



Barbican Centre Board

Date: WEDNESDAY, 21 MARCH 2018

Time: 10.30 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
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gregory.moore@cityoflondon.gov.uk

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

John Barradell
Town Clerk and Chief Executive

AGENDA

A number of items on the agenda will have already been considered by the Board's Finance Committee or are simply presented for information 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 17 January 2018.

For Decision
(Pages 1 - 6)

b) ***Minutes of the Risk Committee**

To receive the draft public minutes and summary of the Risk Committee of the Barbican Centre Board held on 17 January 2018.

For Information
(Pages 7 - 10)

c) ***Minutes of the Finance Committee**

To receive the draft public minutes and summary of the Finance Committee of the Barbican Centre Board meeting held on 7 March 2018.

For Information
(Pages 11 - 14)

4. **OUTSTANDING ACTIONS AND WORKPLAN**

Report of the Town Clerk.

For Information
(Pages 15 - 18)

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

Report of the Managing Director.

For Information
(Pages 19 - 34)

6. **FINAL DEPARTMENTAL BUSINESS PLAN 2018/19**

Report of the Managing Director.

For Decision
(Pages 35 - 40)

7. **INTERNATIONAL STRATEGY**

Report of the Director of Arts.

NB – to be read in conjunction with the non-public appendix at item 16.

For Decision
(Pages 41 - 44)

8. ***BARBICAN CENTRE BOARD ANNUAL DINNER**
Report of the Managing Director.
For Information
(Pages 45 - 48)
9. ***RETROSPECTIVE WAIVER REPORT**
Joint report of the Managing Director and the Chamberlain.
For Information
(Pages 49 - 52)
10. **CINEMA: ANNUAL PRESENTATION**
Report of the Director of Arts.
NB – to be read in conjunction with the non-public appendices at item 15.
For Discussion
(Pages 53 - 74)
11. **QUESTIONS ON MATTERS RELATING TO THE WORK OF THE BOARD**
12. **ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT**
13. **EXCLUSION OF THE PUBLIC**
MOTION – That under Section 100(A) of the Local Government Act 1972, the public be excluded from the meeting for the following items on the grounds that they involve the likely disclosure of exempt Information as defined in Part 1 of Schedule 12A of the Local Government Act.
For Decision
14.
 - a) **Non-Public Board Minutes**
To agree the non-public Minutes of the Barbican Centre Board meeting held on 17 January 2018.
For Decision
(Pages 75 - 78)
 - b) ***Non-Public Minutes of the Risk Committee**
To receive the draft non-public minutes of the Risk Committee of the Barbican Centre Board held on 17 January 2018.
For Information
(Pages 79 - 80)
 - c) ***Non-Public Minutes of the Finance Committee**
To receive the draft non-public minutes of the Finance Committee of the Barbican Centre Board held on 7 March 2018.
For Information
(Pages 81 - 84)
15. **CINEMA: NON-PUBLIC APPENDICES**
NB – to be read in conjunction with item 10.
For Information
(Pages 85 - 88)

16. **INTERNATIONAL STRATEGY: NON-PUBLIC APPENDIX**
NB – to be read in conjunction with item 7.
- For Decision**
(Pages 89 - 134)
17. **DEVELOPMENT: ANNUAL PRESENTATION**
Report of the Chief Operating & Financial Officer.
- For Discussion**
(Pages 135 - 144)
18. **SECURITY ENHANCEMENTS**
Report of the City Surveyor.
- For Decision**
(Pages 145 - 156)
19. ***RISK UPDATE**
Report of the Director of Operations & Buildings.
- For Information**
(Pages 157 - 168)
20. ***BUSINESS REVIEW**
Report of the Chief Operating & Financial Officer.
- For Information**
(Pages 169 - 176)
21. *** SBR / STRATEGIC PLAN UPDATE**
Report of the Managing Director.
- For Information**
(Pages 177 - 182)
22. ***PROJECTS UPDATE**
Report of the Director of Operations & Buildings.
- For Information**
(Pages 183 - 194)
23. **QUESTIONS RELATING TO THE WORK OF THE BOARD**
24. **ANY OTHER BUSINESS THE CHAIRMAN CONSIDERS URGENT**

BARBICAN CENTRE BOARD

Wednesday, 17 January 2018

Minutes of the meeting of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 17 January 2018 at 11.00 am

Present

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
Deputy Tom Sleigh

Officers:

Sir Nicholas Kenyon	- Managing Director, Barbican Centre
Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Sean Gregory	- Director of Learning & Engagement, Barbican Centre
Louise Jeffreys	- Director of Arts, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Niki Cornwell	- Head of Finance & IT, Barbican Centre
Steve Eddy	- Head of HR, Barbican Centre
Lorna Gemmell	- Head of Communications, Barbican Centre
Toni Racklin	- Head of Theatre, Barbican Centre
Beth Larkin	- HR Business Partner, Barbican Centre
Jo Daly	- PA to the Managing Director, Barbican Centre
Michael Bradley	- City Surveyor's Department
Andrew Buckingham	- Communications Team, Town Clerk's Department
Gregory Moore	- Town Clerk's Department

1. APOLOGIES

Apologies for absence were received from Trevor Phillips and Judith Pleasance.

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 20 November 2017 were approved.

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

The draft public minutes and summary of the meeting held on 20 November 2017 were received.

4. **OUTSTANDING ACTIONS AND WORKPLAN**

The Board noted the various outstanding actions and the updates provided thereon. The forthcoming workplan for Board meetings in 2018 was also noted.

In relation to the action concerning increased Board Member engagement with the Centre, a Member spoke to commend the Director of Operations & Buildings for the recent impromptu tour he had provided of his department's activities.

RECEIVED.

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

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

Introducing the report, the Managing Director took the opportunity to update Members on developments in relation to the Centre for Music, as well as to outline relevant ministerial changes in the wake of the recent Cabinet reshuffle. Gratitude was extended to Deputy Tom Sleigh for his assistance in facilitating engagement with the new Secretary of State for the Department for Digital, Media, Culture and Skills. Members stressed the importance of continued close links with Government, particularly as plans associated with the Centre for Music progressed.

Members spoke to commend the engaging who had been working at the Basquiat exhibition, with it also noted that several individuals had been keen to impress upon Members their enthusiasm at working at the Barbican.

With reference to the Barbican's recently produced events brochure, a number of Members expressed concern that this new edition lacked a physical calendar within the document. Although noting that there was an increasing tendency for audiences to use the website, on which the events calendar was available, it was nevertheless noted that the absence of a hard-copy calendar might prove inconvenient for a significant section of Barbican patrons.

RECEIVED.

6. **SKILLS AND EFFECTIVENESS REVIEW: ACTION PLAN**

The Board considered a report of the Town Clerk which set out a series of potential actions to be taken to address those items identified through the recent Skills and Effectiveness Review.

Members were encouraged to provide any additional feedback to the Town Clerk outside of the meeting.

RESOLVED: That the proposed action plan and associated timelines, set out at Appendix A to the report, be agreed.

7. SAFEGUARDING POLICY

The Board considered a report of the Head of Human Resources presenting a Safeguarding Policy which had been developed to outline the key processes in place to ensure the Barbican provided a safe and welcoming environment for all children and young people who use the Centre or attend events. The policy set out the key staff responsible for safeguarding and the procedures followed if any concerns were reported.

It was clarified that, whilst relevant policies covering these matters had existed previously, this document had been produced to collate and make clearer the processes in place.

RESOLVED: That the Safeguarding Policy, as set out at Appendix 1 to the report, be approved.

8. DRAFT DEPARTMENTAL BUSINESS PLAN 2018/19

The Board received the draft high-level business plan for the Barbican Centre for 2018/19.

RECEIVED.

9. THEATRE & DANCE: ANNUAL PRESENTATION

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

Members congratulated the Head of Theatre on a successful year and the positive plans in place for future years, as well as noting the disproportionate contribution that she had made to the decreasing levels of subsidy associated with the artistic programme.

Members were pleased to note the increasing themes emerging around diversity, particularly the focus on skills, access and inclusion. Reference to improving backstage facilities for disabled artists was observed as particularly important for achieving continued improvement in this area. It was also suggested that thought be given to increasing the level of LGBT-related programming in place, with the success of the Armistead Maupin performance and the British Film Institute's LGBT film festival demonstrating significant audience appetite.

Responding to the questions posed within the paper, Members expressed the view that the relatively recent rebranding project had been very successful and that the Barbican's brand was now increasingly strong. However, a question remained in respect of the international reach and recognition of the brand, which it was hoped would be addressed in the forthcoming International Strategy being presented to the March Board meeting.

Noting the reference within the report to the somewhat disappointing performance of the Royal Shakespeare Company's winter season, it was suggested that there had been strong competition elsewhere in London during the period and that the season was perhaps not as strong as that of previous years, which was reflected in the reviews received. This was recognised as inherent to the nature of programming, with some years naturally being more successful than others; officers expressed confidence that next year's programme represented a significantly stronger offering and was expected to perform better.

RECEIVED.

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

There was one question:

Barbican Annual Dinner

The Chairman sought Members views in respect of the forthcoming annual Barbican dinner, suggesting that a more informal approach might be more conducive to facilitating improved outcomes, particularly in respect of the cultivation of relationships with senior representatives from across the arts sector. He sought and obtained the Board's endorsement for this more relaxed approach, which would also see responsibility for delivering the dinner remain primarily with the Barbican, rather than the Remembrancer's department. He added that a short report would be prepared for the March Board meeting, providing a brief outline of how the dinner was organised and assessing how these new arrangements had been received.

11. ANY OTHER BUSINESS THAT THE CHAIRMAN CONSIDERS URGENT

There was one urgent item:

Terms of Reference: Annual Review

The Board considered a report of the Town Clerk, which had been omitted from the agenda in error and which presented the Board's terms of reference for review. Members were also asked to consider whether the current meeting frequency was appropriate.

RESOLVED: That:

- the terms of reference of the Board be approved without amendment for submission to the Court in April 2018; and,
- no change be required to the frequency of the Board's meetings.

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 - 23

24 - 25

Paragraph No.

3

1, 2 & 3

13a. **NON-PUBLIC BOARD MINUTES**

The non-public minutes of the meeting held on 20 November 2017 were agreed.

13b. **NON-PUBLIC MINUTES OF THE NOMINATIONS COMMITTEE**

The draft non-public minutes of the meeting held on 20 November 2017 were received.

14. **THEATRE & DANCE: NON-PUBLIC APPENDICES**

The Board received the non-public appendices to be read in conjunction with item 9.

15. **BOARD APPOINTMENT**

Members considered and approved the appointment of Jenny Waldman to the Board, for a three-year term effective March 2018.

16. **BAD DEBT ANNUAL UPDATE**

The Board considered and approved a report of the Managing Director detailing the various debts under £5,000 in value which he intended to write-off under the terms of his delegated

Authority, and seeking approval for the write-off of one debt above £5,000 in value.

17. **BUSINESS REVIEW**

The Board received a report of the Chief Operating & Financial Officer setting out the Business Review for the Period 8 Accounts 2017/18.

18. **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.

19. **RISK UPDATE**

The Board received a report of the Director of Operations & Buildings updating Members on the key risks facing the Centre and detailing the steps being taken to mitigate these risks.

20. **PROJECTS UPDATE**

The Board received a report of the Director of Operations & Buildings providing an update on the Centre's building and refurbishment projects.

21. **REPORT OF URGENT ACTION TAKEN**

The Board received a report of the Town Clerk advising of one action taken under urgency procedures since the last meeting, in relation to security enhancements.

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

There were no questions.

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

There were no urgent items.

24. **CONFIDENTIAL MINUTES**

The Board approved the confidential minutes of the meeting held on 20 November 2017.

25. **IT RESTRUCTURE**

The Board considered a report of the Chief Operating & Financial Officer concerning a proposed restructure.

The meeting ended at 12.47 pm

Chairman

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RISK COMMITTEE OF THE BARBICAN CENTRE BOARD

Wednesday, 17 January 2018

Minutes of the meeting of the Risk Committee of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 17 January 2018 at 10.00 am

Present

Members:

Deputy John Tomlinson (Chairman)
Deputy Dr Giles Shilson (Deputy Chairman)
Russ Carr
Deputy Wendy Hyde
Deputy Edward Lord
Deputy Tom Sleigh

Officers:

Sir Nicholas Kenyon	-	Managing Director, Barbican Centre
Sandeep Dwesar	-	Chief Operating & Financial Officer, Barbican Centre
Sean Gregory	-	Director of Learning & Engagement, Barbican Centre
Louise Jeffrey	-	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
Nigel Walker	-	Safety & Security Manager, Barbican Centre
Pat Stothard	-	Audit Manager, Chamberlain's Department

1. APOLOGIES

Apologies were received from Judith Pleasance.

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

There were none.

3. MINUTES

The public minutes of the meeting held on 20 November 2017 were approved.

4. OUTSTANDING ACTIONS

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

RECEIVED.

5. INTERNAL AUDIT UPDATE

The Committee received a report of the Head of Internal Audit providing an update on Internal Audit activity undertaken at the Barbican Centre since

November 2017, as well as a status update in respect of planned work for the remainder of 2017/18.

With reference to the three-year audit plan outlined at Appendix 2, a Member observed that it was difficult to get a sense of what other areas might have been considered and discounted in identifying the selected audit areas. It was asked if there was a more comprehensive background document which Members might see which would facilitate a broader understanding and scrutiny of the selection process. It was also asked to what extent Internal Audit were involved with scrutinising the Risk Register and the various controls in place.

The Head of Internal Audit outlined the way in which the three-year plan was compiled and confirmed that further information about the broader range of potential audits that had been considered could be provided. Members were also reassured that there was flexibility built into the system to facilitate ad hoc requests from management for audit work on emerging areas of importance. Whilst the three-year plan set out in the report was prepared specifically for the Barbican, there were also a number of corporate audits across the entire City Corporation which took place, many of which would involve and impact the Barbican.

The Chairman noted that the Committee had previously requested sight of the completed audit reports for Barbican-based reviews and asked the Head of Internal Audit to ensure that these were provided to Members, through the Clerk, in future.

RECEIVED.

6. HEALTH & SAFETY UPDATE

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

RECEIVED.

7. GENERAL DATA PROTECTION REGULATION (GDPR) UPDATE

The Committee received a report of the Director of Learning & Engagement outlining activity that had been undertaken so far to assess risk and audit data and processes, in order to comply with forthcoming changes in Data Protection law coming into force in May 2018.

In response to a Member's queries concerning references to profiling and automated decision-making, as well as the likely scale of impact of GDPR, the Director of Learning & Engagement undertook to provide responses outside the meeting once he had had the opportunity to check with the report author.

