of Arts without Boundaries applies as our first priority and that our work in bringing international work to London is one of the strongest tools we have of maintaining our position.

Challenges

Challenge and competition to our peers grows ever keener and we must remain on the front foot responding pro-actively in a positive spirit, not to be left behind. New artistic directors move into Theatre Royal Stratford East, the Young Vic and the Globe in 2018 and there is keen interest in how they will change the offer. The directors at NT, and the Old Vic, are well into their strides now, setting out their visions for the future and we know where our challenges lie from those quarters; all eyes are now on the recently opened Bridge Theatre, led by Sir Nicholas Hytner and Nick Starr, which is the first newly built theatre in London for decades; Sadler's Wells, Almeida and the Royal Court, surprise and excite audiences with new international choreography and re-interpretations of the classics and devised work, overlapping in several way with our own of theatre programme. The challenge for us is whether they may also draw away our audiences?

These key London venues challenge us to continually assess our position, making it harder to remain as distinctive as we have been in the past. It is clear we do not have one singular venue to which we are comparable. We also find ourselves increasingly competing for stellar international work with the new artistic directors at the Edinburgh International Festival, and the newly relaunched Manchester International Festival. It is of course important to work collaboratively with our regional partners but it becomes harder to offer Barbican audiences UK premieres and exclusive experiences.

Small vibrant venues - the Print Room, The Park, The Yard, Arcola, the Bush and Southwark Playhouse have made us examine our ambitions for the Pit theatre and

how we want it to reflect our vision, in the light of our own strategic objectives, into the future, hence the development of the Pit Shakeup, which had its first public iteration in autumn 17. Here we aim to develop the talent of the future and to nurture it so that it continues to return to us and brings new work and new audiences.

We must also recognise that it is a compliment to our endeavours, that our international directors, dance and theatre companies are now being invited to work at these other London theatres. It is now true to say that their presence in London is no longer a rarity, or bespoke to the Barbican stages. Despite the plaudits, awards and nominations we know we must regularly revisit the strength of our offer, keeping it fresh and ahead of the game. Working across art forms on the strategic objectives and interdisciplinary projects ensure that jointly we can aim to present works of scale and depth under one roof. This helps retain our sense of originality and experimentation, strengthening our brand and overarching arts messaging. However, the drive continues to find artists who, through their own work and priorities, reflect our visions.

We have recently been affected by the widespread allegations of sexual harassment across our industry. Here at the Barbican, our codes of behaviour are in place and reiterated to all our staff and, on a departmental level, we are working hard to ensure our theatre is a place where we can call out matters safely and address behaviour that is unacceptable.

As we move forward it important to note that our relationships beyond Europe continue to grow and develop and there are new links to South Africa, South America, Russia, Japan, South Korea, Canada and increasing bonds with Australia and the USA. To explore these fully requires time and financial investment so the results from these areas will take longer to come to fruition but it is an interesting path to be on. Out of this also comes a further awareness from commercial producers. They are interested in the opportunities our summer rental spot can offer to work that won't automatically fit into the mainstream of the West End. This is a strand of work we are actively nurturing, as it offers key potential value on primary and secondary income strands to the Centre and brings new audiences into the Barbican.

Fundraising

Theatre works closely with our **Development** department on applications to cultural institutions and Embassies to raise funds to support the programme and relieve subsidy and in 17/18 we raised approximately £100k from the following,

- Flemish Representation, the Netherlands Embassy in London and the Dutch Government for the Toneelgroep Residency
- Australian High Commission for Picnic at Hanging Rock this financial year (with a further commitment of support for three projects in 2018/19)
- Culture Ireland for Woyzeck in Winter (and a further commitment of support for two projects in 2018/19)
- Japan Foundation and GB Sasakawa Foundation for Ninagawa's Macbeth (and a further commitment for one project in 2019)

- The Romilly Walton-Parkinson Memorial Fund for bold, innovative and challenging theatre donate £5k annually in perpetuity which will be used for Lunchtime theatre and other free and accessible events.

Media Relations - an overview of the arts press

Traditional print media circulation continues to spiral downward, partly due to the internet giants (such as Facebook) siphoning off advertising. Print media is fighting back by making content available online however, increasingly, newspapers are following News UK's lead (which publishes the Times and the Sunday Times) by putting articles behind a paywall. The Financial Times and Telegraph provide free access to five articles per month but The Guardian continues to provide free access to its content whilst promoting its Supporter scheme.

Arts coverage in the newspapers continues to be squeezed and new websites are increasing filling this void, although writers can be transient due to the unavailability of remuneration. In this environment it is difficult to envisage from where the next generation of new critical writing talent will come. Theatres are increasing taking it upon themselves to set up their own young writers programmes, such as the Barbican's own Young Reviewers scheme mentored by a journalist from the Financial Times.

Opportunities for broadcast exposure are increasing with positive interest from BBC Arts and Sky Arts. This year, the popular Radio 4 daily arts programme Front Row received its inaugural television series with a second series being commissioned in the new year. Performance capture which is then live broadcast in cinemas and sometimes repeated continues to be extremely popular with the public and serves to support ticket sales for live. Our own production of Obsession was filmed by NT Live during the season here and broadcast very successfully across 2,000 cinemas in 60 countries.