RECEIVED.

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

There were no questions.

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

There were no urgent items.

10. **EXCLUSION OF THE PUBLIC**

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

Item No.

11 - 15

Paragraph No.

3

11. **NON-PUBLIC MINUTES**

The non-public minutes of the meeting held on 20 November 2017 were approved.

12. **CITIGEN UPDATE**

The Committee received a report of the Director of Operations & Buildings providing an update on the Citigen system, including an assessment of the likelihood of any failure and outlining steps to mitigate against this risk.

13. **RISK REGISTER**

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

14. **PROGRAMMING RISK**

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

15. **CROSS-CUTTING SECURITY ENHANCEMENTS UPDATE**

The Committee received a report of the Director of Operations & Buildings providing an update on the various security enhancements being implemented at the Barbican.

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

There were no questions.

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

There were no urgent items.

The meeting ended at 10.52 am

Chairman

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FINANCE COMMITTEE OF THE BARBICAN CENTRE BOARD

Wednesday, 7 March 2018

Minutes of the meeting of the Finance Committee of the Barbican Centre Board held at Committee Rooms, 2nd Floor, West Wing, Guildhall on Wednesday, 7 March 2018 at 1.45 pm

Present

Members:

Deputy Dr Giles Shilson (Chairman)
Deputy John Tomlinson (Deputy Chairman)
Russ Carr
Deputy Wendy Hyde
Emma Kane
Deputy Tom Sleigh

Officers:

Sandeep Dwesar	- Chief Operating & Financial Officer, Barbican Centre
Louise Jeffreys	- Director of Arts, Barbican Centre
Jonathon Poyner	- Director of Operations & Buildings, Barbican Centre
Jim Turner	- Head of Projects, Barbican Centre
Sarah Wall	- Group Accountant, Barbican Centre
Greg Moore	- Town Clerk's Department
Leanne Murphy	- Town Clerk's Department

1. APOLOGIES

Apologies were received from Vivienne Littlechild and Judith Pleasance.

The Chairman welcomed Leanne Murphy to the meeting, advising that she would be taking on some clerking responsibilities associated with the Board and its sub-committees moving forwards.

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

There were none.

3. MINUTES

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

4. OUTSTANDING ACTIONS

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

A Member noted the Board visits to the Barbican and asked when the next visits were likely to be scheduled, observing the importance of Members being acquainted with front and back of house operations. The Town Clerk advised

that the next scheduled date was a Theatre & Music Tour scheduled for 19 March and added that suitable dates were also now being arranged for an Operations & Buildings Tour.

RECEIVED.

5. **RETROSPECTIVE WAIVER REPORT**

The Committee noted the retrospective waiver concerning the appointment of *Artisan People*, a specialist agency focusing on gallery invigilation, to supplement the casual gallery staffing team during the final weeks of the Basquiat exhibition.

Background was provided to Members on the Barbican's decision to appoint Artisan People and the Chairman clarified the difference between waivers and retrospective waivers and the implications of the latter.

Members agreed that the late notice from Hays, the City Corporation's contracted agency for temporary staff, that they would be unable to provide sufficient personnel for the Gallery to open on a busy Saturday had meant that the Barbican did not have a choice on this occasion but to seek an alternative contractor, as to close the Gallery would have had major implications in terms of the Barbican's reputation and a loss of earnings.

Members discussed the specialist nature of support required by the Barbican Centre and how the Barbican and City Procurement should work together in respect of the corporate contract to ensure this situation was not repeated. Members were advised that there had been confusion about the rules regarding retrospective waivers and how this was reported to the procurement team.

A Member highlighted concerns over only using one contracted supplier, referencing the recent problems incurred by Kentucky Fried Chicken as an example. She queried whether two suppliers should be written into the corporate contract to ensure there would always be one on hand to deliver staff on any occasion.

An officer advised that it had been erroneously believed that the Barbican could utilise an artistic waiver on this occasion against the Corporation's contract and that learning had been drawn from the incident.

Whilst sympathetic to the issues in this particular instance, the Chairman emphasised that waivers should always be sought when possible over retrospective waivers.

RESOLVED: That the use of a retrospective waiver concerning the award of a contract for Agency Staffing to *Artisan People* be noted.

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

There were no questions.

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

There were no urgent items.

8. **EXCLUSION OF THE PUBLIC**

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

Item No.

9-13

Exemption Paragraph(s)

3

9. **NON-PUBLIC MINUTES**

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

10. **BUSINESS REVIEW**

The Committee received a report of the Chief Operating & Financial Officer setting out the Business Review for the Period 10 Accounts 2017/18.

11. **SBR / STRATEGIC PLAN UPDATE**

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

12. **PROJECTS UPDATE**

The Committee received a report of the Director of Operations & Buildings providing an update on the Centre's building and refurbishment projects.

13. **WOODBLOCK FLOORING - ISSUES REPORT**

The Committee received a report of the Director of Operations & Buildings providing an update on sand and seal woodblock flooring.

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

There were no questions.

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

There were no urgent items.

The meeting ended at 2.25 pm

Chairman

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Outstanding Actions List Barbican Centre Board and Finance Committee

Action	Notes	Officer/body responsible	Date added	To be completed/ progressed to next stage
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 – first visit took place 23 Feb 2018, next scheduled for 19 March.
Review of Skills and Effectiveness	Approved Action Plan to be implemented.	Town Clerk	January 2018 (Board)	Ongoing – progress to be monitored by Nominations Committee.
Annual Dinner	Summary / outcomes report to be produced following annual dinner.	Town Clerk / Managing Director	January 2018 (Board)	On agenda for March Board.
Bad debts/write-offs	Explanatory note concerning a particular write-off to be circulated.	Head of Finance / Town Clerk	January 2018 (Board)	Complete (circulated 21/1/18).
Gender Pay Gap	Barbican-specific figures to be produced.	Head of Finance / Head of HR	March 2018 (Finance)	Information to be circulated for March Board meeting.
Catering	Report on restaurant offering to be produced.	Chief Operating & Financial Officer	March 2018 (Finance)	Complete – added to Workplan for July Board.
Exhibition Halls	Report to be located concerning cost neutrality principle associated with exhibition halls.	Chief Operating & Financial Officer / Town Clerk	March 2018 (Finance)	Complete – relevant report identified.

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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

21 March	<ul style="list-style-type: none"> • Cinema Presentation • Strategic Plan full update • Development Presentation • International Strategy • <i>Board Dinner summary</i> • <i>High Level Business Plan</i> • <i>Security Enhancements</i>
16 May	<ul style="list-style-type: none"> • Election of Chairman/Deputy Chairman • Appointment of Sub-Committees • Business Plan • Marketing & Communications Presentation • <i>Budget Update</i> • <i>Gateway 7: Retail Unit</i>
18 July	<ul style="list-style-type: none"> • Visual Arts Presentation • Creative Learning Presentation • Equality, Diversity & Inclusion Update • <i>Restaurant Proposals</i>
19 September	<ul style="list-style-type: none"> • Performance Review • Digital Presentation • Commercial Strategy
21 November	<ul style="list-style-type: none"> • Music and LSO Presentations • Budget
23 January 2019	<ul style="list-style-type: none"> • Theatre Presentation • Health & Safety report • Safeguarding • Bad Debts/Write-offs Annual Update

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Committee:	Date:
Barbican Centre Board	21 March 2018
Subject: Management Report by the Barbican's Directors	Public
Report of: Managing Director, Barbican Centre	For Information
<p style="text-align: center;">Summary</p> <ul style="list-style-type: none"> • The Management Report comprises current updates under five sections authored by Barbican Directors. • Updates are under the headlines of: <ul style="list-style-type: none"> ○ Strategy and Cultural Hub ○ Programming, Marketing and Communications ○ Learning and Engagement ○ Operations and Buildings ○ Business and Commercial. • Each of the five sections highlights 'progress & issues' for recent/current activity, then draws attention to upcoming events and developments in 'preview and planning'. • Reported activity is marked, where relevant, against our Barbican Centre strategic goal areas. For reference, the full list of strategic goals is attached at Appendix A. <p>Recommendation Members are asked to:</p> <ul style="list-style-type: none"> • Note this report. 	

Main Report

1. REPORT: STRATEGY AND CULTURE MILE	
	Strategic Goal
<p>“Coming out of this show to normal life would be a jolt at the best of times, but I emerged to a Barbican teeming with excited schoolkids, while snow fell outside on a frozen London. ‘Another Kind of Life’ is one hell of a transformative experience.” Time Out</p> <p>As we approach financial year-end, the main objective is to retain as much as possible of the benefits of a highly successful year in 2017-2018 in order to mitigate the effects of a very tight budget year in 2018-2019. We are on course to achieve this, but the challenges of the further efficiencies to be delivered in future years cannot be under-estimated. This will be the subject of further budget discussions around the long-</p>	

term financial plan.

We are in a strong position to address those challenges, given our present thriving artistic and commercial plans, the structural changes being implemented especially in the Buildings and Operations directorate, the new strategies being developed for Local, National and International engagement (of which the last is on today's agenda) and the City's support for new initiatives such as Culture Mile that will benefit the Barbican and the north-west of the City.

One particular opportunity is to build on the success of the young, diverse audience that was attracted to the Basquiat exhibition, and this is already bearing fruit with the huge increase in Young Barbican membership (see 2 below) and the data-led analysis of the new audience which is already buying tickets and returning to the Barbican for such events as Another Kind of Life: Photography on the Margins.

The major new departure of a themed year of activity under the title The Art of Change is bearing fruit with increased coverage and recognition of the timeliness and impact of the theme, for example in the Channel 4 coverage of Jazz at Lincoln Center's Benny Goodman concert (which was a recreation of the first ever inter-racial concert at Carnegie Hall).

Centre for Music planning and development continues intensively, and by the time of this meeting the March meeting of Policy and Resources will have received a paper including progress on the concept design and the funding model: a verbal update will be provided later in this meeting. At the same time, as a consequence of discussion following the LSO's presentation to this Board in 2017, the first meeting of members of the LSO Board and members of the Barbican Board will have taken place and an update will be provided.

The City's funding proposal for Culture Mile, referred to in the previous Board update, has now been accepted by the relevant committees, and opens the way both for the appointment of a central Culture Mile manager, and for the additional posts and back-fills necessary to distribute the responsibilities for developing the project around the core partners. Meanwhile the work of developing partnerships continues actively, and there have been positive meetings including with St Paul's Cathedral with the Chairman of Policy and Culture Mile Director.

Even before that funding package had been agreed, we had decided to press ahead with plans for the first major Culture Mile production, the large-scale light and sound installation Tunnel Visions: Array in the Beech Street covered roadway as part of the Open Fest weekend that will have taken place in the days before this Board meeting (see 2 below). While the logistical complexities and technical demands of the project were very considerable, and necessitated closing part of Beech Street to traffic for some days, all the various agencies involved were eventually satisfied by

<p>the detailed planning of our project team, and resident consultation and the provision of information was full and detailed. Every ambitious Culture Mile event is going to involve a degree of creative disruption and it will be vital to build the necessary preparation and consultation into the programme.</p> <p>The Department of Built Environment continues to consult on the 'Look and Feel' for the Culture Mile area, and in advance of the strategy being proposed for approval, there are two new pop-up artworks proposed for the Aldersgate Street/Beech Street junction, to highlight the development of the area.</p> <p>Finally, as Members will be aware, it was unfortunately necessary to postpone the Board/Trust/Management Awayday planned for Friday 2 March because of the exceptional weather conditions and the availability of speakers. This has now been successfully rearranged for Friday 27 April at the same times and location in the Fountain Room, Barbican Centre, with the same cast of speakers, and it is hoped all Members will be able to attend.</p>	
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2. REPORT: PROGRAMMING, MARKETING, COMMUNICATIONS	
	Strategic Goal
<p>Inspire more people to discover and love the arts</p> <p><i>Tunnel Visions: Array</i>, a large-scale light and sound installation taking over the Beech Street tunnel. Free, but ticketed, this event, which has a capacity of about 17,000 across the weekend, has already ‘sold’ over 10,000 tickets, 60% of which are to attenders new to the Barbican database. This is the first large-scale Culture Mile production and has been produced in partnership with colleagues at CoL, the Department for Built Environment and Guildhall School video-mapping staff and students.</p> <p><i>Another Kind of Life: Photography on the Margins</i>, opened at the Barbican on 28 February 2018. An ambitious, international photography exhibition with multiple access points for learning, including: a public programme of talks and events, an exhibition catalogue, free schools’ talks, a BSL talk and a talk for visually impaired visitors. Key previews included a feature in The Observer’s The New Review and an eight-page print feature in the British Journal of Photography, including the following quote: “Each monograph tells a complex story in search of authenticity and often discovery of self.” The exhibition has received strong early reviews, including 5* in Timeout and 4* in the Telegraph.</p> <p>Marketing’s Young Barbican Private View for Basquiat: Boom for Real was a sold-out event at 550 tickets, including 100 tickets allocated to community groups. Young Barbican membership grew by 13,000 members between August 2017 and January 2018 - now standing at over 55,000 members.</p> <p>Create an ambitious international programme</p> <p>In the classical music programme, Ricardo Chailly’s London debut with his new orchestra the Fillarmonia della Scala was described as ‘thrilling’ and ‘astonishing’ in a 5* review in the Times.</p> <p>The theatre has had a strong international presence across early 2018, welcoming companies from France, Belgium, Russia, Australia and Japan. Pluto, a collaboration between Japanese company Bunkamura Theatre Cocoon and Belgian choreographer Sidi Larbi Cherkaoui, was well received by the critics, including a 5* review in the Financial Times, describing the production as a “triumph of style and substance”.</p> <p>Basquiat: Boom for Real attracted 216,389 visitors (including all private views) over its run, making it Barbican's most successful Gallery exhibition ever, during a period when the large majority of London’s Museums and Galleries were experiencing reduced or relatively static visitor figures. Basquiat opened at the Schirn in Frankfurt on 16 February – this international partnership demonstrates the appeal of the exhibition</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>

<p>and enabled the Barbican to realise our ambitions for the exhibition, by sharing the high transportation costs.</p> <p>Cinema's popular 'twisted Valentine's' programming continued this year with the UK premiere of the new digital restoration of French classic La Prisonnière, with live introduction by cult film expert Virginie Sélavý.</p> <p>Invest in the artists of today and tomorrow</p> <p>Video Jam x Basquiat brought together film makers and musicians from the UK and New York to produce new work in response to Boom for Real, curated and produced by audio-visual producers Video Jam. The line-up featured recent Mercury Prize-winning hip-hop group Young Fathers and filmmaker Topher Campbell.</p> <p>Associates Boy Blue and Michael Clark Company both received several nominations in the recent National Dance Awards and our co-commissions of Woyzeck in Winter (seen in autumn 2017) and The Second Violinist (to be seen autumn 2018) have both won several awards at the Irish Theatre Awards. Cheek by Jowl are currently in rehearsal for their new French work Pericles which will premiere in Paris early March and be seen here in April.</p> <p>New Curve commission Agadir, by Moroccan artist Yto Barrada, opened on 7 February and has enjoyed excellent reviews, including a 5* review in the Evening Standard (<i>"A magic realist visual/literary trip...gives way to art that's impressive because of its fresh graphic simplicity."</i>)</p> <p>Collaborating with partners to achieve our ambitions</p> <p>Visual Arts collaborated with GSMD on the sound element of the Yto Barrada commission, giving students paid recording and live performance opportunities during the run of the exhibition.</p> <p>Barbican OpenFest returns over 17 and 18 March as a more ambitious event than its first iteration in 2016. The event is a key element of the Culture Mile programme that weekend, which includes free activity from our Culture Mile partners at the Museum of London, LSO and Guildhall School. A programme of community engagement activity has been implemented with Community Ambassadors visiting a number of youth and community groups in our target east London boroughs.</p> <p>Cinema worked with the Jerwood Charitable Foundation and Royal College of Art on experimental animation festival Edge of Frame, hosting a retrospective and Q&A with artist Peter Burr. Cinema also continued their popular Science on Screen series, in partnership with the London Mathematical Laboratory, with a sold-out screening of Her.</p> <p>Comms held a breakfast briefing for the 18/19 classical music launch in</p>	<p>Goals 2,3,4,5</p> <p>Goals 2,3,4,5</p>
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<p>collaboration with our family of associates. The press launch generated coverage in The Sunday Telegraph and numerous classical music titles. The season was chosen as a Critic's Choice in The Observer.</p> <p>Comms worked closely with British High Street retailer Warehouse, as they launched a collection of women's clothes inspired by the Barbican. The collection was well-received by the press and featured in media outlets including The Observer, The Independent, Vogue and Grazia,</p> <p>Working with the sector/responding to or influencing policy</p> <p>Work on a Contemporary Music Equality & Inclusion plan will be completed by the end of March, outlining plans to improve the gender balance of the programming and ensure a greater presence of other underrepresented groups in the programme. The Visual Arts team are currently in discussion with INIVA about continuing their collaboration to increase opportunities for curators from diverse backgrounds via another Curatorial Traineeship for 2018/19.</p> <p>The Director of Arts will be attending Arts Council England's Art of Leadership conference for Chief Executives and Chairs of 2018-22 National Portfolio Organisations, which will be looking at governance, leadership, community engagement, innovation and enterprise.</p> <p>The London Borough of Waltham Forest was selected from 22 London boroughs to be the inaugural London Borough of Culture. As a member of the local bid board, the Director of Arts has been instrumental in supporting and developing the borough's bid. The award will support the future growth of the Walthamstow Garden Party and the development of a new film festival in Leytonstone. Barking & Dagenham, our other target Beyond Barbican borough in east London, were also one of six additional boroughs awarded a Cultural Impact award.</p> <p>The International Strategy was completed by the Senior Comms Manager and will be presented at the meeting today. They also drafted a response to the DCMS Select Committee Inquiry: The Social Impact of Participating in Culture and Sport which has been submitted. The Local Strategy is currently being reviewed by Directorate and the National Strategy is being currently in the writing phase. Both are being delivered by the Incubator.</p> <p>Robert Rider, our Head of Cinema is leaving us in order to work on a cinema video on demand project with a company in Cologne (he will be based in London). Robert has worked as us was a consultant, as a Cinema Programmer and then, since 1996, as Head of Cinema. Although Robert will leave at the end of March, he will continue to support certain aspects of the cinema programme until we have appointed his successor. We are beginning the recruitment process.</p>	<p>Goals 2,3,4,5</p>
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3. REPORT: LEARNING AND ENGAGEMENT	
3.1 Progress and Issues	Strategic Goal
<p>Creative Learning Away Day – Digital Learning On 25 January the Creative Learning team went off site for a departmental away day focusing on digital learning. Guest speakers for the day included Marie Horner (Roundhouse), Tom Nelson (ROH) and Drew Wilkins (Fish in a Bottle). The Creative Learning team took part in workshops designed to explore the digital possibilities for our learning programmes. Next steps from the day include a departmental action plan for digital learning, which will align with the Centre-wide digital strategy.</p>	Goals 2, 5
<p>Subject to Change <i>Subject to Change</i> invites 12 young poets to speak to our changing world, one for every month of 2018. Each poet creates and performs a poem, which is then published online; by the end of the year we will have what one of our poets has dubbed a “poetic timeline” – a digital representation of 2018 through the issues that our poets feel require an urgent poetic response. First up in January was Katie Hale, whose moving, sensitive poem <i>Honey</i> engaged with contemporary debates about sexism by honing in on Virgin Trains’ mistreatment of a female passenger travelling on one of its trains. And in February, Jeremiah ‘Sugar J’ Brown shared his poem <i>I’m Rooting For Everybody Black</i>, inspired by one of Tobi Kyeremateng’s recent tweets.</p>	Goals 2, 5
<p>Barbican Box Primary – Michael Rosen The 2018 Barbican Primary Box curated by Michael Rosen culminated with a showcase of poetry readings, performances and animated films in Cinema 1 on 6 February. Michael Rosen attended the event in person and performed for the schools. 210 pupils from Waltham Forest, Tower Hamlets and City primary schools attended, along with parents and guests. The children were thrilled to meet Michael in person, and later that day Michael tweeted: ‘<i>The Barbican made a ‘box’ of objects based on things in my poems. Copies of the box and poems went into schools. Children made their own boxes, poems and animated films. Saw their work today: brilliant!</i>’</p>	Goals 2, 5
<p>Barbican Box Music – Max Richter On 6 February Barbican Box Music schools attended the Barbican for a private performance and Q&A session with this year’s Box curator, Max Richter. Over 100 students from East London attended, hearing Max’s own compositions performed live in an intimate setting, plus the chance to ask questions and hear about his life and career. The students will now embark on creating their own music inspired by the Box, performing their work alongside Max in the Barbican Concert Hall on 14 May.</p>	Goals 2, 5
<p>Creative Careers: Barbican Backstage RSC On 16 January in partnership with the RSC, 65 secondary school students took part in a day designed to give students a hands-on, practical experience of technical theatre skills, and the range of careers</p>	Goals 2, 5

<p>available to them within the theatre industry. The day was programmed in response to the RSC's production of <i>Julius Caesar</i> (which the students saw in the Barbican Theatre that evening), and included an opportunity for students to explore the backstage areas through tours, an on-stage Insight session and an afternoon workshop in either sound, lighting or stage management.</p> <p>Basquiat – BSL Tour On 21 January, Creative Learning helped to deliver the first Deaf-led BSL interpreted tour of the Gallery. The sold-out tour was led by John Wilson, an historian and Deaf-led tour guide for many museums who has a background in Disability and Deaf Arts. 88% of visitors had not been to the gallery before and 50% had not been to Barbican before. Feedback was highly positive and we will use this to plan for future tours.</p> <p>Culture Mile Learning The Culture Mile Learning partnership continues to strengthen and will soon be beginning its first programmed activity. The shared commitment to building 'a world-leading learning destination, specialising in the fusion of the creative, technical, educational and emotional skills needed for success in the 21st century' is reflected in a clearly defined strategic agenda focused around three key areas which will inform the collective work of the partnership: Fusion Skills; Social Mobility; and Learning Destination. In early April the first session in a programme of Collaborative Learning will bring together the 26 members of the partnership. These sessions will focus on aligning our shared understanding and developing a sense of ownership for our core Culture Mile Learning partners across the three key strands.</p>	<p>Goals 2, 5</p> <p>Goals 4, 5</p>
<p>3.2 Preview and Planning</p> <p>Change Makers - Heritage Lottery Funding Creative Learning and Development have been successful in securing Heritage Lottery Fund funding for our project, <i>Change Makers: The First Abbess</i>. Engaging with a range of partners in Barking and Dagenham, we will lead a unique research and heritage project from April to October 2018, exploring the story of the first Abbess of Barking Abbey, St Ethelburga. The project will bring together innovative artists from award winning theatre company Complicité, the Borough Archivist from Valence House, and volunteers from the local community. They will work with 24 students from Sydney Russell School, who will act as researchers with the aim to present newly interpreted historical research on the subject of St Ethelburga. Complicité will also work with a voluntary choir of around 15 people led by artist and ancient music specialist Belinda Sykes. This will culminate in 3 distinct presentations to widen public engagement in the rich history that Barking and Dagenham holds for the women's movement, including events at Sydney Russell School, the Broadway Theatre in Barking and St Ethelburga's Centre for Peace and Reconciliation (named after the Abbess) here in the City. The project has also been generously supported by Barking and Dagenham Council.</p>	<p>Goals 2, 4, 5</p>

The first session of the licensed Government/City Police 'Prevent' training package was delivered at a workshop to new inductees on the 8th February with further sessions to be arranged in the next few months. The Prime Minister of Estonia visited on the 30th January with multiple venues across the Centre and Milton Court being used. The Centre's Annual Dinner was held on the 7th February with large numbers of MPs and VIPs attending. Minor leaflet demonstration at Silk Street on the night and all contained outside the Centre's boundaries.

Facilities (Audience Experience)

We continue to review our operations across the venues. The recent cold weather and power outages have presented challenges to the teams, though they have worked together with no loss of activity or show. This next phase will see us working closer with the client across the various venues to design the future service delivery. We have reviewed the pest control contract working with the City Surveyor and have had a special focus over the past year over the management and control of pests.

Having successfully introduced energy efficient hand dryers at the Guildhall School, making savings on hand towels, there is now a programme to do the same in the Barbican Centre. There are still some challenges to overcome and further research to do but this will contribute to our overall savings and sustainability going forward as well as the provision of modern facilities. It is also hoped that it will reduce the time currently invested in clearing blockages in the system

Exhibition Halls 1 & 2

We continue to work with the Town Clerk and City Surveyor's team at City of London to progress our vision for the Exhibition Halls. The P & R paper originally aimed at December will be presented in the New Year, outlining our vision for the future and how we will help 'create place' in the City of London. The resultant space will be dynamic, multi-functional and generate footfall, thus creating a cultural centre at the heart of the Culture Mile.

Engineering

We have continued to focus on compliance, in particular we have recently completed PAT testing (portable appliances) and some FWT (fixed wires testing) both for electrical safety and we have also undertaken servicing on the fire extinguishers and fire hoses around the buildings. At the time of writing we are just about to start works on the testing every component linked to the fire alarm and we have made substantial progress on building works linked to fire safety particularly in the kitchens and restaurant areas.

As part of the engineering and the Strategic Asset Management reviews, we are starting to work closer with the City Surveyor to expand the use of the corporate CAFM system called Micad so that we can better manage our performance and service standards of the in-house team and be measured across the same standards as the corporate external

<p>contractors e.g. Skanska.</p> <p>With the help of the Energy Team we have identified areas for investigation to see whether we can have find significant reduction in our carbon footprint and spend accordingly. This is not an easy exercise as a number of initiatives and processes are in place to keep our energy use as low as we can already whilst trying to maintain optimum conditions for our customers and our ever expanding and diversifying commercial and Arts activity.</p> <p><u>Audience Experience</u></p> <p>This has been a very busy period with continuing high levels of business and planning for the up and coming Open Fest as well as usual arts and business events. We continue to manage increasing internal customer expectations with much of the team focusing on compliance, fire safety and delivering safety and security training across the organisation.</p> <p>While fire safety continues to dominate our operations, the team is focusing on efficiencies and audience expectations. The programmes, ice cream and confectionary sales will be reformed with our commercial outlets providing this service from March while the audience team will also provide programmes and interval sales, thus widening the availability for our audience while maintaining expectations.</p> <p>Box office turnover year to date continues to grow with us exceeding last year's total admission with 7 weeks of the financial year to go. This is largely due to a very successful Basquiat exhibition and new music season launch in January which saw our third biggest ever weekly ticketing income.</p>	
<p>4.2 Preview & Planning</p> <p><u>Projects Update</u></p> <p>Five of the remaining eleven Capital Cap projects have recently had their Gateway 7 reports approved and a further three such reports are now being drafted. Once all of the Cap projects have been completed, via their respective Gateway 7 reports, an overall Capital Cap outcome report will be submitted to the Board.</p> <p>The first round of CWP projects are being progressed and the first one (Theatre Safety Curtain) is currently on site.</p> <p>Bids for the second round of CWP projects have now been approved.</p> <p>The refurbishment of the Concert Hall seating continues (overnight) through to the end of March 2018.</p> <p>A number of fire safety improvement projects are currently being scoped.</p>	<p>Goal 1</p>

5. REPORT: BUSINESS AND COMMERCIAL	
	Strategic Goal
5.1 Progress & Issues Development <ul style="list-style-type: none"> The Heritage Lottery Fund awarded a grant for a project with Complicite as part of our 2018 activities with Sydney Russel School in Barking and Dagenham. Two grants were secured for this spring's commission in the Curve gallery by Yto Barrada. Retail <ul style="list-style-type: none"> Tickets for Make! A season of Contemporary Craft in the Barbican shop went on sale on the 7th Feb and are currently 33% sold Another Kind of Life Gallery Shop was ready for the PV on the 27th Feb. As well as a large selection of books, developed product and prints, it is showcasing a Hasselblad camera (retail value £8,388) and lenses. Hasselblad is a leader in large format photography. Warehouse retail product is now in the Foyer Shop for sale (3 products – kimono, scarf & bag) Exhibition Halls <ul style="list-style-type: none"> During the last quarter of 2017/18, the Exhibition Halls have delivered 22 tenancy days in Exhibition Hall 2 for Crowd Area during filming of Pokemon, which takes place in the City, and 20 days of exams by University of London in Hall 1. With nearly a month to go, the team have already exceeded the year-end rental income budget by 17%. Commercial Development <u>Catering and Bars</u> <ul style="list-style-type: none"> Strong revenues from Osteria and Benugo cafés, and effective management of bars controllable expenses means income is exceeding budget. The Martini Bar has released a range of Brutalist cocktails which are unique to the Barbican Centre. <u>Car Parks</u> <ul style="list-style-type: none"> We have retained business from Slaughter and May, with renewal of season passes, and are in negotiations' to work with a local animal hospital that are also looking to purchase season passes. BIE <ul style="list-style-type: none"> Digital Revolution carries on in Beijing. The exhibition has been stirring interest from other Chinese institutions in being part of a tour. Mangasia: Wonderlands of Asian Comics opened on 22nd February at Villa Reale, Monza – a grand and palatial venue near Milan. Game On 2.0 finished its run in Brazil. The exhibition closed in VillageMall in Rio on 25th Feb with an average of nearly 600 visitors 	<p>Goals 2, 3, 4</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goals 1, 2, 3,</p>