Please see Appendix 4 for information on major arts coverage we have secured this year.

Marketing

As the media landscape changes so our marketing campaign planning focuses more on digital opportunities. Responding to the decline in print media our spend on print press advertising has reduced from 38% of our total above-the-line spend in 13/14 to just 15% in the first part of this financial year. Outdoor advertising (London Underground, street level poster sites, etc.) where budgets allow still gets a good response for us in Theatre and constitutes a constant 38% of our total above-the-line spend. Digital advertising opportunities are increasingly effective and offer us the opportunity to target existing and totally new customers very effectively. Facebook advertising still takes the biggest share of our digital advertising budget, and by investing in good quality video content Theatre received 620,000 (58%) of video views. These digital tools allow us to be targeted and totally responsive without advertising, to increase spend where it's working, and halt campaigns where it's not.

Our Theatre brochure has always been an important sales tool as has our monthly Guide (now with an exciting redesign) both of which have delivered a high return on investment. 30,000 have been mailed each year and 40,000 are picked up on the foyers. What is worth noting, and is consistent with late booking patterns across the industry, is that we do not necessarily see sales spikes immediately when the monthly Guide lands. But monitoring mailings show that the Guide recipients purchase consistently as the season goes on. Where we do see an instant reaction, is with our fortnightly emails which always deliver a sales spike.

Ticket pricing

The Ticket Pricing Group continually test and review pricing against the marketplace and there are comprehensive art form templates based on knowledge of the work, likely audience spend and the companies' profile and track records. We offer a range of prices to suit all pockets and we have maintained a low price ticket available in areas of the main house and in the Pit. We aim to set achievable targets but our box office team are skilled in the mechanics of yielding up or down according to demand, as evidenced by our box office success in this financial year. We discuss pricing in full with our commercial rental partners, advising them as part of the contract process on best house practice and our audience needs. Over 17/18 and going forward, we have increased our top tiers of pricing to reflect both the status of the artists we are presenting and to help support the ever increasing cost of presenting the work.

Across the year we have seen an increase in Young Barbican Members. They are active theatre attenders and accounted for buying 2,805 seats between April to October last year.

A further 4,709 new full Barbican Members joined the scheme between April and October last year and 2,749 of them booked seats for the Theatre programme.

Customer Experience

We seek to deepen the experiences of our audience through engagement with our building and journeys along different pathways into the programme. With the stunning recent redesign of our website, ticket buying is a much simpler task combined with appealing visuals and informative background articles about our shows.

We also create bespoke benefits for Barbican Members and Young Barbican Members with access to behind the scenes events, special invitations to sharings, open rehearsals and artists' talks. Importantly, we are still able to offer a number of free events across any one season as accessible tasters, testing out and nurturing new ideas. Among the benefits of having all art forms under one roof we can constantly think about new ways to bring loyal, existing and future audiences into a varied range of activity. Working together on our Open Fest weekenders and on our foyers throughout the year has opened up new platforms for discovery by our patrons.

Technical update

The Barbican's theatre thrills audiences each night with one of the most magical signals a performance is about to start: the simultaneous shutting of its self-closing doors.

Evening Standard, Jessie Thompson

A timetable of works is in place for the continuation of remedial work on our long-serving safety curtain.

Theatre Staff

The Theatre department benefits from a stable, passionate and committed staff team. We have built some bespoke developmental opportunities within our structure; designated members of our technical team formed the international touring party for *Dark Mirror* on its tour to Australia, Taiwan and most recently to the Lincoln Center in New York. Others formed the touring team for *Obsession* on its three European festival stops. Assistant Producers have been instrumental in programming events for Walthamstow Garden Party, Open Fest and Foyer projects as well as leading on the delivery of some Pit Shows. We have established a new Administrative Trainee position through the Creative Access scheme and the Technical department continues to work with two annual apprentices (past apprentices have gone straight on to work in professional theatre including posts in the Barbican itself). We are able to provide expertise in all our disciplines to support visiting companies and our programming and technical advice is regularly sought by our international peers.

Diversity and inclusion in programming.

Please also see Appendix 3 for the Theatre and Dance Diversity and Inclusion Plan.

Maintaining our world class, international programme is of primary strategic focus and ensuring that it is representative of a diverse range of artistic voices. We have presented the work of many women and ethnically diverse artists as lead decision makers across our programme. There is new work currently coming to the fore which is focussing on gender issues and we continue to present a collaboration with transgender artists, **Transpose**, curated by **C.N. Lester**, in the Pit for a three year series of work. Work by many leading and emerging LGBTQT artists has been a mainstay of our programme from the beginning.

We also present the work of several companies led by disabled artists including **Tourettes Hero**, **CandoCo**, **Back to Back**, **Told by An Idiot**, **Lisa Hammond**, **Jodee Myers** and **Storme Toolis**, and we strive to ensure that our work is inclusive and accessible to disabled patrons. Across the seasons there are 'relaxed' performances for those audience members on the autistic spectrum, as well as those that are captioned, sign language interpreted and audio described. All members of the Theatre team have participated in a series of in-house diversity and equality, gender awareness and disability training workshops. A building survey is underway to examine whether a disabled toilet can be accommodated backstage for visiting artists and staff.