<p>daily.</p> <ul style="list-style-type: none"> • Game On tenure in Prague is drawing to a close 30th March 2018. <p>Business Events</p> <ul style="list-style-type: none"> • The 17/18 Business Events full year target has already been achieved - a 7% increase 'year on year' from the previous year. • The winter period once again saw the team attending a number of industry events - the most impressive trade show of the year was the outcome from IBTM in Barcelona, where enquiries reached a record level of over £2million – the best result the team has ever seen from a single trade show! A number of these requests can be attributed to the new Association strategy, which is already yielding enquiries and conversions. • A busy period for graduation events with 8 days of successful ceremonies delivered for Kings College and City University. 	<p>Goals 1, 3</p>
<p>5.2 Preview & Planning</p> <p>Development</p> <ul style="list-style-type: none"> • Fundraising has started for 2019 exhibitions, with two pledges secured already. • We are presenting an exhibition of art works generously donated by artists. These will be auctioned later in the year for the benefit of the Barbican Centre Trust. <p>Retail</p> <ul style="list-style-type: none"> • Product development, using our in house design team, is underway for a new retail range as well as product planning for the summer's Lange & Winship exhibition, Modern Couples exhibition and we are looking as far forward as to next year's Lee Krasner show. • Development of a Barbican photobook with Thames & Hudson – Recce of centre has been arranged for photographer Harry Cory Wright and T&H Editorial Director, Julian Honer. • Christmas/winter planning will begin in earnest during March 2018 – including seasonal product selection, instore theming and 'winter' retail events. <p>Exhibition Halls</p> <ul style="list-style-type: none"> • An additional 4-days of filming for Pokemon Crowd Area is scheduled to take place in April. • In addition to the regular events in the Exhibition Halls' calendar, which are due to repeat again this year, a couple of new events have been confirmed for 2018. They include: STEM Graduate Recruitment Fair and "The Joy of Sake" – a Japanese sake tasting event. <p>Commercial Development</p> <p><u>Catering</u></p> <ul style="list-style-type: none"> • Osteria and Bonfire will be receiving mini-makeovers in April (at Searcy's expense) to improve the welcome, efficiency and menu offer 	<p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p> <p>Goals 1, 3</p>

in Bonfire and a 'realignment' of the Osteria menu to create a more accessible, authentic and consistent product.

Bars

- A proposal to develop a **revenue generating offer on the Lakeside** to supplement the success of last year's Picnic Garden is being considered by the Directorate.
- The **Martini Bar** refurbishment ongoing, with tendering for building works underway.

Car Parks

- The Barbican car parks have had a bid approved for a grant to **'improve air quality in our workplace'**; the grant will be used to purchase electric charging points in the car parks.

BIE

- **Artificial Intelligence's** co-curator Maholo Uchida visited in February and we hope to soon see further progress in content delivery.
- We are discussion with partners for **Into the Unknown** in Lille and Japan for 2019/2020.
- **Mangasia: Wonderlands of Asian Comics** is moving to Le Lieu Unique in Nantes in June following the run in Monza.
- We are continuing to develop contacts to formalise a **Digital Revolution** tour across Asia.
- **Game On's** China (£370k deal) tour is fast approaching - commencing in Shenzhen in July, it will tour 3 cities for 15 months.
- We're exploring the possibility of refreshing the exhibition **Game On 2.0** before touring again, to reflect more recent developments.

Business Events

- Planning is underway for the **Institute of Fundraising** event in July, the largest event in our annual calendar.

Goals 1, 2, 3

Goal 3

Appendix A:

Our vision is: Arts Without Boundaries.

Our mission is: world-class arts and learning

We exist to:

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

Our Strategic Goals are:

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

Staff & Efficiency (S/E)

Underpinning these we also have a commitment to operate efficiently, and to employ and develop skilled staff within the appropriate management structure

Committee:	Date:
Barbican Centre Board	21 March 2018
Subject: Final Departmental Business Plan 2018/19 – Barbican Centre	Public
Report of: Managing Director	For Decision
Report author: Laura Whitticase, Barbican Incubator	

Summary

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

Recommendation

Members are asked to approve the Barbican Centre's final 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, 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 2017. 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 were again asked to produce high-level plans in draft, which were presented to Service Committees in December 2017 and January 2018 alongside the departmental estimate reports, so that draft ambitions could be discussed at the same time as draft budgets. This represented the first step towards integrating budget-setting and priority-setting.
3. Discussions are also taking place on aligning other key corporate processes with business planning, such as workforce planning and risk management. Achieving this will represent a significant step towards the City of London Corporation being able to optimise its use of resources. The next step will be the presentation of the overall budget alongside the refreshed Corporate Plan at the Court of Common Council on 8 March.
4. With these key documents in place, and a new corporate performance management process in development, the City Corporation will be able to drive departmental activities to deliver on corporate priorities and allocate 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. Following the presentation of draft high-level business plans to Service Committees in December and January, a further refinement was made to the format to update departmental ambitions to refer to the Corporate Plan outcomes. Members should therefore start to see closer alignment between the departmental business plans and the Corporate Plan outcomes.
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 a joined-up service planning process that links directly to Corporate Plan outcomes.

Draft high-level plan

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

The Barbican Centre

8. The Barbican Centre high-level plan for 2018/19 reflects the work detailed in our five-year Strategic Plan (reported against at each Finance Committee meeting), alongside our commitment to achieving SBR targets and projects aligned with the City's Corporate Plan, Culture Mile and the City's Cultural Strategy.

Conclusion

9. This report presents the final high-level plan for 2018/19 for the Barbican Centre for Members to approve and provide feedback.

Appendices

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

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Our vision is Arts Without Boundaries. Our mission is World-Class Arts and Learning. We will support and enable the City of London Corporation and its partner organisations to achieve their aims and aspirations, driving transformation to ensure that the City thrives.

The corporate outcomes we aim to impact on are:

- People have equal opportunities to enrich their lives and those of others and reach their full potential.
- We attract and nurture relevant skills and talent.
- Our spaces inspire excellence, enterprise, creativity and collaboration.

What we do is:

A world-class arts and learning centre, the Barbican pushes the boundaries of all major art forms including dance, film, music, theatre and visual arts. Our commercial teams support income generation through providing outstanding conference, catering and retail offers.

We exist to:

- inspire more people to discover & love the arts;
- push the boundaries of all major art-forms;
- invest in the artists of today and tomorrow.

Our budget is:

	£000's	
Earned Income		24,513
Public Funding		
City of London**	16,271	
City Bridge & ACE	597	
		16,868
Total Income		41,381
Arts Programming Expenditure		
Arts Programming	9,515	
Creative Learning	518	
		10,033
Other arts activity		2,707
Salaries		18,900
Commercial, buildings & overhead costs		10,942
Total Expenditure		42,582
Balances brought forward		1201
Surplus/(deficit)		0

**Includes £300k equipment budget, new this year, due to changes in city funding in this area.

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.

To:

- Lead the development of the programme & 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

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

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%

- 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**

- ✓ 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 a new cross-organisational efficiencies strategy
- 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-March 2018)

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Committee:	Date:
Barbican Centre Board	21 March 2018
Subject: International Strategy – Barbican Centre	Public
Report of: Louise Jeffreys, Director of Arts Report Author: Nick Adams, Senior Communications and Policy Manager	For Decision

Summary

As part the Barbican's vision of *Arts Without Boundaries*, the organisation is committed to taking its work beyond the walls of its venues and into different contexts in London, the UK and the rest of the world. To support this ambition, three complementary strategies (Local, National and International) are being written, which consolidate the Barbican's existing work, explore emerging risks and opportunities and put forward recommendations for the future.

The Barbican's ambitious international programme brings the finest artists in the world to London for the benefit of audiences in the capital, while in recent years the Barbican has been expanding its work overseas, developing successful international touring and co-commissioning models across theatre, visual arts, music and Barbican International Enterprises, along with implementing a robust overseas commercial strategy driving business tourists to the Centre and the capital.

International work attracts audiences, generates vital funds and increases the Barbican's global reach. To date, the Barbican's international offer and touring has developed organically within departments, both in terms of the international work presented in the Centre's programme and the increasing amount of international touring the organisation undertakes.

The Barbican's draft International Strategy, available as an Appendix to this paper, aims to bring together this offer and to set out opportunities, challenges and areas of potential development in the Barbican's international work.

Recommendation

Members are asked to approve the International Strategy, as set out at Appendix 1.

Main Report

Background

1. The Barbican is committed to bringing audiences the best art, theatre, dance, music and film from across the world. In 2016/17 artists from 37 different nationalities appeared in the Barbican's programme and tickets were booked from 91 different countries.

2. Alongside this, in 2016/17 the Barbican toured work to 16 different countries, ranging from Designing 007 – 50 years of Bond Style, Digital Revolution and Game On toured to cities including Athens, Dubai, Istanbul, Oslo, Paris, Prague, Rio de Janeiro, Rome and Sao Paulo; The World of Charles and Ray Eames, The Vulgar and Ragnar Kjartansson toured to Umea (Sweden), Lisbon, Vienna and Washington DC and the co-produced Obsession, starring Jude Law, touring to Amsterdam, Luxembourg and Vienna and Zender's Winterreise toured to New York, Perth and Taichung.
3. As part of the Barbican's strategic plan, this Strategy aims to analyse the organisation's current approach to international work, to recommend potential areas for development and to explore potential opportunities and risks in the international context in which the Barbican operates.
4. The full Strategy contains details on the Barbican's future plans, including potential expansion of commercial activity, which is commercially sensitive information that could be exploited by market competitors. The document also contains discussion of fees received and approaches to contracts with outside organisations which, if published, could weaken the Barbican's negotiating position or have a negative impact on the Centre's commercial operations. The Strategy is therefore set out in full, for Members' consideration, in the non-public part of the agenda.

Current Position

5. While the Barbican's programme is truly international in scope, to date, the organisation's international offer and touring has largely developed organically within departments, both in terms of the international work presented in the Centre's programme and the increasing amount of international touring the organisation undertakes. This strategy aims to bring together this offer and to set out opportunities, challenges and areas of potential development in the Barbican's international work.

Options

6. We are asking the Board to make comments and suggestions on any further areas of development that could be reflected in the International Strategy before the organisation begins the implementation of the recommendations set out in the document.

Proposals

7. The current draft of the Barbican International Strategy has been approved by the organisation's Directorate and Management Team. It has also been sent to the Chairman of the Policy & Resources Committee, the Economic Development Office and the Guildhall School of Music & Drama for information and to ensure alignment with wider corporate priorities.
8. Headline proposals in the strategy include:
 - the development of new criteria for international partnerships
 - better showcasing of the Barbican's international work on the organisation's website

- defining the organisation's key international assets and further research on how these could be developed
- identifying and researching key areas of potential growth
- pooling information, resources and expertise with the formation of an international working group
- undertaking a number of measures to prepare for the potential impact of the UK leaving the European Union

Corporate & Strategic Implications

9. This strategy supports a number of areas of the City of London Corporation's Corporate Plan, in particular in relation to ambitions reflected in Growing the Economy Strategy, the Cultural Strategy and the Culture Mile Strategy. Full details of how the Barbican's International Strategy will support these areas is outlined in the appendix.
10. The development of the International Strategy was one of the areas of development set out in the Barbican's strategic plan, and is being developed as part of three complementary strategies (Local, National and International), which consolidate the Barbican's existing work, explore emerging risks and opportunities and put forward recommendations for the future.

Implications

11. The current recommendations do not have significant costs or risks attached to them, with proposals focusing on better utilising and joining-up in-house knowledge and expertise. In some areas external consultancy or research may be necessary but costs of this will be met from existing budgets.

Conclusion

12. The Barbican's International Strategy aims to bring together the Barbican's international offer and to set out opportunities, challenges and areas of potential development in the Barbican's international work
13. It is submitted to the board for comment and discussion before the organisation begins the implementation of the recommendations set out in the document.

Appendices

- Appendix 1 – Draft Barbican International Strategy and International Strategy Action Grid (non-public)

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Committee:	Date:
Barbican Centre Board	21 March 2018
Subject:	Public
Barbican Centre Board Annual Dinner	For Information
Report of:	
Managing Director (Barbican Centre)	
Report author:	
Sir Nicholas Kenyon – Barbican Centre	

Summary

Each year, the Barbican Centre Board hosts an annual dinner as a networking and cultivation event for the City Corporation and the senior arts community with whom the Barbican is engaged.

Prior to this year's dinner, the Board endorsed the adoption of a more informal approach to the event. This report provides a brief summary of the changes and outcomes observed, as well as an outline of the process through which the event is organised, for Members' information.

Recommendation: That Members note the contents of the report and the continuation of the more informal approach to the dinner moving forwards.

Background

1. The Barbican Centre Board dinner is an annual event which forms part of the regular cycle of City Corporation committee dinners. It is co-ordinated and organised jointly by the Barbican and the Remembrancer's department, with the date set (as with other Committee dinners) by the Chairman of the Barbican Centre Board, the Chief Officer/Managing Director, and the Remembrancer's department.
2. Given the nature of the Barbican as an arts centre, the primary focus of the dinner is as a networking and cultivation event for the City and the senior arts community with whom the Barbican Centre is engaged. In recent years, the format of the dinner has therefore departed in some respects from other such City Corporation events.

Process

3. The intention, where possible, is to avoid clashes with other major dinners in the City, including banquets, committee dinners, and significant external events. Work is undertaken with the Remembrancer's Office to this end.
4. Whilst the Remembrancer's staff previously managed the invitations and guest list (and therefore used to attend the dinner to manage arrivals), from 2017 onwards the Barbican has taken over responsibility for this area of activity.
5. The costs of the dinner are strictly budgeted and provided in line with the City Corporation's agreed funding approach in respect of the annual dinner cycle, supplemented where necessary by the Centre's own hospitality budget for engagement and cultivation.