2. Overview of the 17/18 Theatre and Dance Programme reflecting our brand messaging

We showcase international theatre, dance and performance by leading companies, auteurs and emerging artists that challenge the idea of what theatre can be.

A) Toneelgroep Amsterdam Residency

Leading our Film in Focus year was a four-production residency from **Toneelgroep Amsterdam**, a company who have a very strong cinematic aesthetic in their work, helmed by **Ivo van Hove**.

March saw the return of **Roman Tragedies** based on Shakespeare's Julius Caesar, Coriolanus and Antony & Cleopatra. It broke new ground with its innovative use of live filming and audience presence on stage.

One of the greatest theatre productions ever staged
Time Out, Andrzej Lukowski

In April, we home-produced **Obsession** based on the first film by **Luchino Visconti**. Made in 1943 it started the new vogue of neo realism in cinema. Despite mixed reviews, the pre- sold-out stage version starred **Jude Law** with two other British Actors and three actors from the Toneelgroep ensemble. It premiered at the Barbican and then thence to **Wiener Festwochen, Le Carré in Amsterdam** as part of the Holland Festival, **and Les Théâtres de la Ville in Luxembourg**.

- 52 performances Barbican Theatre (audience attendance 34,508)
- 5 performance Vienna Festival, 10 performances Holland Festival,
- 4 performances Grand Theatre Luxembourg

Sky Arts South Bank Show made a bespoke documentary featuring rehearsals and interviews with Ivo van Hove and Jude Law. Viewing figures well exceeded the average.

NT Live transmitted a live broadcast of the play from the Barbican Theatre. This was an intense operation involving specially scheduled camera rehearsals over a number of days and the installation of cameras on tracks and cranes in the auditorium. Viewing figures were very satisfactory and the original broadcast and encores have been screened in over 2,000 cinemas in 60 countries.

Beautifully acted by all... it is imaginative, alienating and strangely compelling theatre

The Daily Express 4* review, Neil Norman

Finally in September the residency closed with a double bill of **After the Rehearsal/Persona** based on two films by **Ingmar Bergman** that examine the fine line between imagination and reality.

One of the most visually brilliant pieces of theatre
Steve Dinneen, 5* review, City A.M.

Barbican Box 2017 was delivered in partnership with **Ivo van Hove** and **Toneelgroep Amsterdam** and the design process was led by Ivo, designer **Jan Versweyveld** and dramaturg **Peter van Kraaij**.

The theme of last year's Box was also **Film**, and it was the artistic starting point for the Box both in terms of content and form. The Box's main focus showed some of the key drivers, preoccupations and ideas that are central to Ivo's and the company's work to inspire students to devise their own piece of theatre. The project reached over 25 secondary schools in east London, with 700 students aged 11-19, and 50 teachers participating.

We are discussing future plans with the company for 2019 and are currently also in early talks with them as to the use of the Barbican Box with their partner schools in Amsterdam, which is in line with our intention to test the expansion of Barbican Box internationally.

B) Other key 2017 main stage international productions

Theatre magician, **Robert Lepage**, returned to perform his own autobiographical personal story about his relationship when a child with his father (the title of his show, **887**, was his childhood door number) that linked to a key period in Quebec's history.

It is magical... Lepage has you in the palm of his hand.

What's On Stage 5* review, Sarah Crompton

A very well received music theatre production from Ireland, **Woyzeck in Winter**, featuring **Patrick O'Kane** and **Camille O'Sullivan** that combines Buchner's play with Schubert's Winterreise.

it brilliantly unites two works that are masterpieces in their own right.

The Guardian 4* review, Michael Billington

The **Ninagawa Company** returned with the company's iconic production of **Macbeth** which was first seen in the UK in 1985. This was a moving and fitting tribute to director **Yukio Ninagawa** who died in 2016 and to a company that has visited us 14 times since the inception of our international programme.

The most beautiful Macbeth you will ever see

The Daily Telegraph 4* review, Dominic Cavendish

Rising Flamenco star, **Rocio Molina**, brought her own enthralling artistry and technical prowess back to our stage in her new show, **Fallen from Heaven**, collaborating this time with the four on stage musicians who combined the traditional sounds of flamenco with some phenomenal rock music!

Flamenco has always proposed a fierce and proud femininity, but as embodied by Molina in Fallen from Heaven (Caída del Cielo), it becomes a feminist scream, an elemental cri de coeur... It stops you dead, as the best art should

The Observer 5* review, Luke Jennings

We welcomed a return season of our latest co-commissioned project from the **Michael Clark Company**, to a simple rock'n'roll.....song which received even

more praise than first time around. It was also filmed by the BBC to be screened later in the year as part of its arts strand.

What has always marked Clark's best work is its startling purism...a serene and airy solo is a think of absolute beauty...you go home with a five-star glow.