6. Availability of the Barbican Centre spaces, viz. the Garden Room, Conservatory and (if included) Gallery for a Private View for guests are ascertained by the Barbican Managing Director's office. The suitability of available dates is then discussed with the Chairman and the Remembrancer's office, with the latter having responsibility for checking the City Events diary to ensure there is no significant clash (or, if a clash is unavoidable, to highlight this so appropriate handling can be put in place).
7. The organisation of the dinner is undertaken primarily by the Barbican Managing Director's office (BC) with support and collaboration from Remembrancer's Office (RO) and Town Clerk's Office (TC). The relevant responsibilities include:
 - Barbican Room and Gallery availability (BC)
 - Invitation to guest speaker by Managing Director of the Barbican Centre, on behalf of the Chairman (BC)
 - Choice of guests, checking of their roles and addresses (BC)
 - Up-to-date information on Member personnel and roles (TC)
 - Designing and printing distinctive invitations in line with Barbican brand (BC)
 - Sending invitations and collating replies, dealing with queries, dietary requirements, etc. (BC)
 - All dealings with the selected catering company for the evening (BC)
 - Facilities, room layout, and other in-house and Front of House arrangements (BC)
 - Advising on protocol in arrangements for Ambassadors and Diplomatic representatives, politicians, and Members (RO)
 - Preliminary and final work on the seating plan, using knowledge of communities of interest, management team responsibilities and Barbican Board and Trust placements (BC)
 - Advice on particular areas of the seating plan (e.g. etiquette concerning Ambassadors or relevant dignitaries) (RO)

The Town Clerk's Office also provides assistance as required, either to act as a conduit for information, or to sense-check and modify information (given the appreciation of the distinction between the Barbican's position and approach, and the more traditional approach adopted by the Remembrancer's Office).

2018 Dinner: Changes and Outcomes

8. At the January 2018 Board meeting, the Chairman sought Members' views as to the adoption of a more informal format for the 2018 dinner and moving forwards thereafter. Members endorsed this approach.
9. In view of the nature of the event, in recent years there have been different formats, including for example a pre-dinner performance (sometimes by

creative learning), or a pre-dinner private view of a current exhibition. There have also been different dress codes, usually in the direction of business attire and lounge suit.

10. In view of these variations, the Chairman's proposal was to strengthen the appropriateness of the event to the Barbican by adopting a more informal format. The changes included:
 - No Toastmaster was employed, with the Managing Director instead personally introducing guests to the Chairman and Deputy Chairman
 - The role of drawing the guests to their tables was undertaken by the appointed caterer
 - The Chairman opened the proceedings by welcoming the guests
 - No Grace was said at the beginning of the meal
 - Toasts were limited to two, i.e. to the Queen and to the Lord Mayor and City Corporation
 - Speeches were limited to two, by the Chairman and the Guest speaker
 - Although the evening was in honour of the past Chairman, and he was acknowledged in the Chairman's speech, he did not make a speech.
11. The feedback from these innovations has been positive and it is proposed to use this outline template in the future, subject to necessary or desired variations in particular years.
12. These collaborative aspects of event planning between the Barbican and Remembrancer's Office also worked extremely well in 2018. Some 344 guests were invited, 193 accepted, 170 attended and 23 cancelled in the run up to the dinner. The dinner was arranged on tables of 9 or 10 people, each led by a member of the Barbican Management Team and a Member of the Board, Trust or Common Council.
13. The Barbican Centre believes that the dinner represents exceptional value for money. Not only does the event provide an unparalleled opportunity to gather key influencers and decision-makers within the arts world for networking and cultivation purposes, but holding the event at the Barbican with a Private Viewing also exposes them to the Centre itself and the innovative installations within the Galleries. The cost to the City Corporation is also significantly reduced through the discount obtained through the use of the Barbican Centre's resident banqueting caterer and the absence of room hire charges for the Conservatory and Garden Room.

Conclusion

14. The nature of the Barbican Centre means that a more relaxed and informal approach is desirable for the annual dinner. We believe that the approach adopted this year was highly successful and will continue to utilise and refine this for future years.

Sir Nicholas Kenyon

Managing Director, Barbican Centre

Committee:	Date:
Finance Committee of the Barbican Centre Board Barbican Centre Board	7 March 2018 21 March 2018
<i>Urgent Retrospective Waiver Report (Rule 25 Procurement Code)</i>	
Subject: Barbican Art Gallery Agency Staffing – Artisan People	Public
Report of: Chamberlain Managing Director, Barbican Centre	For Information
Report author: Zoe Jackman, Art Galleries – Barbican Centre Lisa Moore – Chamberlain's	

Summary

Members are asked to note the grant of retrospective waiver concerning the appointment of *Artisan People*, a specialist agency who focus on gallery invigilation, to supplement the casual gallery staffing team during the final weeks of the Basquiat exhibition.

The move to appoint *Artisan People* was initially taken following the receipt of late notice that the City Corporation's contracted agency for temporary staff, *Hays*, would be unable to sufficient personnel for the Gallery to open on a busy Saturday. Based on this and past experience of using the Corporate Contract with *Hays*, the Barbican was concerned that *Hays* could not deliver the calibre and reliability of staff needed and appointed *Artisan People* to provide temporary staff for the remainder of the exhibition.

The specialist nature of this sort of support is expected to be required going forward and the Barbican will therefore work with the Corporate Contract and City Procurement to see if this can be resolved before the next exhibition.

Recommendation(s)

The Board is asked to note the award of the contract for Agency Staffing to Artisan People for a value of £120,000 from 01/10/2017 to 01/02/2018.

Main Report

Background

1. *Basquiat* proved to be a blockbuster exhibition, with the level of interest in this exhibition surpassing the Gallery Team's expectations and plans. This resulted in extending the opening hours of the gallery.
2. The exhibition contains a large number of extremely high value artworks who came from several private lenders, which had additional security and insurance implications. Reputational and financial risk should something go wrong was potentially extremely high.

3. All of this resulted in a huge strain on the Gallery team, who must have a certain number of staff on site in order to open the gallery to the public. The Gallery was unable to fulfil these requirements from its own pool of casual staff and therefore needed to supplement existing gallery staffing with agency staff. It is imperative for the Gallery that there be a reliable source of temporary workers and they are able to employ them at short notice if needed, so that Gallery opening hours and potential revenue are not impacted.
4. The City of London Corporation's contracted agency, *Hays*, was initially approached; however, they failed to supply personnel on time and in sufficient numbers, or that were suitable for the role required. This culminated in the Gallery receiving notice late on a Friday afternoon that *Hays* would be unable to supply staff for the following day.
5. This would have meant the Gallery would have been unable to open on the busiest day on the week. To avoid the associated loss of income and reputational risk, the Barbican had to find an alternative supplier who were able to supply appropriately trained staff at short notice.
6. *Artisan People* were one company it was known would be able to deliver, and indeed supplied staff who were briefed, on time, and understood the particular needs of Gallery invigilation, as they are a company which specialises in supplying gallery and museum staff.
7. Having procured *Artisan's* support urgently, the front of house gallery (FOH) team continued to be stretched due to the popularity of Basquiat, and advised that they did not have the capacity to cancel *Artisan* and re-do the rota, and train up new *Hays* staff. They were therefore appointed by the Barbican for the remainder of the exhibition.
8. *Artisan* had already created a pool of staff who are used only on Basquiat, and our FOH team had invested considerable time in briefing and training them for this project. They were familiar with our security, fire safety and customer service procedures, as well as being briefed on the show.
9. The Barbican did not believe that *Hays* would be able to fill the rota with appropriate staff at short notice and, based on their service to date, believed it would be unadvisable to rely on them.
10. *Artisan* were felt to be reliable, appropriately aware and provide an excellent service to the Gallery, which would not have been able to open without their staffing support. The Basquiat exhibition was set to be the Barbican's most successful exhibition ever, and it was imperative that we are able to open with the appropriate number of staff for the safety and security of the public and the high value artworks on display.
11. The hourly rate agreed was comparable with that of the rate quoted by *Hays* when asked to supply staffing to the gallery, a difference of 1p per hour.

Issue and Retrospective Waiver

12. Having already appointed *Artisan*, the Barbican approached City Procurement who advised that they should have used the *Hays* contract for their requirement. Their position was that no issues with this contract had been escalated to City Procurement for review, nor advice sought as to what options there were in respect of going outside the existing corporate arrangements.
13. However, as the waiver sought was retrospective, there was no option to but to agree so that payments could be made to the supplier.
14. Going forward, if *Hays* cannot provide staff then Procurement have advised that the Barbican should raise performance issue with *Hays* to Corporate Human Resources to see if they can be resolved and, if not, seek agreement to go outside the contract.
15. If it is agreed that the most appropriate course of action is to go outside the corporate contract, rule 15 of the procurement code should be followed and a tender process completed via procurement platform *capitalEsourcing*.
16. If requirements are urgent, they must only be put in place for the period of time it would take to take appropriate steps to put a compliant contract in place.
17. It has also been suggested that the Barbican recruit more casual invigilators into the Barbican Art Gallery pool to lessen the general reliance on agency staffing.

Procurement Strategy

18. The procurement of the interim was via direct award. No extension or replacement of this interim contract was considered. Should an extension have been required, a competitive process would have to have been undertaken to ascertain best value was being achieved.

Summary of Issue

19.

Name of supplier	Artisan People
Length of contract:	4 months
Contract start date:	01.10.2017
Contract end date:	01.02.2018
Total Contract Value:	£120,000
Annual Contract Value:	£120,000
Estimated Total Savings:	£0
Estimated Annual Savings:	£0

Responsible Procurement Implications

20. It has been confirmed that these casual workers were paid the London Living Wage.

Comments Received

21. Below are the comments submitted at the time in respect of the waiver submission from the various departments involved.

Department	Comments
City Procurement	This is a retrospective requirement and due to money being owed to the supplier we have no choice but to support the waiver.
Comptroller & City Solicitor's	These arrangements are acceptable given the lack of alternatives.
Financial Services Division (Barbican)	This was needed to deliver the additional £1m in box office that Basquiat is forecast to deliver. A contract to ensure the Barbican is Procurement compliant is needed going forward.
Departmental Chief Officer	An absolutely essential response to a late situation in that the exhibition was far more successful than anticipated.

Conclusion

22. The Basquiat exhibition was unprecedented in terms of visitor numbers and the high value of works on display. Therefore it was felt vital that the Barbican was able to ensure sufficient staffing to allow for the Gallery to be open and safe for the public, as well as to guarantee the security of the works on display.
23. Members are asked to note the award of the contract for Agency Staffing to *Artisan People* for a value of £120,000.00 from 01/10/2017 to 01/02/2018. The Barbican will work with City Procurement to establish an arrangement that will be compliant for the next exhibition.

Appendices

- None

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Committee(s):	Date(s):
Barbican Centre Board	21 March 2018
Subject: Cinema: Annual Presentation	Public
Report of: Director of Arts Report Author: Robert Rider, Head of Cinema	For Discussion

Summary

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

The Centre's Strategic Objectives provide the basis and framework within which the Cinema department operates, and enable it to contribute to cross art-form initiatives in our on-site venues, as well as part of the Culture Mile and off-site projects.

Section 1 of the report examines current internal developments, including our strategy around film new releases and our arts projects programmes; our work with the Creative Learning department with families and young people, our off-site activity and work with the Guildhall School; and the overriding focus on equality and inclusion.

Section 2 examines external issues; there have been major developments in the UK film industry exhibition sector over the past year; these are summarised with a particular emphasis on those which have implications for Barbican Cinema, and the challenges and opportunities that these developments provide.

Section 3 provides an overview of our programming in 2017, the Barbican's year of 'Film in Focus'. This was a series of world-class arts and learning projects, commissions and events that celebrated the medium of film across all art forms; it provided the Cinema department with the opportunity to present an ambitious and innovative arts programme, which was highlighted by the 'What London Watches' film project. Section 3 also examines our Press, Marketing and Technical achievements in 2017.

Our programme planning for 2018-19 is presented in Section 4, which revolves around the Centre-wide theme, 'The Art of Change'.

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

The report is divided as follows:

1. Internal Context and Strategy
2. External Context - State of the Cinema Industry
3. Overview and Highlights of 2017/18

4. Programme Planning for 2018/19
5. Marketing and Press
6. Technical
7. Challenges and Opportunities
8. Conclusion
 - Appendix I – Cinema Financial Summary 2017/18 (non-public)
 - Appendix II – Financial Summary: 2016/17 and 2017/18 Comparison (non-public)
 - Appendix III – Top Ten New Releases 2017/18 (1 April '17–31 Jan '18)

Recommendation

Members are asked to note the report.

Main Report

1. INTERNAL CONTEXT AND STRATEGY

- 1.1 The Barbican's Vision is 'Arts without Boundaries' and our mission is to be a 'world-class centre for arts and learning'. Within these over-arching objectives Cinema's messaging remains a commitment to provide 'The best international new releases, talks with filmmakers, major curated seasons and to lead in the presentation of the performing arts on screen'.
- 1.2 We invest in the artists of today and tomorrow, creating a platform for independent directors and filmmakers, and work with a variety of international film festivals and arts partners.
- 1.3 Working with the Creative Learning team we showcase the work of young programmers and filmmakers and collaborate with students at the Guildhall School of Music & Drama.
- 1.4 Through our activities we hope to inspire more people to discover and love the arts. We programme free off-site events in east London, offer reduced price tickets to 16-25 year olds through the Young Barbican membership scheme and offer special student ticket prices.
- 1.5 We have welcomed families for over 30 years to Framed, our Saturday morning film club, and present regular Parent & Baby screenings of the best new release titles.
- 1.6 Equality and Inclusion - in line with Centre-wide objectives, equality and inclusion form a central core of all our programming and activity.
 - We continue to deliver programming that provides positive representations of women, gay and trans people, and that engages with as many nations and cultural groups as possible.
 - We work with a large number of partner organisations that extend our audience reach, broaden and enrich the tone of the programme, and improve diversity both on screen and in the curatorial voice.
 - For our major 2017 project What London Watches, we appointed an Advisory Panel of film specialists that reflected the breadth of London's diverse communities and minority groups.

- We continue to operate the 'F' rating classification system, which provides audiences with a basic awareness of the degree of female participation (women directors, actors and production crew) in any film.
- Our 'Relaxed Screenings' (specially tailored for audiences who may be on the autistic spectrum, have Tourette Syndrome, anxiety, sensory difficulties or other learning impairments) are a regular and ongoing feature of our programme.

1.7 Restructuring our unique offer - in our crossover strategy between New Releases and Arts Projects, Barbican Cinema is unique; no other London cinema offers this balance between the arts and mainstream programming on a similar scale. However, in an effort to match programming ambition with both staff resource and financial resource, the decision was taken this year to reduce the scale of our Arts Projects offer, and concomitantly increase our New Release programme. Arts Projects for the financial year 2018-19 will be reduced to approximately 298 performances, which represents 10% of our total programming activity. This is down from the 387 performances (13% of activity) of 2017/18. This change will not affect the public perception of our unique offer cited above, but will enable the cinema team to adjust its workload in line with the resources available.