The Arts Desk, Jenny Gilbert

C) The Pit

The Pit theatre housed an exciting offer of small scale shows from corners of the world, but the main initiative, to now report on, is the outcome following the research into the Pit programming.

Touretteshero Pit Party: Brewing in the Basement

a participatory, fully inclusive, always relaxed celebration of difference...It was a salutary moment for the Barbican, but also for any big arts institution genuinely committed to diversity and inclusivity... Funny, utterly joyous, artful and political too.

The Guardian, Lyn Gardner

Project Outline

The Theatre team, working closely with colleagues from other departments, in particular Creative Learning, have been working to create a strategy for an aspect of the Pit programming that is true to the Barbican's vision of Arts Without Boundaries. Our five key ambitions are:

- To test the boundaries of the definition of theatre;
- Build new audiences by gaining a greater understanding of what they want and need from a theatrical experience;
- Take a leadership role in making the sector more diverse;
- Meaningfully connect other Barbican initiatives, such as the Open Lab, to the programme; create a clear vision for the Pit Theatre that is bespoke to the Barbican and adds to the theatre landscape.

Reasons for the Project

The time feels right for a change. Initiatives such as the Open Lab are building new relationships with emerging artists, but without a clear next step for how we progress with their work. Meanwhile, by necessity of available resources, the number of Theatre and Dance programming weeks in the Pit has reduced and this has offered the opportunity of a radical rethink. It seems clear that connecting these work strands is a prudent step that will both create a coherent offer in the Pit and nurture these exciting new voices in a way that will benefit both the Barbican and the wider sector.

Research was undertaken with 5 small scale companies and the resulting format that our team devised to reflect this research is The Pit Party. This is a new model of programming we are experimenting with: two nights of activity in the Pit, curated by a guest artist/producer/organisation, sometimes to a theme. The structure is akin to a gig, with multiple artists performing short segments of work. Drinks are allowed in, and socialising time built into the structure both before, during (via intervals) and after the show, with artists sharing the same spaces as the public at these times.

Touretteshero, led by Jess Thom, were the chosen curators for this first trial run and they responded to the task thus:

"Touretteshero welcomes the aspiration, scale and flexibility of the key ambitions...[they] set a high standard for the Pit both within the wider operating context of the Barbican and the sector as a whole."

Here is marketing copy for the event which sold out for the whole weekend and exceeded financial target;

Touretteshero are going to mix things up in The Pit with an immersive theatrical event this Guy Fawkes weekend. Brewing in the Basement will be a catalyst for creativity; bringing everyone together to laugh, experiment and share ideas in a lively and collaborative environment.

The following are the access related adjustments/provisions that we made for the artists and audiences *Touretteshero Pit Party: Brewing in the Basement*:

1. BSL interpreted, live captioned, and audio described event.
2. The performances were all Relaxed
3. Social Stories created and made available to the public in advance
4. The number of wheelchair positions has been increased from the usual Pit set-up of 2 to 12
5. A break-out space was provided for patrons to relocate to a quiet area if needed
6. We worked directly with the schools attending the Friday sessions to tailor the events to the specific access needs of these attendees.
7. The pricing was reduced to a level in line with other Disability Arts events eg Heart 'n' Soul
8. All audience members entered via the same entrance i.e. the ramped doorway to make the experience of entering the space equal for everyone
9. There was a range of different seating available, so that audience members could move to where they felt most comfortable.

Activities over the weekend (in addition to the schools' sessions) included **Perky's** workshop to make your own wearables, **Kimatica's** interactive 'Magic Mirror' **Loki's** interactive maze, web installation and sensory tunnel, and **Sounds Like Chaos'** Clickbait Karaoke, Party Trick Stage and Make Your Own Emoji.

There were performances by **Touretteshero** – Hosts and curators led by **Jess Thom** a creative response to her experience of living with Tourettes Syndrome.

Sounds Like Chaos – Clickbait Karaoke

Amelia Cavallo – Audio-described burlesque (Amelia is a blind performer)

Captain Hotknives – Bradford's bipolar superstar musician

Donna Williams - deaf poet who uses English and British Sign Language. Working with such different languages has inspired a strong interest in translation and how her work can be made accessible to hearing and deaf audiences

The Fish Police – Band - Combining upbeat surreal pop imagery with glitchy beats.

Sufficiently Compact Mass – DJ



Touretteshero @tourettesh... 13h

As a child I went to the @BarbicanCentre's Children's Library every week with school. I don't think I'd ever have dreamed that when I grew up I'd dance through the Barbican's foyers with a load of kids and a brass band – as a job! tinyurl.com/ycq29vup



We are planning for future Pit Parties in 2018, working with a range of innovative curators. The model is flexible in that one Pit Party will work specifically with our 2018 annual theme, Art of Change and another will be a central feature in our forthcoming Open Fest weekend.