1.8 ***Programming strategy - New Releases***

- Art and Commercial balance - in our new release programming we strike a balance between art film and commercial cinema. We offer audiences a wide breadth of films from mainstream blockbuster titles, to smaller independent and world cinema films that have a more niche appeal.
- Cross-arts programming - we continuously look for opportunities to bring our core Cross Arts strategy to the New Release programme with films that connect with the programmes being offered by the Music, Theatre, Visual Arts and Creative Learning teams, as well as other areas that are key to the Centre's profile and offer – architecture, history and design.

1.9 ***Programming strategy - Arts Projects***

- Arts Projects is the generic term we use internally for all of our non-new release programming. This includes the wide variety of film seasons, festivals, repertory programmes, talks, discussions and special events that are curated and co-ordinated by the Cinema Department team.
- These projects provide the opportunity to provide world class programming and are unique presentations. Unlike new releases which may be showing at many cinemas across London and the UK, our arts projects are one-off events that take place at the Barbican alone. They add to the richness and diversity of the cinema offer, distinguish us from other venues, and give us the opportunity to reach niche target groups - more specialist cinephile audiences (for our repertory and archive screenings); music, theatre and visual arts audiences (for our cross-arts programming); families and children (for our young people's work with Creative Learning); and specialist groups for individual projects (such as Architecture on Film or the London International Animation Festival).
- At the core of our Arts Projects programming strategy is the work we produce to complement the programming of the Music, Theatre and Visual

Arts and BIE departments. Cinema is privileged to be one of the key elements in driving cross-arts programming at the Centre, as it has the flexibility to provide programmes that can complement and illuminate work in all other arts forms.

- A number of Art Projects events have been part of our programme for several years, but each is regularly monitored and assessed (in terms of its artistic merit, its costs and its box office contribution) to ensure that it remains viable and of interest and value to our different audience groups. Some of our 2017 projects were not as successful as we had planned (eg. the Cinema Matters series over the summer months, our Dance Umbrella season and the Green Film Festival), and as a result some projects are dropped (eg. the Green Film Festival) and new projects introduced. Our Arts Projects programme is not static, but is continually adjusted and tweaked to ensure maximum audience admissions and income.
- Accessibility - we also maintain a balance between accessible and more demanding programming. Our seasons are meticulously researched in order to deliver world class programming, and strong thematic strands run through all of our artsprogrammes. At the same time we ensure that our offer is accessible to the widest possible audience.
- We receive external programming proposals every week, and each is examined and assessed, in discussions between our curatorial and marketing teams, for its potential viability, its fit with the Barbican Cinema brand, its financial and funding underpinning, and the level of staff resource that it would require. The vast majority of these proposals are rejected on the basis of not meeting the criteria cited above.
- We continually look for new avenues to increase audiences and income through our Arts Projects programming. This often involves using screening slots in the cinemas when they are not otherwise being used. In 2017, in response to a Board suggestion, we launched **Afternoon Arts**, a new matinee slot consisting of filmed Theatre performances and Gallery shows, and targeted at older audience members who are free during the day-time. To date, these afternoon screenings have attracted an average audience of 76 per screening, and have contributed an additional £7.5k to our income targets.

2. EXTERNAL CONTEXT - STATE OF THE CINEMA INDUSTRY

2017 has seen a number of significant changes in the UK film industry, many of which have implications or repercussions for cinema operation at the Barbican.

2.1 Cinema box office in UK and Ireland had a record-breaking year

In 2017, £1.38bn was spent on UK cinema tickets, 6.1% up on 2016. Films such as Dunkirk, La La Land, Paddington 2 and the December release of Star Wars: The Last Jedi contributed to the total revenue. Despite the growth of home entertainment streaming and online services, it is clear that audiences still enjoy the cinema - with the big screen, quality sound, comfortable seats and the collective experience. However, of the 900 films released in the UK and Ireland in 2017, the top 10 films (listed below) accounted for approximately 33% of total box office income - the sector is

thus still considered by many observers as an industry somewhat out of kilter:

1. Star Wars: The Last Jedi:	£73.1m
2. Beauty And The Beast:	£72.4m
3. Dunkirk:	£56.6m
4. Despicable Me 3:	£47.8m
5. Guardians Of The Galaxy Vol 2:	£41.0m
6. Paddington 2:	£39.3m
7. It:	£32.3m
8. Thor: Ragnarok:	£31.0m
9. Spider-Man: Homecoming:	£30.4m
10. La La Land:	£30.4m

2.2 BFI plan for a National Centre for Film, TV and Moving Image

In January 2018 it was announced that the BFI's long cherished £130m plan for a National Film Centre had been abandoned. The project (which consisted of a national centre with three screens, a cutting-edge film education and research hub, and a gallery space) had been in gestation in one form or another for twenty years. The decision to abandon the project is a major blow to the BFI, which only last year announced that the plans were on track, with two-thirds of the £130m budget already in place from Bangkok-based property and hospitality company Pace Development Corp.

According to Variety magazine, the decision was "a victim of uncertain political and economic times in the face of Brexit" (Variety 03/01/2018). The German architect Ole Scheeren, a former colleague of Rem Koolhaas and renowned for the China Central Television headquarters in Beijing, had been appointed to design his first building in the UK.

2.3 BFI new regional funding strategy

In January the BFI announced a new strategy for its regional funding, including London. A re-shaped Film Audience Network (FAN) will continue at the heart of its strategy, using Lottery Funding of £4m to increase audiences for film in England via six geographically re-structured regional hubs (Scotland, Wales and Northern Ireland have their own hubs). The geographical changes bring the hubs into line with the same boundaries as those of Arts Council England.

The changes attempt to ensure that the six FAN funding bodies work more closely with cinemas, festivals, film clubs, schools and cultural organizations to build audiences and connect more people across the UK with film and other aspects of the moving image.

2.4 London Living Wage – staff at 5 Picturehouse cinemas in London in 2016 demanded to be paid the London Living Wage, but this was refused by the Picturehouse management. In 2017 strike action took place on various occasions (including the London Film Festival) at the Ritzy Brixton, together with the Hackney, Crouch End, East Dulwich and Picturehouse Central cinemas. The staff campaign was supported by the British Film Institute and

a number of high-profile figures including Sir Ian McKellen and Ken Loach. They were among 25 actors and screenwriters who urged the public to boycott Picturehouse cinemas and their parent company Cineworld. As at February 2018 the issue is still not resolved.

2.5 *Brexit*

- **Economic uncertainty** - the jury is still out on the implications of Brexit for the film sector, but the majority of industry leaders forecast negative results. If the effect of a 'hard Brexit' is a decline in sterling and a period of economic uncertainty, it may dampen demand in all leisure and cultural sectors, including cinema attendance. Also a recession following Brexit may mean that the generous tax breaks that filmmakers can currently obtain for producing their films in the UK, may not survive in a climate where people will want to see money going to the health service and public services.
- **Freedom of movement** - industry observers have also expressed concern about the possible loss of freedom of movement, and thereby a loss of input of skilled European talent into UK productions. This is especially problematic for visual effects companies such as Double Negative and Framestore (which contributed to BIE's Into the Unknown and Digital Revolution exhibitions), who are two of the world's leading visual effects companies and need skilled and creative artists, many of whom currently come from other European countries.
- **European funding** - many films and TV productions receive funding from European bodies, and Brexit may result in the loss of this financial support. There could also be an erosion of the UK skills base from the loss of European funding for training. For the Barbican there could be direct implications for ourselves as members of Europa Cinemas. We have received small awards related to the number of European films we show each year, and we may no longer be eligible after Brexit.

2.6 *Weinstein fall-out and a rapidly evolving landscape*

The Harvey Weinstein case and other sex abuse allegations have represented one of the biggest film-related public issues of recent years, and have reinforced negative perceptions of the film production sector. It is yet to be seen whether the bankruptcy of the Weinstein operation and the associated major reputational damage will have a wider effect on the economics of the film industry.

2.7 *Performance Cinema*

The live streaming of opera, theatre and other arts (generally known as 'Event Cinema' in the industry) is now seen as heading towards a saturation point in the UK. The medium grew 6% in 2017, which was a significant decline in its growth from previous years (2015 for example saw a 35% increase on the previous year). Only one release from 2017 (Andre Rieu's latest concert) broke into the all-time top 10 record for event cinema releases, and this was less than half of the record-setting totals from the NT Live Hamlet (the Barbican Theatre production featuring Benedict Cumberbatch) and War Horse releases in previous years. Event cinema

distributors are now looking towards 'alternative content' such as boxing, pop music concerts and gaming to expand the offer.

2.8 Cinema Pricing and new pricing models

A variety of new pricing models are being investigated and researched by cinema operators in both the UK and further afield and are described below. We continue to keep abreast of all developments in this area throughout the industry, and will look to incorporate any appropriate systems into our Barbican pricing structure – a feature that will be more feasible with the introduction of our new ticketing system.

- **Standard cinema prices** - tickets at some of London's 'boutique' cinemas are now in the range of £16-£20, with some industry commentators arguing that excessively high prices may threaten the future of the sector. In February 2018, standard ticket prices at London's most expensive venues were: Electric Portobello: £20 / Picturehouse Central: £16:50 / Everyman Hampstead: £16:50 / Curzon Mayfair: £16:00
- **Multiplex limitless attendance schemes** – two UK multiplex chains now offer loyalty / subscription cards providing limitless cinema attendance. With both schemes audiences can see as many films as they like each month.

The Cineworld 'Unlimited' card costs £20.40 per month for its London cinemas on a 12-month subscription, whilst the equivalent Odeon 'Limitless' card can be bought for £19.99 per month on a similar 12-month subscription.

Both Cineworld and Odeon also offer discounts for online booking (in contrast to the Barbican charging an online booking fee), whilst Vue, the third major multiplex operator, has entered into a relationship with Nectar (audiences can pay for their cinema ticket in exchange for Nectar points) as well as offering discounts to members of the armed forces.

- **Demand-based ticket pricing** - multiplex cinema operators in the US are exploring technology-based pricing models similar to Uber (where cab prices go up in periods of high demand). The scheme would lead to higher prices for films in high demand (blockbusters and the January/February awards season releases) and lower prices for smaller films and releases at other times of the year. The aim would be to drive revenue in peak periods, and drive attendance in non-peak periods. The tests are being conducted by Regal, the second largest cinema chain in the US.

The plan would need the agreement of film distributors, who have historically stood against changes to traditional cinema pricing models. For example, in the UK when Stelios Haji-Ioannou of Easyjet bought The Point multiplex in Milton Keynes, and tried to run it as 'EasyCinema' on the Easyjet pricing model, he was forced out of business by UK film distributors who refused to supply him with new films on release.

- **Subscription models / dynamic pricing** - other current strategies being explored to optimise auditorium capacity include subscription models and dynamic pricing systems, which could be based on seasonality / the stage of the film's theatrical life / the time of screening / the location of seat.

2.9 Film Distribution

The UK theatrical marketplace continues to be dominated by a few very large companies. In 2016, the top 10 distributors generated over £1.2 billion in box office revenues, while the remaining 97 distributors made £53 million. The top 10 distributors had a 96% share of the market in 2016; Walt Disney was the highest earning distributor with theatrical revenues of £301 million. The market share for the 97 distributors outside the top 10 was 4%. The highest earning distributor of UK independent films was 20th Century Fox, but StudioCanal distributed the largest number of such films. Almost one in seven films (68%) were released at fewer than 50 sites in 2016.

A central feature of the UK distribution business model is revealed in the fact that in 2017, the opening weekends of new release films represented 30% of their total box office income. The first three days of a film's release determine its future cinema life, as well as its life on other platforms (DVD / VOD / television, etc). A film that does not open well is quickly removed from cinemas. This explains why so many films come and go, and audiences find that if they miss a film in its first week, it is often nowhere to be found until its DVD or VOD release, generally 16 weeks later. There can be few other industries where the life and profitability of a new product is determined by the first three days that it is on sale.

2.10 Film Exhibition

Following last year's sale of the UK's Odeon & UCI cinema circuits to US operator AMC, this year the process was reversed when British film exhibitor Cineworld acquired the second largest US film exhibitor Regal Entertainment for \$3.6 billion. This makes Cineworld the second-largest cinema exhibitor in the world, behind AMC, which is owned by China's Wanda Group. The new Cineworld and Regal entity controls more than 9,500 screens in ten countries. London-based Cineworld was founded in 1995 and is currently the second-largest cinema operator in Europe with 2,227 screens. In contrast, the Wanda buy-out of AMC means that the company owns around 15,000 screens including 3,200 in China, 8,200 in the U.S. and 2,000 in Europe. In essence, this ongoing acquisition process means that more cinema screens are in fewer hands.

As regards film exhibition at a local level, the Curzon and Everyman groups are opening new cinemas in close proximity to the Centre. (see 7.1 below)

3. OVERVIEW AND HIGHLIGHTS OF 2017/18

3.1 2017/18 in numbers:

- Total number of performances: 2,982
- New Release performances: 2,595

- Arts Project performances: 282
- Young People performances: 48
- Relaxed performances: 18
- Screen Talks: 27

- Silent Films with Live Music: 12
- *Parent & Baby performances: 46
- *Access performances: 35
- Total number of Admissions: 177,570
- Number of New Release Admissions: 135,077
- Number of Arts Project Admissions: 42,493

* Included in New Release total above

The above data is based on matured figures as at 16/02/2018 and our year-end projections for 2017-18. Overall they reflect a marked improvement on 2016/17, with an increase in total admissions of 20,000 over the previous year, an increase that is shared 50/50 between New Releases and Arts Projects.

3.2 **New Releases 2017/18**

Our ten most successful new releases in terms of box office income and attendance during 2017-18 (as at period 10, 17/18) were:

Top 10 by income	Total admissions	Net income
Blade Runner 2049 3D	6,233	£57,031.92
Star Wars: Last Jedi 3D	5,528	£51,097.33
Dunkirk	6,757	£50,179.75
Three Billboards...	6,376	£46,883.33
The Death of Stalin	4,550	£34,714.50
The Post	4,131	£30,217.50
Darkest Hour	3,518	£26,785.67
Call Me By Your Name	3,630	£25,923.67
The Handmaiden	3,448	£24,957.04
Baby Driver	3,460	£24,250.33

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Darkest Hour	3,518	£26,785.67
Baby Driver	3,460	£24,250.33
The Handmaiden	3,448	£24,957.04

Regarding the Top Ten by income list, these ten films delivered 44% of our total new release box office income. To date, 107 new release films have been presented during the current financial year. The remaining 97 new releases provided 56% of income.