D) Lunchtime theatre in the Foyers - Transforming Public Spaces

The Incubator, working with Theatre colleagues, has commissioned and delivered a series of installations for the foyers as part of the Transforming Public Space strategic project. This year we were awarded a grant in memory of a longstanding producer colleague, and this gift in her name has enabled us to present a series of Lunchtime performances to animate the Foyers with live performance and tap into the work in our public spaces to date and also to link to the Pit Shakeup as it will provide another platform and stretch skills for the emerging artists working in the Open Lab programme.

The Preston Bill was performed by Andy Smith for two performances.

A text based monologue, free for anyone in the foyers, for those who travelled especially for the performance, and those who 'dropped in'.

You and I Know performed by Candoco Dance Company for two performances.

This was a short dance duet, performed by an able bodied dancer and a dancer in a wheelchair with choreography by Arlene Phillips. Attended by approx. 150 audience including of families and under-5s.

We continue to plan for future Lunchtime activity, which will include international performances, artists' work in process, and work by Open Lab participants and Guildhall students.

E) The Royal Shakespeare Company

In addition to the key projects reported above, we continue to enjoy our collaborative relationship **with the Royal Shakespeare Company**. 2017/18

marked the fifth year of our RSC residency. Our plans together continue to strengthen and there are programme initiatives currently set out to the end of 2022. Our respective Creative Learning teams continue to create joint programmes enabling us to deepen our relationship on all levels.

The RSC have continued to work closely with our Cinema team to bring a series of productions to the screen under the banner of **Live from Stratford-upon-Avon**.

In January the Barbican partners with the RSC once more on the event **Barbican Backstage**, programmed in response to the plays in the season. The day gives 87 secondary school students aged 14-16 the opportunity to work practically behind the scenes with RSC and Barbican theatre technicians.

The company presented an additional summer season this year of the excellent **Tempest**, starring **Simon Russell Beale**, in a 5-star production that explored the innovative limits of digital design and technology.

The production was sold out for its 0 week season and the impact on our financial position was extremely positive.

The company's winter season of the four Roman plays; **Coriolanus, Julius Caesar, Antony and Cleopatra, and Titus Andronicus**, sold considerably less well than previous winter seasons, which was disappointing.

In collaboration with our Creative Learning team, director **Iqbal Khan** ran a Weekend Lab in response to his production of Anthony and Cleopatra. The Lab sold out, with a long waiting list, and was a rigorous introduction for participants into the techniques used by the director in the rehearsal room.

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

F) Opportunities for Emerging Talent

The aim of empowering artists, participants and audiences to be ambitious and creative is central to the programme. Not just in the performances we put on our stages but in the research and development opportunities we are initiating to support emerging artists and grow new talent; the Weekend Labs which are led by our important international artists for practitioners help develop new perspectives on theatre practice; and our collaboration with the Creative Learning Open Labs is leading to some exciting initiatives for the Pit. Young people from school and colleges and the community are regularly in the audience, or participating in learning opportunities or making work on our stages.

G) Artistic Associates Update

We have a number of very well established and long-term relationships with several international companies, but we have three artistic associate companies resident in the Centre. The companies came to us at a time of flux and uncertainty in their history, with an unsettled ACE status. Over the years our relationship together has enabled each of them to stabilise and flourish and we are now the beneficiaries of

consistently high level work, on a regular annual basis, which is critically acclaimed and well supported by our audiences. Each company tours extensively throughout the UK and internationally and this also enables the Barbican brand to be seen further afield, which in turn attracts new presenters and festivals wishing to explore fruitful collaborations with us.

Michael Clark Company

Michael Clark has now filled the theatre with two separate seasons of his stunning mixed bill of work with music by Eric Satie, Patti Smith and David Bowie. This year the company have taken the show to Luxembourg, Bern and will travel to the Perth Festival in 2018. We will co-commission their new work in 2019.

The company received an **Olivier Award** nomination for **Best Choreography** and there are nominations just received for the **National Dance Awards** in the categories of **Emerging Artist Award** for the company's principal male dancer, **Harry Alexander**, and also for **Best Modern Choreography**.

"Clark has always been a huge talent, but here his artistry reaches a zenith in which being chic and being smart are allied to a real passion for pure dance... a very special evening." **The Times, Debra Craine, 5* review**

Cheek by Jowl

The company continued an extensive world tour with their highly acclaimed, **The Winter's Tale**, and are shortly to present their French ensemble in Shakespeare's **Pericles**. This will be followed by a new work from their Russian Ensemble in 2019 which will be performed on the Barbican's main stage.

In conjunction with our Creative Learning team, Cheek by Jowl's Weekend Lab on *The Winter's Tale* attracted a broad range of local and international practitioners, 75% of them rated the Lab as "excellent", and 100% would recommend it to others.

Boy Blue Entertainment

Our co-commission of the company's triple bill, **Blak, Whyte, Gray** will return to us in autumn 2018 and from there will commence a wide reaching tour. Last summer, the show was invited to the Edinburgh International Festival to much acclaim. The company also curated a powerful young people's project in a local school, which the First Minister, Nicola Sturgeon attended and thoroughly enjoyed! Their earlier work, **Emancipation Of Expression** has become part of the GCSE Dance syllabus and was filmed by celebrated director **Danny Boyle**. The work will shortly be screened on BBC. The company's artistic endeavour has gone from strength to strength in this past year and their work with young people continues to inspire. Invitations have been flooding in for **Mikey J Asante** and **Kenrick H2O Sandy** to work on outside projects as music director and choreographer respectively and last year they also completed a City of London commission, creating a music, dance and projection installation with students from Guildhall School, presented in the Guildhall Yard.

The company received an **Olivier Award** nomination for **Best Choreography** and there are nominations just received for the **National Dance Awards** in the categories of **Emerging Artist Award** and **Outstanding Male Performance**

(Modern) both for company dancer, **Dickson Mbi**, and also to BBE for **Best Modern Choreography**.

Through our activities we hope to inspire more people to discover and love the arts. We programme free offsite events in East London, offer reduced price tickets to 16-25 year olds for our shows through Young Barbican, present regular post-show talks and offer access to artists and directors, present an innovative offer for families and younger theatre-goers, and create online content for our special themed seasons.

H) Other Activities beyond our venues

- **Beyond Barbican**, our offsite programme, saw another successful and very well attended summer **Walthamstow Garden Party**, where dance and theatre performances popped up all over Lloyd Park.
- **Talks and Symposia** were set up to contextualise the themes arising out of the programme and the majority of shows in the season are followed by a post-show talk involving the artists and members of the creative team.
- **Access to artists** is provided through various routes - bespoke Barbican member events, post show Q&A's, open rehearsals and a range of learning opportunities give our audiences a variety of ways to connect with our artists.
- **Creative Learning** ran several **Weekend Labs** with the following artists and companies in 2017: **RSC**, **Turned on It Head** for practitioners working with very young children, the **Toneelgroep Amsterdam**, **Lauren Barri-Holstein** and **Cheek by Jowl**. Weekend Labs continue to provide practitioners from across London with unprecedented access to the world class artists and companies that visit the Barbican's stages. Through our bursary scheme, we are targeting practitioners who are:
 - from east London
 - from diverse backgrounds
 - at an early stage in their careers (16+)
 - working in a broad range of art forms and disciplines, often in a cross-arts, multidisciplinary way
 - working in participatory settings.
- **Tamasha R&D** In October 2017, Tamasha theatre company were provided with four days of R&D in the Pit theatre. The company worked with six young actors from inner city areas drawn from three companies who support the development of diverse young artists, including **Company Three**, **Generation Arts** and **Guildhall School of Music & Drama's BA in Performance and Creative Enterprise**, exploring creative responses to the seminal 1995 film *La Haine* and we aim to support their process with a second R&D in 2018.
- **Our Christmas family show** in 2017, **Snow Mouse**, was designed specifically for those aged under 3 years old and we are going to continue to test and prioritise work for these early years in future festive seasons. **Barbican Blocks** will run every day during the run of the show, providing visitors to the Barbican's Pit and their families the opportunity to engage in free creative play, and explore the architecture of the Barbican through a multi-textured adventure, fostering a sense of ownership over our spaces for our very youngest visitors.

- **Our Open Fest Weekenders** provide a wide range of participatory events for families with children of all ages to get involved in workshops, performances and access to behind the scenes.

3. Our Future Priorities

- We are committed to ensuring that rising costs and the existing funding model do not undermine the scale, quality and ambition of our Theatre and Dance programme. We strive for the best deals possible, work in partnership and in co-promotion and these models have become vital in enabling us to stretch our subsidy as far as possible.
- We will continue to prioritise time in each calendar year for seasons with our longstanding presenting partners, **the London International Mime Festival, Dance Umbrella, LIFT, 14-18 NOW, the RSC** and our **Artistic Associates** ensuring that we can offer a wide range of innovative international work, share risks and allocate joint funding which relieves some of our own subsidy. Particularly valuable too is our joint marketing approach and the resultant double impact it makes. Finding new relationships to work to a model of co-curatorship as we currently have in place with **Ballet Black, Pit Party, Transpose** and **Viviana Durante's** newly formed Ballet company, broadens the exciting voices that shape the programme and provides a stable destination for loyal audiences.
- Added to the above is our need to seek out the contribution that **commercial rental** makes to the shape of any one year and the support it brings to our budget. The RSC is the backbone to this imperative and we are seeking out other commercial partnerships that can contribute equally positively. Ongoing relationships include the **Vakhtangov Theatre from Russia, the Royal Ballet** and **the Royal Opera** while the Linbury Theatre refurbishment continues and **Fiery Angel** and there are several others in the pipeline. Bringing these opportunities into the building is one of the most challenging and important things on our agenda.
- The work of the Theatre and Dance Department is both supported by and responds to the **Strategic Plan** and **Business Plan** objectives. Collaborative programming across the art forms with our peers is now an organic and continual process. The work on Pit Shakeup described in this report will transform the way artists and audiences engage in the future with our small black box space. It will further endorse our commitment to supporting emerging new talent and will offer these artists new platforms for showcasing and developing their work.
- Teams drawn across the Centre will also continue working on the planning and delivery of **interdisciplinary programmes**. The Theatre team are actively committed to contribute to the creation and delivery of **foyer events, family work for offsite- and in house Open Fest weekenders**. Artistic and technical teams are working alongside their peers from other departments to extend skills and knowledge and provide a unique programme for the Barbican spaces, as we now work horizontally, spilling out of our designated spaces. We will work to strengthen our links within the newly launched

Culture Mile (our first project is described in the next section), with the extension of **Beyond Barbican** and we will support new initiatives endeavours through the **Alliance** with the **Guildhall School** and with the **Museum of London**.