3.3 **Arts Projects 2017/18**

2017's Centre-wide theme Film in Focus was a year celebrating the power of the moving image and its influence across the arts, and provided Cinema with the opportunity to present an exceptional year of diverse and ambitious programming. The key Film in Focus projects were: What London Watches: Ten Films that Shook Our World / Sculpture Court Outdoor Cinema / Conversations with Women In Film / Cinema Matters / ScreenTalks Archive / The Craft of Film.

- **What London Watches** – the focal point of Cinema's Film in Focus programme was *What London Watches: Ten Films that Shook Our World*. After the most ambitious outreach project ever undertaken by the Barbican Cinema team – where we asked the population of London to tell us about the film that made a huge impact on their lives and why – we were able to screen the resulting 10 titles, selected by a specially appointed Advisory Panel reflecting the diversity and expertise of the London independent film sector, and included two of the Barbican Young Programmers. This was a significant move forward in broadening out our audience and partner networks. The attendance figures were impressive across the week. Our Marketing team, pulling suggestions from over 400 responses with some truly personal engagement by London film fans, created a striking, audience-focussed marketing campaign advertised across London, with 63% of the audience being new bookers. A particular success was the classic Bollywood film *Sholay*, which was moved from the Beech Street cinemas to Cinema 1 because of its popularity.
- **Sculpture Court Outdoor Cinema** (Aug) - another Film in Focus triumph was our first Outdoor Cinema on the Sculpture Court, which was 100% sold out and a huge hit with Barbican Members and Residents. Complementing BIE's exhibition 'Into the Unknown', three popular sci-fi films were screened over the Bank Holiday weekend - Stanley Kubrick's *2001: A Space Odyssey* (1968), Steven Lisberger's 1982 sci-fi cult classic *Tron* and Alfonso Cuarón's *Gravity* (2013). This tapped into the ever-growing event cinema trend very successfully, generating real excitement via an online marketing campaign. With the weather remaining warm and dry, the Sculpture Court made for a stunning setting. Other off-site work included programmes of short films for families and children which were presented at the Leyton Get Together and Walthamstow Garden Party, both in July.
- **Conversations with Women in Film** - presented in partnership with both the London Film School and the national organization Women in Film and TV, the first event in January saw a sold out screening with director Hope Dickson Leach and a preview of her film *The Levelling*. Later events included conversations with the hugely influential American academic B Ruby Rich, and directors Gurinder Chadha and Clio Bernard. The success of this series has led us to extend the 'Conversations with Women in Film' strand beyond the Film in Focus year.
- **Cinema Matters** – our ambitious repertory series of 24 programmes across the Film in Focus year was divided into 6 themes and examined the impact of cinema on society and the arts, from an historical and contemporary perspective.

- **ScreenTalks Archive** - since the early 1990s, we have recorded our ScreenTalks, and in so doing have built up a formidable collection of interviews with some of the world's leading directors, actors and filmmakers. The early recordings were made on analogue materials (audio CD, VHS tape), although later talks were recorded on DVD or as digital files. For this Film in Focus project, we digitalized some of the most fascinating, entertaining and sometimes provocative discussions. These were released once a month on the Barbican website for our audiences to share during the Film in Focus year. They included talks by Ken Loach, Amma Asante, Terry Gilliam, Joanna Hogg, Ben Wheatley, Carol Morley, Horace Ove, Park Chan-wook, Kasi Lemmons, Asif Kapadia, Robert Altman and Richard Attenborough.
- **The Craft of Film** - our first event of Film in Focus, was a pan-European project working with the London-based Cultural Institutes of ten European countries. It provided a highly successful start to the year, with a programme of talks with filmmakers representing all aspects of the craft of film – from film direction, to cinematography, editing and costume design. Attracting 62% of new bookers, this also appealed greatly to Young Barbican and student filmmakers, suggesting a very positive response to the aim of appealing to young professionals and industry beginners and workers. Highlights were a masterclass with Portuguese director Pedro Costa, and talks with acclaimed German cinematographer Fred Kelemen and leading Romanian actor Ana-maria Marinca.
- **This is Rattle** (Sept) - to complement the celebrations marking the arrival of Sir Simon Rattle as Music Director of the LSO, we programmed a series of films in association with the Music team, including Kenneth Branagh's **Henry V**, **The Making of a Maestro**, a BBC documentary about his career, and the wonderful film **Rhythm Is It!** about the setting up of schools' education work at the Berlin Philharmonic under Simon Rattle's leadership.
- **Silent Film and Live Music** – in partnership with our colleagues in the Music team, we presented one of our most ambitious silent film projects – a presentation at LSO St. Lukes of the remarkable 1929 Russian film **New Babylon**, featuring a world premiere live performance of Shostakovich's lost original piano score by Sasha Grynyuk. This was another sell-out and cross-arts highlight.
Another Silent film highlight was a screening of legendary Japanese director Ozu's masterpiece **I Was Born, But...**(1932) on a 35mm print imported from Tokyo, with live piano accompaniment and a traditional benshi (Japanese storyteller) narration.
- **The Grime and the Glamour** (Sept/Oct) – this programme complemented *Basquiat: Boom for Real*, with a season of films about the seamy, creative underbelly of New York in the 1970s and '80s, and proved popular with cinema and art gallery attenders alike. Avoiding the usual New York clichés helped the season to appeal to our regular, cinephile audience, whilst the cross-arts focus (Visual Arts and Music) helped to carve a niche audience. The opening night event, a series of films about the NY club CBGBs, proved popular enough to attract bookers an entire year before the screening, and warranted a repeat showing - which also sold out.

- **Screen Talks**

We were able to offer our audiences another year of enticing ScreenTalks with leading lights of the film world, often with previews of their new films. Our ScreenTalks provide some of the highest profile events of our film year. Some highlights for 2017/18 were:

- **Who's Gonna Love Me Now** (April) with Julian Clary and the London Gay Men's Chorus - the sold out screening of this documentary was broadcast from Cinema 1 to 40 other cinemas around the UK.
- **I am Not Your Negro** (April) with director Raoul Peck – a special preview screening of his Oscar nominated documentary which explored the history of racism and segregation in the United States, played to a full house.
- **Dario Argento** (Nov) – a rare UK appearance of the legendary Italian genre director, with a screening of the restoration of his 1977 horror film *Suspiria*.
- **Ai WeiWei** (Dec) – for this special appearance by Ai WeiWei and premiere screening of his film *Human Flow*, we knew that the event would be highly popular, and to maximize box office revenues we sought a larger venue than Cinema 1. Fortunately Milton Court was available, and the documentary about the global refugee crises was followed by Ai WeiWei in conversation with broadcaster Jon Snow and other guests. As soon as the Milton Court event sold out, we made arrangements to beam it to Cinema 1, where it also played to a full house. The event was broadcast live to over 150 cinemas in UK and Ireland, spreading the Barbican brand around the country.

- **Young People** - we continue to work with our colleagues in Creative Learning on a range of projects, including **Framed**, our Saturday morning film club for children and families, and the **Framed Film Festival** (Nov). Following last year's concerns that attendance at the 2016 Framed Film Festival had fallen dramatically, we re-structured the Festival and reduced it to a one-day event. The strategy was successful, and all screenings for the 2017 one-day event were sold out shows. The workshop programme, curated by the Creative Learning team, was equally busy, and the whole Beech Street site was throbbing with families and children.

Chronic Youth – our festival for teenagers and young people continues to be curated and produced by the Young Programmers group themselves. The 2017 event was an outstanding success, with an exciting buzz around the Beech Street venue.

- **Other key Arts Projects**

Architecture on Film continues to attract large audiences, and now complements the Architecture on Stage events curated by the Visual Arts team. Both projects are presented in partnership with the Architecture Foundation.

Four major festivals are still a central part of our arts programming offer – the **London Jazz Film Festival** (in collaboration with the Music department and promoter Serious); the **London International Animation Festival**, still well attended and now in its 14th year; the **Human Rights**

Watch Film Festival played to full houses at each of its 13 screenings. The success of this Festival at the Barbican has enabled us to become the leading London venue for the Human Rights Watch Film Festival, and in 2018 we will present 16 screenings, including the opening and closing galas. The **Global Health Film Festival**, our annual two-day event which brings health advocates, film-makers, industry experts, journalists and the public together for global health advocacy, continues to draw practitioners from across the world. Through film, Q&As, workshops and a VR exhibition, the 2017 programme looked into issues surrounding emerging pandemics, world health systems, non-communicable disease, and issues surrounding refugee and migrant health.

In addition to the major film festivals cited above, our rolling Arts Projects programme in 2017 included Science on Screen, Shubbak – A Window on Contemporary Arab Culture, the Doc 'n' Roll music film festival, Underwire Festival, New East Cinema, Fringe Festival, and Hollywood Legends, in which Adrian Wootton, the CEO of Film London, presents a series of talks and screenings for Barbican Members about the lives of some of Hollywood's most illustrious figures. This year's stars to have come under Wootton's microscope have included Humphrey Bogart, Sidney Poitier, Judy Garland and Tony Curtis.

4. PROGRAMME PLANNING FOR 2018/19

4.1 *New Releases 2018/19*

Film distributors generally announce their release dates for new films approximately three months ahead, and thus this report can only provide relatively short-term information on our 2018/19 New Release programme. However in the early part of the new financial year we can confirm new films from Steven Spielberg (Ready, Player One), Wes Anderson (Isle of Dogs) and leading UK director Mike Newell (The Guernsey Literary and Potato Peel Pie Society). Other highlights will include Funny Cow (featuring Maxine Peake), and Lean on Pete from director Andrew Haigh, whose previous film 45 Years (with Charlotte Rampling and Tom Courtenay) was highly popular with Barbican audiences. Mainstream titles will include Jurassic World: Fallen Kingdom, JK Rowling's Fantastic Beasts: The Crimes of Grindelwald, and for those who enjoyed Meryl Streep, Pierce Brosnan and Colin Firth in Mamma Mia, there is the follow up: Mamma Mia – Here We Go Again.

4.2 *Arts Projects 2018/19*

The Centre-wide theme for 2018 is The Art of Change. Our programming across all art forms explores how the arts respond to, reflect and potentially effect change in the social and political landscape. Our key Art of Change film projects are:

- **Nevertheless, She Persisted - Suffrage, Cinema and Beyond (April)**
In 2017, when US Senator Mitch McConnell uttered the phrase "Nevertheless, she persisted" in criticism of Senator Elizabeth Warren, the expression became a rallying cry for feminists around the world. Our major Art of Change season, which celebrates the centenary of the 1918 Representation of the People Act, which gave (some) women the right to

vote in the UK, examines the struggle for women's political voices to be heard, female access to institutions of power, and the quest for equal rights on a global scale.

- **Returning the Colonial Gaze (May)**

This five-part season focuses on the relationship between French and Francophone African cinema, in the period after independence when African filmmakers in the former colonial countries, asserted the right to represent themselves, and reclaimed control of their own images. Their work reversed the Western 'colonial gaze'.

- **Town Bloody Hall (June)**

To complement the theatrical run of *The Town Hall Affair* in Barbican Theatre, we will screen the original *Town Bloody Hall* (1979), the celebrated documentary by Chris Hegedus and D.A. Pennebaker, which records an impassioned and riotous evening of feminist debate with Norman Mailer, Germaine Greer and others in 1970s New York.

Alongside *Town Bloody Hall* we will be presenting a season curated by the New York-based Women's Film Preservation Fund, the only film restoration programme in the world dedicated to preserving the cultural legacy of women in the film industry.

- **Generations: Russian Cinema of Change (Sept)**

This project brings together a selection of Russian and Soviet films, both contemporary and archive, and is presented in partnership with The New Social, a London-based collective which looks across Eastern Europe, the Balkans, Baltic and Russia to uncover how new social, cultural and political identities are being played out on film. Charting periods of profound change across 20th century Russia, the programme leads with films that were once banned for their supposed 'immoral' and 'anti-Soviet' portrayals of a liberated, independent youth.

- **The Television Will be Revolutionised: Channel 4's Film Collectives (Sept)**- a film series focusing on Channel 4's Film Collectives and the impact of the 1982 Workshop Declaration, which revolutionised the British film industry by enabling young filmmakers from diverse backgrounds to enter the sector. The Declaration allowed the work of such groups as Black Audio Film Collective, Amber Films, Ceddo, Red Flannel, Frontroom Productions and the Belfast Film Workshop to be screened on television and in cinemas - avenues that had previously been inaccessible.

- **Human Rights Watch Film Festival (March)**

As part of The Art of Change, we are continuing our longstanding partnership with the Human Rights Watch Film Festival. Bearing witness to human rights violations around the world, the Festival creates a forum for individuals on both sides of the lens to inform audiences of their activities, with the knowledge that personal commitment can make a difference. In addition to the screenings, films are accompanied by a series of screen talks and panel discussions.

For our 2019 theme art and science, Cinema will present a number of projects not yet in the public domain which will be advised of orally at the meeting.

5. MARKETING AND PRESS

5.1 Brand and Benchmarking Research - the reduction in Arts Projects and the shift to increased New Release activity (cited 1.7 above) will have implications for the marketing of the Cinema offer, and in the light of this the Cinema Marketing team has commissioned arts research agency MHM (Morris Hargreaves McIntyre) to conduct a piece of brand and benchmarking work for Barbican Cinema.

- It is at least 5 years since such a large piece of research has been undertaken in respect of Barbican Cinema, hence its significance. The huge expansion of boutique exhibitors in London has changed the marketplace substantially since the Beech Street cinema project was conceived, and therefore an important aspect of this research will be to understand our place in this vastly changed environment.
- The primary purpose of the research is to better understand Barbican Cinema's existing and potential audiences and to gain a direct insight into their priorities and needs.
- We are interested in particular in the behaviour of our visitors in respect of both our New Release and Arts Projects programmes, as well as factors that influence their cinema choice (time, price, location, convenience), their view of our facilities, and their perception of the brand values of Barbican Cinema.
- The methodology includes a quantitative survey (which has achieved 1500 respondents) as well as a qualitative research involving 4 focus groups: attenders, lapsed attenders, Barbican non-Cinema attenders, and non-Barbican attending cultural audiences.
- The research will be complete by late February 2018 with the eagerly-anticipated findings being presented in March. This major work will form the basis for the future Cinema marketing strategy, and will strengthen our position in respect to increased local competition.