- We will strive to ensure that our front and back of house areas are properly accessible to a wide range of users and while we have been able to make some changes very quickly we know that others will take time and require more financial investment (a backstage disabled toilet) We are revisiting all our access engagement for audiences - BSL, captioned, audio described, relaxed performances etc - to make sure that our marketing networks are current and as far reaching as possible and we are also working on new initiatives as the digital platform becomes one of our main forms of communication.
- Improving and maintaining our theatre spaces and our health and safety procedures is another major priority. We want our venue to feel loved and looked after so that is a welcoming environment for our audiences and artists. There is a programme of work continually in motion for both cosmetic improvements and unseen essential infrastructure refurbishment.

4. **Conclusion**

As shown above, the Theatre department ensures that its programme contributes to the delivery of the organisation's Strategic Plan.

As in every year, we have learned a great deal. The economics of the arts continues to be challenging and it's important that we continue to work to a flexible business model, remaining alert to opportunities for sharing risks, offering attractive rental seasons to commercial companies, and being fleet of foot in order to respond to late planning.

Over the course of this year we have managed to maintain a balanced, high profile programme, resulting in a healthy box office, against a landscape of uncertainty.

Our marketing strategies have helped us build up trust with our loyal audiences who are prepared to take risks on our programme.

Our artistic vision is strengthened by our central mission statement and strategic objectives. Within this strong framework we can present a clear and coherent story. The work itself aims to be of a quality that can square up to any competition, and we are privileged to have formed close bonds with many pioneering theatre makers whose regular presence in the programme helps us grow and sustain a loyal, curious and hungry audience.

Around this stable core we are germinating the seeds of new talent, supporting emerging artists and theatre professionals and introducing into the programme exciting work by innovative and risk taking international artists.

It has just been announced that the Barbican has received a nomination in the **Best London Theatre Category** of **The Stage Awards**. The ceremony to announce the winner will take place on 26 January. The supporting statement includes the following:

“The Barbican, London’s multi-arts venue, has a commitment to international work that consistently makes it one of the most exciting spaces in London..... The venue’s willingness to let work spill out of its spaces is also part of its appeal..... Yet again in 2017, the Barbican proved a real melting pot of some of the world’s most exciting artists.”

5. Questions

- a) With more rentals and co-curations in the programme, does the balance between own promotions and rentals still feel seamless?
- b) Is the Barbican maintaining its position as leader in the field in the face of growing competition in the artistic landscape, are we a strong brand and is our international remit clear enough?
- c) What else could we be doing to support emerging artists?

Toni Racklin
Head of Theatre
T: 020 7382 7374
E: toni.racklin@barbican.org.uk

APPENDIX 1 -Details of the programme outline for 2018, already launched.

Creating an ambitious international programme

The year starts with the annual **London International Mime Festival** - our co-curated spotlight on object, visual and physical performance. Two cutting-edge companies from Belgium perform in the Theatre, **Peeping Tom**, winner of the Olivier Award two years ago, and **Toneelhuis/FCBergman**, and two French companies make their UK and Barbican debuts in The Pit. **Bêtes de foire - Petit Théâtre de Gestes** and **Lift Off (Je brasse de l'air)** is performed by **Magali Rousseau**. Also as part of LIMF 2018 is a screening of **Variety**, directed by **Karl Freund**, in Cinema 1, with live piano accompaniment by **Stephen Horne**.

From Australia, **Barry Humphries** presents his **Weimar Cabaret** - a risqué, sophisticated and seductive tribute to the jazz-infused music of the Weimar Republic featuring **Meow Meow** and **Aurora Orchestra**. (Rental)

The world premiere of **The Royal Opera's Coraline** based on the much-loved story by **Neil Gaiman** is composed by **Mark-Anthony Turnage**, directed by **Aletta Collins** with **Sian Edwards** conducting the Barbican Associate Ensemble, **Britten Sinfonia**. (Rental)

There is another chance to see the **The Royal Ballet's Elizabeth** starring its former Principal **Zenaida Yanowsky** (who has recently received a National Dance Award nomination for Best Female Dancer). Choreographed by **Will Tuckett** in partnership with playwright **Alasdair Middleton** this is a dynamic exploration of the monarch's life and loves. (Rental)

Eleven members of the internationally renowned string orchestra **Scottish Ensemble** collaborate with five contemporary dance artists from Sweden's **Andersson Dance** to reawaken Bach's timeless masterpiece, **Goldberg Variations - ternary patterns for insomnia**.