5.2 Film in Focus 2017 Marketing – this proved to be an exciting year for the marketing of Barbican Cinema. The volume of projects and appeal to a variety of audiences proved challenging and complex, but for the vast majority of projects, audience targets were met, campaigns created by the Barbican Design Studio were striking and appealing, and marketing techniques proved effective. This experience, combined with the MHM research, will feed into our campaigns for 2018. Film in Focus has provided an overview of our audience tastes and preferences, and driven a wealth of new bookers to convert to more regular attendance. This, combined with the findings from the MHM market research, will prove central to our marketing strategy and our cinema audiences for the future.

5.3 Cinema Press

The cinema press campaign throughout 2017 focussed mostly on **Film in Focus**, including **What London Watches** and the major autumn season **The Grime and Glamour**, as well as other Barbican Cinema curated events. In December our co-presentation of the **Ai Weiwei 'Human Traffic' Live Event** followed by an onstage discussion, which attracted extensive

press coverage. The cinema programme also received some excellent press mentions throughout the year:

- **TimeOut.com** recommends the Barbican Cinema screening of *The Picture of Dorian Gray* (part of the **My Twisted Valentine** film season) and described the line up: *"This year's (film) selection is typically excellent...you know it'll be a good time."* (Feb 17)
- Steve Rose previewed the Barbican's upcoming **The Craft of Film** season in **The Guardian Guide**, calling it a "...refreshing cross-cultural initiative." (Feb 17)
- **SEEN London** ran a preview feature on **B. Ruby Rich's** upcoming summer project at the Barbican Cinema: *"Housed within London's premier cultural centre, Barbican Cinema, in collaboration with Club des Femmes and in association with Birkbeck College, is delighted to announce Being Ruby Rich – a unique series of screenings and events hosted by feminist writer, critic and academic B. Ruby Rich."* (Apr 17)
- **Culture Whisper** recommended **Barbican Cinema** in its run down of the best Unique Cinemas in London: *"The Barbican's brutalist architecture might divide opinion, but its cinema – which often hosts film festivals and plays old classics – is definitely worth a visit."* (May 17)
- A Major feature in **Sight & Sound** discussed the Barbican's Young Programmers and gave extensive mention to our **Chronic Youth Film Festival**, plus interviews with several of the young programmers who took part: *"A recent, exciting example is the Barbican's Chronic Youth festival, which offered a weekend of "bold, brutal and beautiful coming of age films" chosen by a team of actual young people....the Barbican's group of 16 were given six months to curate, market and deliver a film festival at London's Barbican Centre. It's encouraging to see institutions investing in young voices in this way, providing them with the infrastructure, training and support to equip them with the experience needed for programming jobs..."* (Jun 17)

6. TECHNICAL

6.1 Technical upgrades

- In the last year a number of important technical upgrades have been undertaken. A new digital projector has been installed in Cinema 1 (Christie CP4230), and as a result we are now able to offer our audiences a brighter image on screen, with crisper colours as well as 4K resolution for 2D projection and high frame rate content. The new projector can take a 4.5K xenon lamp, which means that we are able to meet the recommended brightness standards for 3D projection set by the Digital Cinema Initiative.
- The Cinema 1 screen, masking and masking controls have been replaced, which also contribute to a much improved viewing experience for our audiences. Health and Safety works were also undertaken, including an added high level walkway behind the screen, meaning that Barbican staff can carry out maintenance work without risk in the process.

6.2 Technical Challenges

- With rapidly advancing technology, we are faced with a number of potential challenges, which we will continue to monitor to ensure that we do not fall

behind the competition. These include the brightness levels of the projectors in the Beech Street cinemas, and our four 35mm projectors, for which spare parts are not always available. A similar issue arises with our sound processors, which are outdated and the equipment is no longer supported by the Dolby supplier. Our skilled projectionists will continue to maintain the equipment and monitor technical developments and alternatives.

6.3 New Technical Developments:

- There are new opportunities to enhance the quality of technical presentation in both projection and sound. Laser projectors are rapidly taking over from standard digital projectors (Christie, which through our Development team has supported the Barbican with screens and foyer projection equipment, as well as the magnificent 'Welcome' screen at the Silk Street entrance, leads the way in laser projector research). As regards sound quality, some cinemas now offer their audiences 7.1 and 'immersive' sound, rather than the 5.1 system that we have in place. Again our technical team will continue to monitor the market to ensure that the quality of presentation at the Barbican cinemas continues to meet our audience expectations.

7. CHALLENGES AND OPPORTUNITIES

7.1 Challenges - New local competition

- **New local competition** - in January 2017 the Curzon cinema group opened a new 4-screen venue at Aldgate, and in November the Everyman circuit opened a 3-screen cinema at Kings Cross, adjacent to the Central Saint Martins art school and the Guardian newspaper building. Both cinemas are within our audience catchment area, but closer still will be a new 3-screen cinema which Curzon will open in 2018 in Pitfield Street, a few hundred metres east of Old Street roundabout. This will be the closest competition that Barbican Cinema has encountered since the Centre opened in 1982.
- Whilst Curzon does not provide the world class arts programming (consisting of curated film seasons, festivals and special events) that has made Barbican Cinema distinctive, it is renowned for high quality new release programming, and, being in such close proximity, could pose a risk to our level of admissions and box office income. This will suggest a renewed focus on the local audience (including Barbican residents and City workers) which our marketing team is currently addressing.

7.2 Opportunities - day-time / alternative use of cinemas and entrepreneurial activity - we continue to explore many avenues to maximise potential income from the cinemas when they are not otherwise being used for public film screenings. Current initiatives include:

- **Parent and Baby screenings** – our current offer to new parents and their babies consists of a weekly screening on Monday mornings. The success of these events has prompted us to consider extending the P&B screenings to Saturday mornings, when parents could attend together and with friends. These screenings would run alongside our children's Framed Film Club events, and the additional cost of running a separate film, when

projectionist, box office and audience experience staff are already on site, is marginal.

- **Schools' Screenings** – the organisers of the Global Health Film Festival have indicated their desire to offer schools' screenings as part of their festival. We are in discussion with our Creative Learning colleagues on the feasibility of schools' screenings, and if the Global Health plan goes ahead, it could form a template for similar initiatives by other festivals that we host, as well as our own curated seasons. Such screenings would increase our profile amongst young people, and would meet our CL lifelong learning Barbican objectives. The average ticket yield for schools' screenings is lower than standard film screenings, but nevertheless generates welcome additional income with the right financial model.
- **Sculpture Court screenings** – the huge success of last summer's outdoor screenings present the opportunity to contribute to Culture Mile programming, and to repeat the project if the financial model is viable. Our first Sculpture Court project last summer proved very heavy in terms of both staff and financial resources. The hire of the screen, DCP player and digital projector was approximately £10k, and it is difficult to recoup this sum for a 3-day event through ticket sales alone. One possibility would be to stage a 5-day event (thus reducing expenditure per screening) or to locate funding and/or sponsorship opportunities. Indeed, our Development team is in conversation with a high profile brand on this very issue at the current time. The project enables creative and public use of this 'hidden' venue, part and parcel of the Barbican Centre and a real attraction to the public who are keen to experience the space in versatile ways.
- **Long format television drama on the big screen** – we continue to explore the possibility of presenting long-format television series in the cinemas on the big screen, as proposed at last year's Board meeting. Games of Thrones, The Walking Dead and Dexter (to name but a few) continue to attract vast audience numbers, and binge viewing is still a cultural phenomenon. However although our approaches to the producers (Amazon Prime and Netflix) have not been successful, we will continue to explore the possibility with new contacts at both studios.
- **UK Touring Seasons** – we are exploring the possibility of touring our own curated film seasons to other cinemas around the UK. This would be an income generator and would increase the profile of Barbican Cinema at a national level - our name and curatorial skills would be recognised by cinema attenders around the UK. Seasons such as the Basquiat-inspired 'Grime and the Glamour' which was a huge success and touched a specific zeitgeist at a particular cultural moment, would be highly desired at some of the leading independent and specialist cinemas. We are currently launching a partnership with the highly regarded Sheffield Doc/Fest's 'Alternate Realities' touring programme with a view to developing a co-commissioned touring programme. Such a season would also be in high demand amongst UK independent cinema programmers. We would work with Finance department colleagues to ensure that the business model is both feasible and sound, and discuss funding opportunities with Film London and the BFI.
- **Film Poster exhibition and sale, in tandem with our curated seasons.** For 5 years the Film4 Summer Screen programme at Somerset House has

been complemented by an exhibition of silk screen prints organised by Dalston-based Print Club London. The original, limited edition posters are inspired by the films in the season, and are produced by a range of local artists. The posters sell for £60, and Somerset House on the night of the private view is the only place to be for hip, culturally conscious Londoners. Long queues meander the four sides of the Somerset House courtyard. With our Retail Team, we could look at initiating discussions with Print Club London to explore the possibility of a similar venture around some of our self-curated seasons.

8. CONCLUSION

- Artistically, it has been a strong year for Barbican Cinema and Arts Projects programming has continuously performed well against financial targets. Our programming drive (for both New Releases and Arts Projects) stems from the Centre's vision, mission and strategic plan, and this has established a profile for the cinema operation that our research suggests is being increasingly recognised by our audiences. The Centre's strategic plan enables our programming to be bold, adventurous and engaging, and at the same time provocative, intellectual, and transformative.
- This will be the last Board Report of which I shall have the privilege to be the author. My motivation has been, and continues to be, the desire to reveal to audiences the value of cinema today. Cinema can be the temple of dreams, providing pleasure, entertainment and distraction; concomitantly it can be the fount of knowledge, reflecting many facets of the world, helping us to know more of other people's societies and cultures.
- Indeed, our relationship with cinema is multi-faceted. It is at once emotional (we are part of an audience undergoing a collective experience), intellectual (a space for contemplation, inspiration and debate) and commercial (we buy a ticket in a *cash nexus* relationship of monetary exchange).
- At a macro level cinema is a cultural and community asset, and a benefit for the local economy; at a more micro, individual level cinema can have an impact in terms of audience wellbeing, providing a health asset with a social inclusion role, helping people to feel less alone and providing the opportunity for reflection, insight and empathy. On the one hand it can offer two hours in a comfortable seat away from one's daily life and routine; on the other it provides life-enhancing experiences. We know this to be true, for What London Watches, our major season of 2017, provided four hundred examples and stories from Londoners who proclaimed that a film that changed their life! The value of cinema cannot be understated.

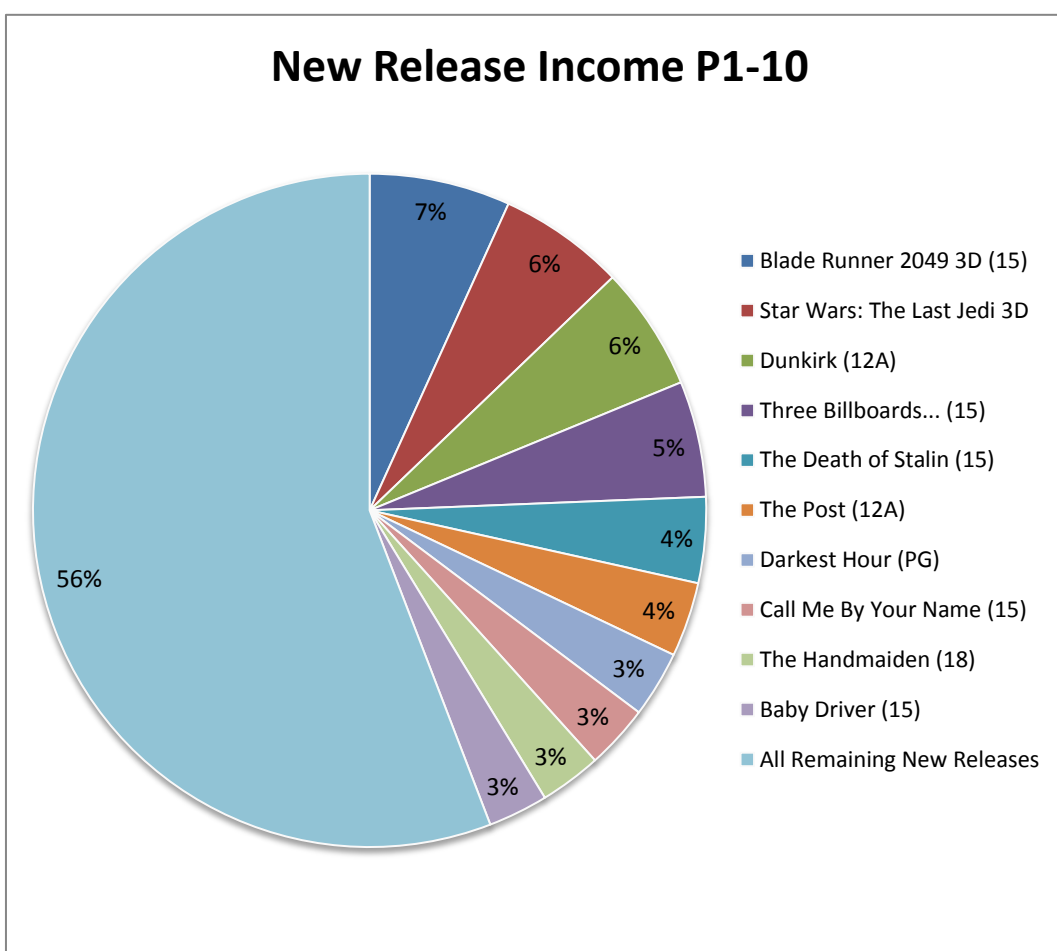
Appendices

- Appendix I – Cinema Financial Summary: 2017/18 (non-public)
- Appendix II – Financial Summary: 2016/17 and 2017/18 Comparison (non-public)
- Appendix III – Top Ten New Releases 2017/18 (1 April '17–31 Jan '18)

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2017/18 - Top Ten New Releases (Apr-Jan)

Rank	Film	Net Income		No. Screenings	
1	Blade Runner 2049 3D (15)	£57,032	7%	55	2%
2	Star Wars: The Last Jedi 3D	£51,097	6%	71	3%
3	Dunkirk (12A)	£50,180	6%	67	3%
4	Three Billboards... (15)	£46,883	6%	52	2%
5	The Death of Stalin (15)	£34,715	4%	52	2%
6	The Post (12A)	£30,218	4%	46	2%
7	Darkest Hour (PG)	£26,786	3%	48	2%
8	Call Me By Your Name (15)	£25,924	3%	38	2%
9	The Handmaiden (18)	£24,957	3%	51	2%
10	Baby Driver (15)	£24,250	3%	55	2%
TOP TEN TOTAL		£372,041	44%	535	24%
<i>All Remaining New Releases</i>		<i>£470,350</i>	<i>56%</i>	<i>1,686</i>	<i>76%</i>



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