The UK premiere of **The Second Violinist** by Ireland's **Landmark Productions** and **Wide Open Opera** is a dazzling modern opera, written and directed by **Enda Walsh** and composed by **Donnacha Dennehy**, that tells the foreboding story of a life falling apart.

Cassa Pancho's Ballet Black appears twice in this season, with **Double Bill** which features **Cathy Marston** from the UK choreographing a stage version of **The Suit** (co-commissioned by the Barbican) inspired by **Can Themba's** novel and Portuguese choreographer **Arthur Pita** restages **A Dream Within a Midsummer Night's Dream**. Dancers from **Ballet Black** then appear in **Viviana Durante Company's** homage to **Kenneth MacMillan, Steps Back in Time**, accompanied by dancers from **The Royal Ballet** and **Scottish Ballet**.

Cheek by Jowl presents its first **Shakespeare** production in the French language: **Pericles (Périclès, Prince de Tyr)**. This Barbican co-production comes to London as part of a UK and international tour, directed by **Declan Donnellan**. During the run there is a Weekend Lab with Assistant Director **Marcus Roche**.

Picnic at Hanging Rock by **Tom Wright** is a retelling of **Joan Lindsay's** cult 1967 novel, which has haunted the Australian psyche for decades, directed by **Matthew Lutton** for **Australia's Malthouse Theatre** and **Black Swan State**

Theatre Company. The 1975 film version directed by Peter Weir was recently screened in Cinema 3.

Sidi Larbi Cherkaoui, the celebrated choreographer from Belgium, makes his directorial debut with the **Bunkamura Theatre Cocoon Company** from Japan with the UK premiere of **Pluto** based on the iconic manga series **Astro Boy** by **Osamu Tezuka**.

We also welcome back **Vakhtangov State Academic Theatre of Russia** with **Smile Upon Us, Lord**, a UK premiere based on two novels by Lithuanian-born **Grigory Kanovich**. (Rental)

We welcome back the phenomenally successful production of **Complicité's The Encounter** directed and performed by **Simon McBurney** and inspired by **Petru Popescu's** novel **Amazon Beaming**. There is also a Weekend Lab led by Co-Director **Kirsty Housley** during the run.

Creating interdisciplinary programmes

Interdisciplinary programmes are cross-arts programmes which make the most of our multiple art-forms and are a clear expression of our vision of arts without boundaries. They create coherence across our programme and encourage audience to make journeys of exploration within the programme itself and they entice new audiences into the building. They ensure the distinctiveness of our Barbican programme as we can work in a way and on such a scale, which very few other organisations can achieve. Taking a coordinated and strategic approach to arts and learning activity that works towards a central theme enables us to anchor our activity within a more compelling, overarching story and provides a curatorial thread and backbone to the programming year/ cycle.

A few individuals taking risks can change history.

Stephen Morewitz, PhD

The Art of Change season will explore how artists respond to, reflect and can potentially effect change in the social and political landscape and as a framing guide we have used the following headings:

A) Changing times - these projects show how artists have bridged divides, shone a spotlight on issues and pioneered new ways of thinking.

The UK premiere of **The Town Hall Affair** by New York's iconic theatre group **The Wooster Group**, based on the raucous 1971 debate on Women's Liberation featuring Germaine Greer, Jill Johnston, Diana Trilling and Norman Mailer.

Taylor Mac's A 24-Decade History of Popular Music: The First Act, reframes the social history of America through three decades of song. This European premiere is presented with **LIFT 2018**.

B) Changing perceptions - work that celebrates our difference and provides a platform for voices from communities currently underrepresented in the arts.

European premiere of US performance company **Split Britches' Unexploded Ordnances**, explores ageing and unexplored potential in us all.

Let Me Play the Lion Too sees acclaimed UK theatre-makers, **Told by an Idiot**, use their trademark working practices to tackle the lack of diversity on stage in Britain today.

UK premiere of a new production from Australian theatre company **Back to Back Theatre, Lady Eats Apple**, is created and performed by the company's ensemble of actors with perceived intellectual disabilities.

Also from Australia is artist **Jodee Mundy** whose multi-sensory performance project, **Imagined Touch**, explores the fascinating world of Deafblind culture. We will present this with **SPILL**.

A return of **Transpose** featuring **C.N. Lester** and a host of artists celebrating queer and transgender culture.

Storme Toolis will bring her company to the Pit with **Redefining Juliet**, which asks challenging questions about our perceptions of beauty and disability. We are presenting this with the **RSC**.

C) Changing society now - these projects seek to highlight contemporary issues, spark debate and ultimately effect societal change.

Smack That (a conversation) in which choreographer **Rhiannon Faith** shines a light on the complex subject of domestic abuse.

METIS' immersive experiment for the invention of the future **We Know Not What We May Be**.

A Change is Gonna Come is a night of electrifying poetry and spoken word presented by **Barbican Young Poets**.

Boy Blue Entertainment's Olivier award nominated dance piece **Blak Whyte Gray** examines themes of identity in contemporary society.

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 1 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank

By virtue of paragraph(s) 3, 7 of Part 1 of Schedule 12A
of the Local Government Act 1972.

Document is Restricted

This page is intentionally left blank